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and MOVING PICTURE
WORLD

ANOTHER "WHISPERING CAMPAIGN"!

"Get a load of "Dancing Daughters"! It's the big noise!"

"Have you seen "Two Tars" yet? Laurel-Hardy slay me!"

"M-G-M's got the biggest sound opera-"White Shadows." Receipts beat "Big Parade" and "Ben-Hur."

"You can't top that outfit. They're fast workers. They've got 26 Metro Movietone Acts all set!"

"I know when I'm sitting pretty. Give me all those M-G-M stars and I do business!"

"Now they've got Cecil de Mille - Vidor, Cruze, Niblo, Brown - all Road Show directors"

"I played "Mysterious Lady" "Cossacks" "Four Walls" "Telling The World" in a row - every one big!"

"After all - it's the pictures - ain't it! M-G-M knows its groceries!"

"Metro's got Sound Studios East and West. I'm putting my dough on Leo for sound pictures too!"

"Excess Baggage" is playing 2 weeks at the Capitol. Then comes Chaney in "While The City Sleeps." Hot tamale!"

"They say this "Bellamy Trial" is the cats! What a line-up! (Let's get a drink!)"

"Election? I don't care what party makes the laws as long as Leo makes the pictures!"

THE METRO GOLDWYN MAYER LION
THE GREATEST STAR ON THE SCREEN

THE TALK OF THE INDUSTRY

LON CHANEY—JOHN GILBERT—WILLIAM HAINES—MARION DAVIES—GRETA GARBO
RAMON NOVARRO—NORMA SHEARER—LILLIAN GISH—DANE-ARTHUR—BUSTER KEATON
CODY - PRINGLE — TIM McCOY — JOAN CRAWFORD — OUR GANG — LAUREL - HARDY

Member of Motion Picture Producers and Distributors of America, Inc.

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Robert Morton
UNIT Organ

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Here, in another of America's most beautiful theatres, a **Robert Morton** *has been installed as a permanent music feature.*

Audiences today are far more critical than ever before. Not only good music, but the best and most appropriate obtainable is absolutely essential to successful theatre operation.

In magnitude, variety, resources and beauty of tone color, the **Robert Morton** *UNIT* **Organ** excels any musical instrument ever produced. It is the supreme musical achievement for the motion picture theatre. Its music is real, genuine, intensifying every picturized scene, enhancing its beauty, and transferring the world of make-believe into a highly bewitching land of Romance

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CRW-1/27/30

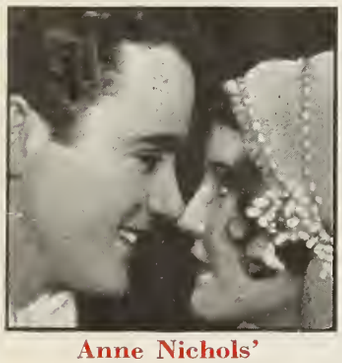
TRADE MARK
Paramount Pictures

Bunk—or the Box Office!

¶ There are two ways of judging pictures and companies: (1) Believe unsupported superlatives and empty boasts. Base your buying on rumor, any of the current hysterias, and bunk. Or, (2), sit down calmly and

Charles Rogers in
"VARSITY"

Erich von Stroheim's
"THE WEDDING MARCH"



Anne Nichols'
"ABIE'S IRISH ROSE"

100% Talking Picture
"INTERFERENCE"

analyze which company's pictures are doing the real business at the box office today. Then, remembering that you expect to continue to operate, consider which company is equipped with brains, resources and reputation to best meet the future demands of these changing times. ¶ Certainly (2) is the method of sane showmen. And, even more certainly, PARAMOUNT is the one company that meets the test. ¶ Check up current product. "Wings," silent and sound, has broken more records than there is room to list. "The Patriot," in its sixth capacity week at the Rialto, New York, and a howling success everywhere, is conceded by competent critics to be the best picture made this year. ¶ "Docks of New York," a silent picture, topped by more than $7,000 the high at the Paramount Theatre, a figure hitherto thought to be beyond reach. "The Fleet's In!," also silent, yanked the Granada, San Francisco, out of a slump and made it the most popular house in town. It smashed all previous grosses, and repeated in Los Angeles. ¶ "Beggars of Life," with Wallace Beery talking and singing in a dramatic role, is off to a flying start. "Varsity," offering the popular Charles Rogers as a star, cashes in on the present vogue with its principal scenes in dialo

¶ Paramount's Hollywood and Long Island studios, t
latter with the cream of nearby Broadway talent alread

within its walls, are fully equipped for sound and are working day and night. Von Stroheim's "The Wedding March" and Anne Nichols' "Abie's Irish Rose" show what can be done with *quality* sound product. Both fine silent pictures also. Paramount's first 100% talking picture, "Interference," on the way, is a big advance on any previous attraction of this type. "The Four Feathers," from the producers of "Chang," is a guaranteed sensation. Richard Dix coming in "Redskin" on "Vanishing American" scale, and in Technicolor. Harold Lloyd is starting his first sound picture. Paramount News can be heard as well as seen very soon. ¶ That's just a hint of Paramount's plans for the coming months. A steady stream of outstanding quality product for the 19,000 unwired houses as well as those equipped for sound. ¶ Never before has the Paramount trade mark meant so much to exhibitors who are business men. It is the one definite assurance of quality combined with up-to-dateness in these changing times. ✠ ✠ ✠ ✠ ✠

His first in SOUND
HAROLD LLOYD

Successor to "Chang"
"THE FOUR FEATHERS"

Emil Jannings in
"SINS OF THE FATHERS"
All Star Cast

1928 PARAMOUNT'S GREATEST YEAR 1929

Pictures

Carl Laemmle's 100% Talking Picture is Here!

mle's first king

Its name is "THE MELODY OF LOVE"—
Voices give it the breath of life.
It is the romantic story of love, life and laughter with
soldiers and song for background—
All the characters speak their lines!—
The performance of every member of the excellent
cast will delight you!—

Walter Pidgeon is the hero—
Mildred Harris is the Loved One—
Jane Winton is the girl he left behind him—
Tom Dugan is Walter Pidgeon's comedy Buddy—
Jack Richardson is the heavy—
All give finished performances—
All are convincing—
All are entertaining—

Directed by Arch Heath—story by Robert Arch. Sound supervision by C. Roy Hunter with the Universal Recording Orchestra and the Universal City Melody Four.

9 Big ones on the

PHYLLIS HAVER in "SAL OF SINGAPORE"

with ALAN HALE, FRED KOHLER

Adapted by Elliot Clawson from Dale Collins' "The Sentimentalists"

Directed by Howard Higgin

"CRAIG'S WIFE"

with IRENE RICH, WARNER BAXTER

A William C. deMille Production. Adapted by Clara Beranger from the stage play by George Kelly.

WILLIAM BOYD in "POWER"

with JACQUELINE LOGAN ALAN HALE

A Ralph Block Production. Story and continuity by Tay Garnett.

Directed by Howard Higgin

LILI DAMITA in "FORBIDDEN LOVE"

from the play by

NOEL COWARD

"MARKED MONEY"

with JUNIOR COGHLAN, GEORGE DURYEA, TOM KENNEDY, VIRGINIA BRADFORD

A Hector Turnbull Production. Adapted by George Dromgold and Sanford Hewitt from an original story by Howard J. Green

Directed by Spencer Bennet

"ANNAPOLIS"

with JOHN MACK BROWN, JEANETTE LOFF, HUGH ALLAN, WILLIAM BAKEWELL

Scenario by F. McGrew Willis from an original story by Royal Cutler Pease

Directed by Christy Cabanne. Produced by F. McGrew Willis for Pathe Studios, Inc.

now ready Pathé Program

"CELEBRITY"

with LINA BASQUETTE, ROBERT ARMSTRONG, CLYDE COOK
A Ralph Block Production. Adapted by Elliott Clawson from the stage play by Willard Keefe. Screen play by Tay Garnett and George Dromgold.
Directed by Tay Garnett

ROD LA ROCQUE
IN "CAPTAIN SWAGGER"

with SUE CAROL
A Hector Turnbull Production. Adapted by Adelaide Heilbron from an original story by Leonard Praskins
Directed by Edward H. Griffith

"SHOW FOLKS"

with EDDIE QUILLAN, LINA BASQUETTE, ROBERT ARMSTRONG, BESSIE BARRISCALE, CAROL LOMBARD
A Ralph Block Production. Adapted by Jack Jungmeyer and George Dromgold from an original story by Philip Dunning
Directed by Paul L. Stein

PATHÈ is setting the pace with features and shorts clicking at the b. o. right across the country — big circuit bookings of 100% Pathè product—Pathè pioneers with the first animated cartoon, Aesop's Fables in SOUND—and Pathè News NOW IN SOUND —"The King of Kings" in record-breaking performances — and now 9 more smashing super-features coming through with the indelible stamp of box-office—Right down the line, Pathè is taking the lead with the most consistent performance record in the industry.

Pathé Picture

TRADE MARK

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BEGINNING this week two issues of Fox Movietone News are available weekly to theatres equipped for Movietone.

Every week brings two new sound newsreels, with look and listen recording of the world's news events.

Forty recording units, covering America and Europe, will soon be increased to fifty, making even more comprehensive the world's only sound photography newsreel.

F
MOVIETONEWS
X *"It Speaks for Itself"*

FOX ALWAYS in the LEAD

makes all other

or SILENT—Twice Each Week

NOW in its tenth year, Fox News enjoys a wider distribution and more thorough world-coverage than ever before.

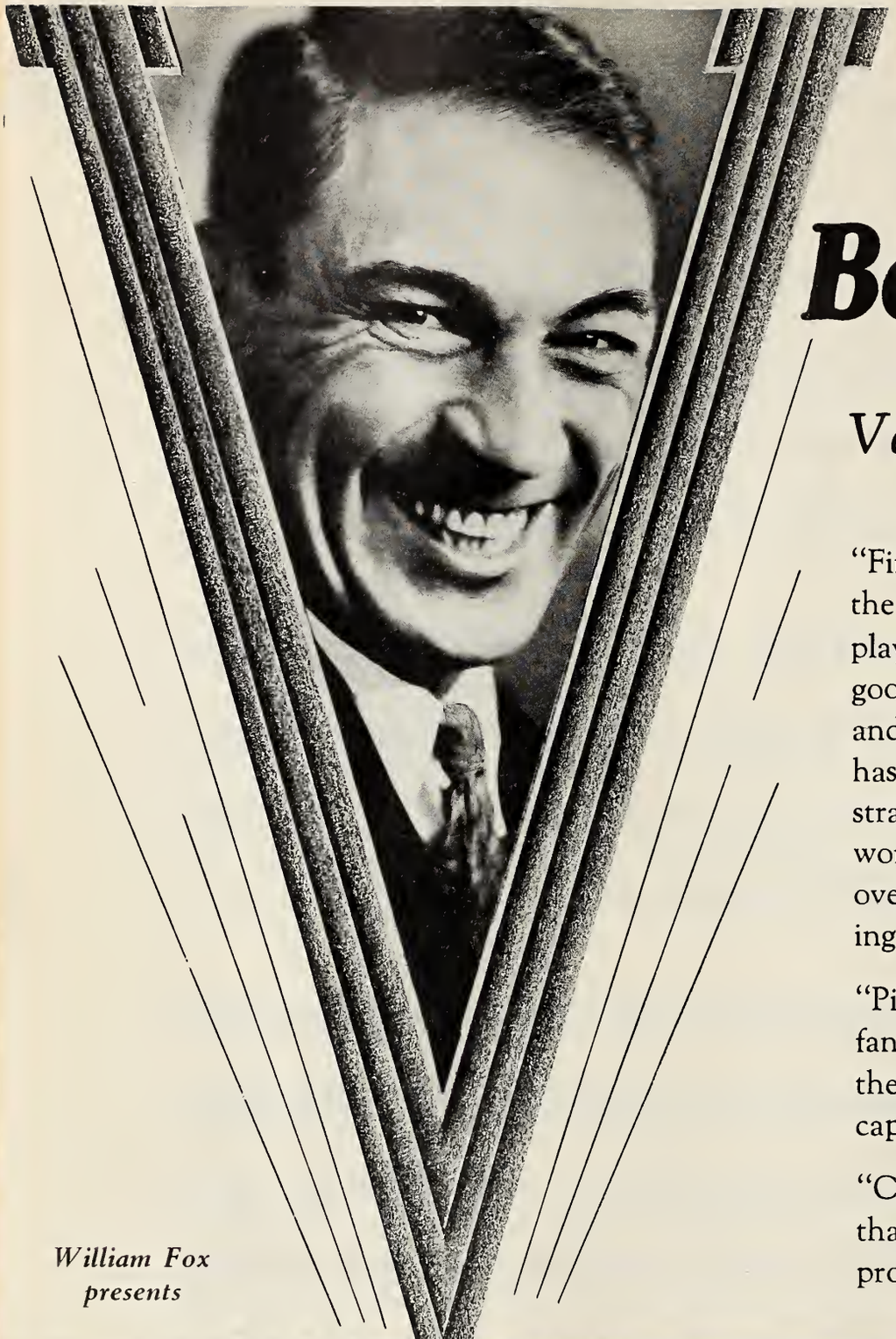
Today Number 3, Volume 10, appears as the 939th issue of a news-gathering organization proud of its accomplishments.

Its wide acceptance by theatres throughout the world, in a highly competitive market, testifies to the consistent twice-weekly newsiness of

FOX NEWS

"Mightiest of All"

news reel services obsolete



ictor
Best Picture

Variety gives the showman's angle:

"Fine human interest treatment of the under-dog theme. Splendidly played by Victor McLaglen and a good cast. Produced with intelligence and judgment. Shrewd directorship has succeeded in getting over the straightaway sincerity of the written work without attempting to make it over, a real achievement in translating material from page to screen.

"Picture has appeal for all classes of fan; fundamentally because of its theme and secondly because of the capital playing.

"Class program output of the kind that reflects credit upon producer and promotes prestige of players."

William Fox presents

THE RIVER

Proves Once More that

McLaglen's *since* What Price Glory

"Victor McLaglen takes hold of the title role with the same vigor and humor that characterized his Captain Flagg in 'What Price Glory.' One of the best parts that has come his way since the war picture."
—*N. Y. Sun*

"I think it a worthy and adult example of production and recommend it."
—*N. Y. Morning World*

"A well-knit production capitally served by Mr. McLaglen."
—*N. Y. Times*

"Another Victor McLaglen vehicle . . . which means an excellent picture. William Howard should be proud to take the responsibility for this worthy attraction."
—*N. Y. Graphic*

Mae Tinee's review in the Chicago Sunday Tribune

ONE LONG RAVE!

Here's the Sort o' Yarn That Everybody Likes

"THE RIVER PIRATE."

Produced by Fox. Directed by William K. Howard. Presented at the State-Lake theater.

THE CAST.

Sailor Frink.....Victor McLaglen
Marjorie Caxton.....Lois Moran
Sandy.....Nick Stuart
Shark.....Earle Foxe
Caxton.....Donald Crisp
Gerber.....Robert Perry

By Mae Tinee.

GOOD MORNING!

Now here's a real human, believable melodrama! It has gore and thrills for the bloodthirsty, love interest for the romantic, and its story—the sort of yarn that everybody likes—is presented by a cast of folks who behave like human beings. (Do you ever get over being grateful to an actor who does act like a human being? I don't.)

This is, in the main, a Damon and Pythias tale.

Mr. McLaglen is the "river pirate"—a husky, smiling, hard-boiled sonofagun, who cruises from Manhattan warehouse to Manhattan warehouse of a dark night, stealing rope and whatever other ship materials come handy. Sent to the reformatory, he is put in charge of the rope splicing department—I think that's what you call it—and he is a very great favorite in those parts, particularly with a guard named Gerber.

LOIS MORAN wins the heart of young Sandy.

You don't meet Sailor Frink, however, until along a ways in the picture, which opens with young Nick Stuart as a certain ill starred Sandy being tossed out of a ship chandler's shop at the feet of Marjorie Caxton, daughter of a lieutenant of river detectives. The boy hurls a marlin spike at the bully who has ejected him. It smashes a window. The police come and the unfortunate youth is hauled to jail.

Marjorie pleads with her father to intercede for Sandy, but Caxton refuses and the prisoner is sent to the reformatory. Here he is set to work under Frink, [illegible] assignment by the guard Gerber, [illegible] owes his life to the dough[illegible]

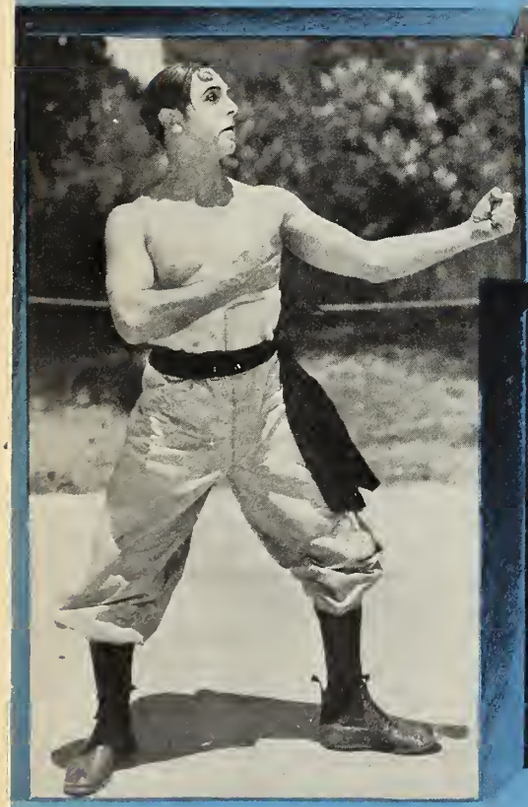
PIRATE

WILLIAM K. HOWARD *production*

FOX *is the '28-'29 Leader*

REED HOWES
in "The Skywayman"
A "RUSS FARRELL, AVIATOR" *Picture*

"Russ Farrell" clicked right from the take-off! And this one packs even more thrills than "The Sky Ranger"!



"MAKING WHOOPEE"
A TUXEDO COMEDY

A new combination of three comedy favorites that will be an instant hit.

Estelle Bradley Ella McKenzie
Harold Goodwin

A Jack White Production

"POLAR PERILS"
with
Monty Collins
A MERMAID COMEDY

Hot laughs in a cold setting. A comedy that's as timely as it is funny.

A Jack White Production

LUPINO LANE
in "Fisticuffs"

As fast and furious as a champ battle in the days of John L. Sullivan.

DOROTHY DEVORE
in
"Companionate Service"

The servant problem was never like this! The fastest action this snappy comedienne ever put into a comedy!

Educational Pictures
"THE SPICE OF THE PROGRAM"

"WIFE TROUBLE" with Robert Graves
"THE LUCKY DUCK" with Billy Dale

Two new pictures, with two new stars—that show how good single reel comedies can be.

CAMEO COMEDIES

HEAR YE!

Hear the din over Sound! Hasn't been so much noise in years. Why not get down to earth and think it over quietly—and without the panic? ¶ In the long run, one thing only will count—quality! And in short subjects that means—*Educational.*

You'll hear soon the details of

Educational's SOUND PROGRAM

But their long history is your best guarantee that you can count on *Educational Pictures* as the quality leaders in sound short subjects as well as silent. ¶ In the meantime *Educational* has stayed out of the panic. You'll see that when you see the quality in its new silent pictures—comedies, novelties, thrillers, news. Quality ALWAYS comes before everything else in

BIG BOY
in
"Come to Papa"

"Big Boy" as little Ole, a Swedish immigrant. A riot of fun in the steerage.

A Jack White Production

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Lyman H. Howe's HODGE-PODGE

Packed with more ideas to the foot than any other screen novelty. A real cocktail to whet the appetite of any audience.

"THE QUIET WORKER" *with* **Jerry Drew**

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The two-reel comedy that crashed Broadway for a long run, at the Embassy, in a $2 show.

A Jack White Production

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"A brand new and a refreshing series...the first two of the issues in thrill, human appeal and fine handling...surpass anything of the sort we have seen attempted in a dozen years." ARTHUR JAMES *in Motion Pictures Today*

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President

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William *La* Baron
Presents

HIT OF TH

GERTRUDE
OLMSTEAD
Joe E. BROWN
Gertrude ASTOR
Daphne POLLARD
A RALPH INCE
Production

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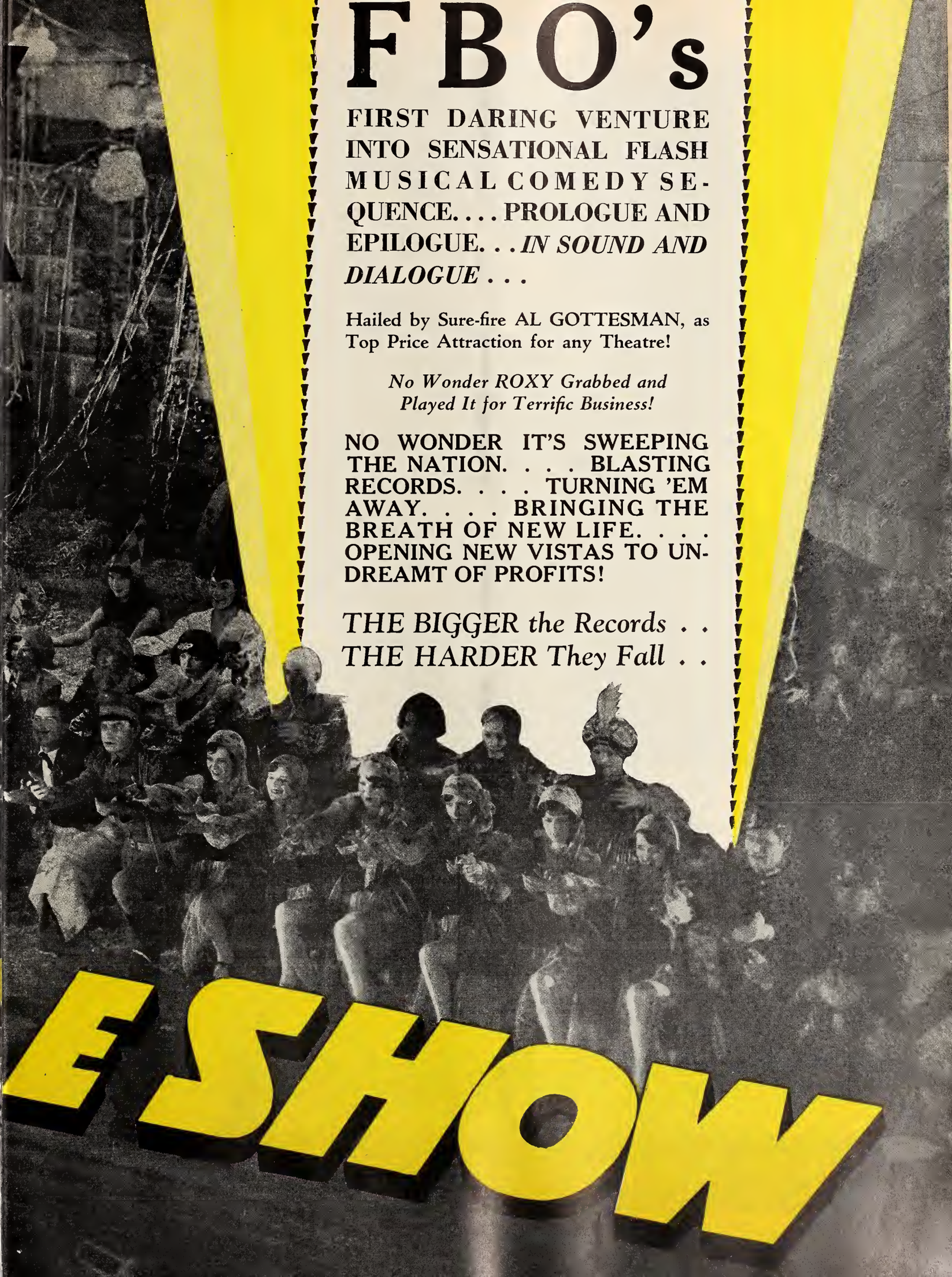

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FIRST DARING VENTURE INTO SENSATIONAL FLASH MUSICAL COMEDY SEQUENCE.... PROLOGUE AND EPILOGUE... *IN SOUND AND DIALOGUE* ...

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THE BIGGER the Records . .
THE HARDER They Fall . .

E SHOW

ONE WITH VITAPHONE — 2 — ONE WITHOUT VITAPHONE
NEGATIVES

WHEN the hard-boiled New York critics hooray with the most high-powered remarkable reviews ever accorded a picture! And crowds clamor for admission so that the New York Winter Garden with 1556 capacity has $60,000 advance sales! Then there's only one conclusion about the calibre of "THE SINGING FOOL!"

NOTHING like it in movie history! It's the clean-up picture of the century! The box office runaway! Audiences everywhere clamoring for it! Exhibitors everywhere clamoring for it!

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IT'S the current wonder of New York! Now watch its box office career in Chicago and Philadelphia! And in hundreds of the best houses in the country where it plays day and date at increased prices!

ONE WITH VITAPHONE 2 ONE WITHOUT VITAPHONE
NEGATIVES

JOIN the procession! Get in on this winner of Warner Bros.! It's backed by our million dollar national newspaper, fan magazine and radio campaign! And you get your choice of two negatives—one with VITAPHONE, one without VITAPHONE—either guaranteed to bring the police reserves to your house to control the crowds!

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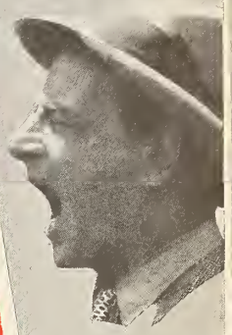
FIRST OF FIRST NATIONALS 31 IN SOUND



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You don't have to wait if you have *First National!*

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HEAR the sinister drone of scores of fighting Fokkers grow to a mighty throb as aces meet in close-up combat, and machine guns spit destruction.

CORINNE GRIFFITH in "THE DIVINE LADY"

HEAR the thunder of flaming frigates at death-grips—Lord Nelson's mighty fleet roaring its challenge to the French at the famous Battle of Trafalgar.

"THE BARKER" with MILTON SILLS, DOROTHY MACKAILL, BETTY COMPSON

HEAR the blare and clamor of the carnival—fascinating hubbub of the midway, the barker's spiel, the tinkle of the carousel.

"THE WHIP" with DOROTHY MACKAILL, RALPH FORBES, ANNA Q. NILSSON, LOWELL SHERMAN

HEAR the thud of pounding hoofs clearing breakneck jumps—the bay of the hunting pack in full cry—the roar of thousands as thoroughbreds thunder down the stretch.

"SHOW GIRL" with ALICE WHITE

HEAR the tantalizing tap of a hundred dancing feet, and all the other features of a big-time Broadway revue.

BILLIE DOVE in "THE NIGHT WATCH"

HEAR the cyclonic clash of modern dreadnaughts in mortal combat — The shriek of shells—the pistol shot that seems to signal a beautiful woman's ruin or her husband's disgrace.

CORINNE GRIFFITH in "OUTCAST" with EDMUND LOWE

HEAR the thrilling scenes of a high society wedding.

"THE HAUNTED HOUSE" with a 9 STAR CAST

HEAR dread ghosts walking—secret doors slamming—the shrieks of the terror-struck intruders in The Haunted House—from Owen Davis' famous Broadway thriller success.

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but whether your theatre is wired or not,

FIRST NATIONAL PICTURES

are a *SOUND* investment!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

LOVE, HONOR, AND OBEY THAT IMPULSE -

-book

"COMPANIONATE MARRIAGE"

THUNDEROUS HIT AT TOLEDO WORLD PREMIERE

Famous JUDGE LINDSEY wrote it — and will help you sell it —

"JOHN F. KUMLER
Pantheon Theatre, Toledo, Ohio.

"Congratulations upon your securing first and only picture ever produced on Companionate Marriage. This widely discussed subject concerning the most vital problems of life, such as love, marriage and divorce, home and the family has been done into a marvelous photoplay with First National Pictures as distributors. This picture with Betty Bronson and a magnificent cast offers splendid entertainment as well as real education. Everyone will find thrills aplenty in this great epic production of which I am especially proud because it tells the truth for the first time about companionate marriage as it really is."—*Judge Ben B. Lindsey*

Judge Lindsey, originator of the Companionate Marriage plan, sent this wire to the world premiere exhibitor of "Companionate Marriage," but his sentiments hold good for any showman who books it. You have permission to use this wire in your local ads.

Now you don't have to play a hunch...Here's hit evidence—

TOLEDO OHIO
NED E DEPINET
NEW YORK

WORLD PREMIERE COMPANIONATE MARRIAGE AT PANTHEON THEATRE GREAT SUCCESS STOP SATURDAY OPENING BIGGEST RECEIPTS THIS SEASON WONDERFUL COMMENTS FROM PATRONS REGARDS
JOHN F KUMLER

With

BETTY BRONSON
ALEC B. FRANCIS

By Judge Ben B. Lindsey *and* Wainwright Evans
Presented by the C. M. Corporation
Directed by Erle C. Kenton

First National Pictures

FIRST NATIONAL'S SENSATIONAL SCOOP!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

U. S. sues West Coast Theatres, Inc., and eight distributors under anti-trust law; Prevention of independent theatres from obtaining first-runs is charged; Bill of information states that defendants barred films from houses showing double features or giving premiums or charging less than ten cents admission; Protection schedule of circuit is attacked in government action launched on Coast.

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Skouras to head Warner Brothers' theatre chain after selling St. Louis control—Kidnaping of Detroit union official is made subject of grand jury inquiry.

Convention of Society of Motion Picture Engineers is notable for topics and attendance—Exhibitors warned of parasitic promotors.

Exhibitor tells story of havoc wrecked by Florida storm; Page of pictures shows damaged theatres.

Financing of exhibitor organizations may be aired at Toronto convention of M P T O A—Don't be nuisance in efforts at contact with public, exhibitors are told.

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The Sapiro Project

THE independent theatre movement headed by Mr. Aaron Sapiro has been definitely abandoned. The passing of this project, which at the outset offered much promise, is a development of considerable interest.

Mr. Sapiro who appeared eminently qualified to lead this movement now very candidly admits failure and the reasons he ascribes for the non-success of the project are accurately reminiscent of the reasons which continuously in the past have militated against the progress of every similar movement among independent exhibitors that has been undertaken. The independent exhibitors participating have been unwilling or unable to stand together in those ways which are essential for the success of cooperative undertakings.

We have freely criticized certain activities and certain utterances of Mr. Sapiro in connection with this work, but we are glad to be able to record our opinion that the candid and courageous attitude now displayed by Mr. Sapiro leaves him, even in face of the failure, in a position of dignity and strength. It is to be hoped that this able and experienced executive will not be lost to the picture business and that some new interest—wholly of a constructive nature and policy—will be undertaken by him in the industry.

* * *

Warners' March

THE triumphal march of the Warner brothers continues. Aided by the strong financial interest with which they are associated, the firm headed by the brothers Warner appear almost daily in the news of the industry in connection with some important development and acquisition.

After having achieved a position of wide influence in the theatre market through the purchase of control of the Stanley Company of America, the Warner firm now appears in another theatre deal of considerable importance in connection with the Skouras circuit. The prospect, therefore, is very definite that the Warner firm, in addition to its strength in production and distribution, intends that it shall be no small factor in the theatre market.

An interesting and important feature of the St. Louis circuit deal is the fact that Mr. Spyros Skouras, who is everywhere regarded as one of the ablest young executives in the theatre business, will be in charge of the Warner theatre activities. It has already been learned at a great cost by several interests that management is more important than theatres and that new and increased theatre holdings, without adequate management, are liabilities and not assets. It is therefore highly promising in connection with the Warner brothers' expansions in the theatre field that they will have the services of such a qualified and experienced executive as Spyros Skouras.

The practical consolidation of First National with Warner Brothers seems inevitable as the result of the purchase of control of the former concern by the latter. Just when and how this will be brought about will probably be a matter for action in the early future. But, it may be noted, with the resources and personnel of these two leading producing and distributing firms linked together there will be created a unit of sufficient strength to make its competition felt at the very top of the industry.

* * *

Relief

THE industry must not lose its reputation for quick response to afford assistance when any portion of its public has suffered a grave misfortune. In a few quarters efforts are under way to offer relief to victims of the Southern hurricane, but thus far there has been nothing in the way of an industry-wide response.

It is to be hoped that, both because of the industry's responsibility and because of the opportunity to keep up the creditable record, in the existing emergency the motion picture business will lend a strong and willing hand to the victims of the disaster.

* * *

Films and Theatres

THROUGH negotiations now under way the William Fox interests appear to be headed toward a powerful position in the Greater New York theatre field through the acquisition of between thirty and forty representative theatres. This development, linked with the other important expansions being carried on throughout the domestic theatre field by Mr. Fox, assures the Fox interests an enviable position in controlled outlets for product. And this situation considered alongside of the calibre of the product now being put out certainly must afford a pleasing prospect.

* * *

Novelty

THE fact that novelty is always a factor of tremendous importance in the show business is something that is likely to lend special significance to the productions to be issued by the World-Wide Picture corporation, the company headed by Mr. J. D. Williams which is to publish in the United States productions made abroad.

It need not be contended that at this time European pictures excel the quality of the Hollywood product, but aside from questions of abstract quality the picture made in an entirely different environment, by a different personnel, naturally will have about it an element of newness and novelty which comprises a great attraction value, everywhere throughout the world but particularly in the United States where there is a ready-made interest in the article of foreign origin.

At a recent private exhibition one of the World-Wide productions, "Moulin Rouge," was disclosed. An inescapable feature of this picture is a certain "different" characteristic which is very much apart from that found in the usual Hollywood picture. This is particularly notable in exterior shots where the realism of the foreign settings, as called for in the story, is most effective.

U. S. Opens Trust Suit Against West Coast and 8 Distributors

Plot to Exclude Independents From Film Contracts Charged

Barred Pictures to Exhibitors Showing Double Features and Giving Premiums, Court Told

[Washington Bureau of the Herald-World]

WASHINGTON, Oct. 2.—Announcement of the filing of suit by the United States Government in the District Court of the Uinted States for the Southern Division of the Southern District of California, charging violation of the anti-trust laws against West Coast Theatres, Inc., and the principal distributors of pictures in that territory, was made Friday by the Department of Justice.

Eight Distributors Also Involved

The information filed with the court names as defendants West Coast Theatres, Inc., declared to be the operator of approximately 100 out of a total of approximately 300 motion picture theatres in the southern half of California, and also the eight principal distributors of first-class motion pictures in that territory, Paramount Famous Lasky, Metro-Goldwyn-Mayer, First National, Universal, United Artists, Fox Film Corporation, Vitagraph, and Pathe.

"The information alleges," the Department of Justice stated, "that West Coast Theatres and the distributor defendants engaged in a conspiracy from on or about July 27, 1927, to on or about December 31, 1927, to exclude independent exhibitors from contracting for motion picture films to exhibit first or second run or first suburban run in Los Angeles and in other cities and towns in Southern California, to exclude independent exhibitors from contracting for motion picture films to exhibit in competition with exhibitions by the West Coast Theatres, and to exclude from the interstate trade and commerce in motion picture films all independent exhibitors who exhibited two feature pictures on one program or gave gifts or premiums to their theatre patrons, or charged less than ten cents minimum admission.

Clearance Schedule Cited

"The information then alleges that this conspiracy was carried out by means of a clearance schedule prepared by the West Coast Theatres, which partly by classification of theatres in accordance with admission prices and partly by designations of specific theatres by name fixed the order in which each motion picture theatre in the southern half of California should exhibit any motion picture and the number of day's protection which each prior run motion picture theatre should have over each subsequent run motion picture theatre in the exhibition of each such motion picture; that the Los Angeles exchange managers of the defandant distributors agreed with the West Coast Theatres that they would contract to furnish motion picture films to independent exhibitors only in accordance with the provisions of the clearance schedule, and that this agreement was carried out during the time mentioned.

Restraint Is Charged

"The information also alleges that as the result of this agreement and of the use of the clearance schedule, independent exhibitors were restrained in contracting with the defendant distributors for motion pictures to exhibit in their theatres; that the defendant distributors were prevented from contracting with independent exhibitors who exhibited two feature pictures at one performance or gave gifts or premiums to their patrons or charged less than ten cents minimum admission; that certain designated motion picture theatres operated by the West Coast Theatres obtained an arbitrary protection over competing theatres operated by independents, and every motion picture theatre operated by the West Coast Theatres obtained an arbitrary clearance over every motion picture theatre operated by an independent permitted under the clearance agreement to contract for a subsequent run exhibition of motion pictures."

First National Net for Half Year Is $709,000; Increase Is $103,000

(Special to the Herald-World)

NEW YORK, Oct. 2.—Net profit of $709,032 by First National and subsidiaries for the six months ending last June 30 are announced by President Irving D. Rossheim. For the same period last year the net was $605,892. The following figures for the half-year periods in both 1927 and 1928 were given by Rossheim:

Total operating income (1928) $12,427,135; (1927) $11,786,820; net operating income after royalty expenses, film exhaustion, selling, general and administrative expenses, etc. (1928) $669,512; (1927) $497,690; other income (1928) $160,853; (1927) $185,994; profit after interest federal and state taxes, etc., $709,032; (1927) $605,892.

Commenting on the report, Warren C. Boothby, said: "During the six month period we retired $760,000 of 6 per cent purchase money notes, $100,000 of first mortgage 6½ per cent Gold Bonds and also 760 shares of first preferred and 1,000 shares of Second Preferred Class A Stock. The company's surplus for the period showed an increase of $666,719, bringing the total to $7,188,155."

Under the new administration of Rossheim and Boothby, both men of wide banking experience, intensive work is being done and great progress is being made in effectively and sanely reducing operating costs and increasing the profitable operation of the distributing and producing units, it was stated.

Michigan Exhibitors to Pick Toronto Delegates At Kalamazoo Oct. 8-10

(Special to the Herald-World)

DETROIT, Oct. 2.—The M P T O of Michigan goes into action next Monday with a three-days convention at Kalamazoo. H. M. Richey, manager of the organization, has several important matters on the agenda for the meeting. One subject before the convention will be the selecting of delegates to the M P T O A gathering at Toronto October 16 to 18.

Three Fires in 2 Weeks To Bring Inspection of All Cleveland Theatres

(Special to the Herald-World)

CLEVELAND, Oct. 2.—The Cleveland Motion Picture Exhibitors Association has sent out a letter of warning to every exhibitor in town, following three minor fires in the past two weeks. The association is warning theatre men that a rigid inspection of houses will be held soon, and that all basements and projection booths must be especially clean.

Injuries Improve

(Special to the Herald-World)

HILLSBORO, Ill., Oct. 2.—H. Weinegar of the Grand theatre, has been removed to his home, after being confined to a hospital for two weeks as the result of injuries sustained when he tripped and fell down the stairs of a motorbus in St. Louis.

Kidnaping of Union Official Results in Jury Probe of Huge "Ransom Racket"

DETROIT, Oct. 2.—The kidnaping of Max Ruben, business agent of the Detroit operators' union, has caused the calling of a grand jury to investigate the entire business of kidnaping for ransom, as practiced by the racketeers of this cty. Ruben was abducted by eight men, who forced their way into his offices two weeks ago and was held prisoner for two days until the gang released him on the promise of his friends not to try to identify the kidnapers. It is believed the kidnapers hoped to obtain a $200,000 fund now in possession of the union.

Detectives who investigated the Ruben kidnaping, found that the same band had obtained $14,000 through threatening to kidnap the brother of a bootlegger and that in the last two or three years nearly $500,000 has been paid in ransoms by gamblers and bootleggers here.

Ruben already has been called before the grand jury to testify. Two other witnesses also have been called, but police refused to make public their identities on the ground that gangsters would seek to intimidate them if their names were known.

After his release Ruben declared he was kept prisoner in a house about five miles from Detroit. He said he did not know any of his captors, who, he said, brought him back to Detroit in an automobile and let him out on a downtown street corner.

Report of K A O Sale Prompts Smile of Denial from Kennedy

Sees Difficulty in Making Sound Pictures for Foreign Countries—Announces Vodvil Chain in Deal for R C A Photophone

(Special to the Herald-World)

NEW YORK, Oct. 2.—Joseph P. Kennedy, still the director of many film enterprises, despite his disagreement with First National, returned from Europe last Friday and was only slightly more communicative than usual. The nearest he came to any announcement of plans was an address over the radio in which he commented that "the entire amusement business is in a state of flux and experimentation."

Expresses Surprise at K A O Rumors

When Kennedy first landed he expressed surprise at recent reports that the Keith-Albee-Orpheum circuit, which is in his charge, was in the process of sale. He said he knew nothing about any sale of that important amusement circuit and stated rather cryptically that if anything was going on certainly he would know about it.

To reports that he would promptly be plunged into a series of bitter discussions and debates with the backers of Pathe and F B O, to say nothing of Keith-Albee-Orpheum, Kennedy only smiled a redheaded smile. He gave no intimation that his position in the film industry is precarious as so frequently and gleefully reported in certain publications violently opposed to him and his banker-like theories of economy in business.

Interested in Sound

Kennedy was more interested in talking pictures than anything else, judging from his conversation upon arrival. He made much of the difficulty that will undoubtedly be experienced in making talking pictures for English, French and Germans, to say nothing of the Argentines and the Greeks.

Just exactly how his ideas on talking pictures and synchronized pictures would affect the companies in which he was interested was not brought out. However, soon after his arrival official announcement was made to the effect that the K A O circuit has been signed for R C A Photophone equipment.

R C A to Make 200 a Month

According to E. E. Bucher, vice-president of the company, R C A will begin the manufacture of 200 sets a month in the middle of October, to the end that the K A O chain will be entirely equipped in about four months.

Kennedy had a few words to say on television when he landed, commenting as follows:

"Television is one of those scientific developments which must be taken into account. The R C A company claims to have an instrument that you can carry in a suitcase which will provide both pictures and music in one's own home. That is going to have a big bracing on the newsreel business."

While Kennedy was a little more reticent than usual, the feeling in the trade is that the next few weeks will be critical ones for him if he intends to remain an influential figure in pictures.

Patron Who Chews to Ruin Object of Battle On Gum and Popcorn

(Special to the Herald-World)

ALBANY, Oct. 2.—Has the theatre owner any legal right to ban chewing gum and popcorn in his house? This is a question that is causing some concern these days among certain exhibitors in Albany, Troy and Schenectady, who declare they are "sick and tired" of having seats repositories for wads of gum and rugs and carpets grease-stained from popcorn.

One theatre owner has gone so far as to suggest that he may have a slide made requesting his patrons not to chew gum, or if they do persist in chewing to keep it in their mouths rather than to "park" it beneath the seats. And as for popcorn, it now looks as though it would be taboo this winter in several of the theatres which take pride in their rich carpets and furnishings.

Two Get 60 Day Terms In Film School Fraud

(Special to the Herald-World)

CLEVELAND, Oct. 2.—A fake film producing company was brought to light here, through the efforts of Harriet Schneider and James Kirby, reporters for the Cleveland Press. Two men under the names of Frederico Viola and C. M. Blackie, the promoters, were sentenced to 60 days in the workhouse and fined $50 by Judge Oscar C. Bell. Later it was discovered that Viola's real name is Michael Peros, and Blackie is Archibald Black.

The two men, using the name "Cleveland Film Producing Co.," ran what was advertised as a school for screen actors. In reality, it was a ruse to get people into the office. Miss Schneider, who discovered the fake, answered the ad and was offered stock in a $100,000 production, and the leading part in the film.

Unmasked Bandits Pick Victim in Theatre Lobby

(Special to the Herald-World)

NEW CASTLE, IND., Oct. 2.—Two unmasked bandits held up W. E. Greene in the lobby of the Ideal theatre here, escaping with $60. One hundred theatre patrons were not aware of the holdup. The bandits escaped in a stolen automobile.

Reilly Named Head of U A Buffalo Exchange

(Special to the Herald-World)

NEW YORK, Oct. 2.—J. D. Reilly has been appointed sales manager of the Buffalo exchange of United Artists. Reilly succeeds George Moeser.

Murray Manages Grand

(Special to the Herald-World)

ATLANTA, GA.—W. T. Murray, manager of the Rialto for five years, is now manager of Loew's Grand here. J. C. Overstreet goes from Loew's Grand to Loew's Capitol as assistant to Manager Thomas H. James.

Old Salt Lake Theatre Given Real Farewell

(Special to the Herald-World)

SALT LAKE CITY, Oct. 2.—With a performance which appropriately will climax the many illustrious days of the venerable Salt Lake theatre, residents soon will say farewell to the building which has housed so many hours of delightful entertainment.

Citizens are working on plans for the last show and it is hoped that Maude Adams, the greatest of all stage luminaries to call Utah her home, may come for the farewell performance.

The Mountain States Telephone & Telegraph company, owners of the building, have deferred the dismantling until October 15, so that the farewell performance may be given. "The King of Kings" was the last roadshow picture shown at this historical house.

This Is 1928—So Bill For Sunday Food Shops Passes Over Veto 22-4

(Special to the Herald-World)

ST. LOUIS, Oct. 2.—Mayor Miller's veto of a bill permitting delicatessen stores to remain open for business Sundays was overridden by the board of aldermen last Friday by a vote of 2 to 4. The action of the aldermen eliminates the threat of a general "blue Sunday." Some of the delicatessen men, resenting police activity, had stated that if a final show-down came they would insist on the authorities enforcing to the letter ancient statutes that prohibit all forms of business or amusement on Sundays.

Albany's Theatres Doing Midwinter Business Now

(Special to the Herald-World)

ALBANY, Oct. 2.—With the mercury in the forties, business picked up at the motion picture theatres in this city during the past week to the extent that it assumed midwinter proportions. Theatre owners already are predicting a winter that will exceed any previous one in the history of the motion picture theatre.

The Mark Strand in Albany played to tremendous business with John Barrymore in "The Tempest" while the Mark Ritz used John Gilbert in "Four Walls" to business that practically compelled hundreds of persons to attend the matinees if they cared to see the picture. There is still a great deal of discussion among the theatre owners of Albany as to the advisability of installing talking apparatus, despite the fact that on four occasions talking pictures have demonstrated, beyond any question of doubt, their tremendous drawing power.

Consul Sues Risk Firm For Theatre Storm Loss

(Special to the Herald-World)

ST. LOUIS, Oct. 2.—Hector M. E. Pasmezoglu, Greek consul in St. Louis and owner of the Delmar Theatre building, has filed suit in the St. Louis Circuit Court for $2,268.20 against the Hartford Fire Insurance Company for damages to the theatre building caused by the tornado of September 29, 1927. Pasmezoglu is also asking an additional 10 per cent for vexatious delay and $500 for payment of his attorneys.

The Fall Buyers Number—

A De Luxe Edition of "Better Theatres"—

Will Be Issued October 27, 1928

The Fall Buyers Number, which will incorporate The Buyers Index in a de luxe edition of "Better Theatres," will present the motion picture industry with its most informative and comprehensive volume on theatre construction, theatre operation, theatre administration, projection, etc.

This encyclopaedia of the theatre will present among other things—

(a) The usual constructive and informative material which is published monthly in "Better Theatres."
(b) special features of value to every theatre owner—large and small.
(c) a list of theatre architects and their accomplishments.
(d) a complete list of dealers, manufacturers and distributors of theatre supplies and equipment.
(e) personnel of every factor in the equipment field.
(f) informative stories on theatre products.

The Fall Buyers Number of "Better Theatres" will offer the manufacturer and distributor a direct contact with his market.

The Date Is October 27

Skouras to Head Warner Chain After Selling St. Louis Control

Those Interested Deny Deal of Warner-Kunsky

BULLETIN

DETROIT, Oct. 2.—Rumors that Warner Brothers is negotiating for the Kunsky chain were declared baseless late today by George Trendle, general manager of the Kunsky circuit.

"The Kunsky organization was formerly the third largest individual stockholder in First National, including the group of preferred 'B' stock. This was all sold to Warner Brothers, which probably gave rise to rumors of theatre sales."

—

No Warner-Kunsky deal has been made, Barney Balaban of B & K said in Chicago. As to whether negotiations were underway, Balaban said, "I prefer that you get anything on that from Warners."

(Special to the Herald-World)

DETROIT, Oct. 2.—Warner Brothers is negotiating for the Kunsky chain, according to reports, but confirmation was not forthcoming at the Kunsky offices today. Authentic information was to the effect, however, that the deal was far from signed.

Thirteen theatres are reported to be involved in the deal, all except one being in Detroit. The twelve in Detroit are the Adams, Alhambra, Capitol, Columbia, Kramer, Lincoln Square, Madison, Martha Washington, Michigan, State, Strand and the Kunsky-Redford. The other is the Birmingham at Birmingham, Mich.

Frank Borzage Signs New Contract with Fox Films

(Special to the Herald-World)

NEW YORK, Oct. 2.—Frank Borzage has signed a new contract with Fox. Borzage directed "7th Heaven" and "Street Angel."

Fox Prepares for Purchase Of 44 Independent Houses

Also Negotiating for Philadelphia and Chicago Theatres —Warners Still Conferring on F N Deal

By PETER VISCHER

NEW YORK, Oct. 2.—An extraordinary number of strategic moves are in the making in the film industry. Some have been completed, but many others are in the wind. Deals of one kind or another are fluttering like leaves in the fall. The latest is a deal now pending for acquisition of the Kunsky circuit in Detroit by Warner Brothers.

Directly upon the heels of the purchase of the vast Stanley string of theatres by Warner Brothers came the announcement of the Warners' acquisition of First National. As far back as last Wednesday Maj. Albert M. Warner announced that he would have the official announcement ready on that move, but it has not yet come.

Today the Warners were still in conference with lawyers, bankers, and the holders of First National stock. However, it is confidently expected that this move will be completed shortly—maybe by the time this issue is off the press.

Spyros Skouras

Not content with these spectacular moves during the past few days, the Warners prepared to take over the important Skouras circuit, which dominates the film situation in the St. Louis sector. Confirmation of this stroke has not yet been officially made but it seems to be in the cards that Spyros Skouras is to be taken into the Warner headquarters as head of their theatre activities.

Such an amalgamation would bring into Warners another whose rise in the industry has been spectacular and rapid. Skouras is distinctly self-made, starting humbly but progressing so swiftly that he and his company controlled the Ambassador, the Missouri, the Grand Central and the St. Louis Amusement Company, which has 27 neighborhood houses in St. Louis county. In addition, Skouras attained an interest in Publix so far as the Indiana, Circle, Ohio and Uptown were concerned in Indianapolis.

Fox Steps Along

Meanwhile, Fox was by no means resting. He was in communication and negotiation with all the members of the crumbling Sapiro organization, the Independent Motion Picture Exhibitors Association. His rivalry of the Loew circuit, which dominated the New York market so many years, became a factor of outstanding importance in the industry.

Fox began by making preparations to purchase 44 independent theatres in the larger independent circuits in New York. He laid plans to acquire the Consolidated Amusement Circuit of 17 houses, the Brandt Circuit of 12, the Springer Circuit of 8, and the Federated Circuit of 6. Fox was particularly successful in dealing with the

(*Continued on page 65*)

BROADWAY

Birthday

WILLIAM FOX lighted a tenth candle on the *Fox News* birthday cake this week. And quite a few things have happened and been recorded since that day in 1919 when this energetic youngster entered the field with a lusty cry and a burst of activity.

Let's see what was happening in 1919 to catch the lens of the wide-awake new newsreel. "Trans-continental Air Race! Eighty Birdmen Hop Off in Great Coast-to-Coast Race!" was the first item, while the drummer-boy in the orchestra made a noise like wind and tapped the drum for engine noises. Then there was "Archangel Menaced by Bolsheviks" and a smiling little item entitled "Better Babies." "Who's Who in America" showed the late Hudson Ma[illegible]n and there was the old familiar "Capital and [illegible]abor in Conference."

Something for the ladies? Ah, a neat little bit, Edythe Hudson, by name, with the caption "Fencing as an Aid to Beauty." Then we had the King and Queen of Belgium laying wreaths or otherwise making whoopee in Toledo, Ohio. Hosiery from Paris at a mere $300 a pair; you can get 'em on the Main Stem almost as good for $1.65 to-day. And the last number on the program, ladies and gentlemen, was "William Penn Statue. Steeplejack Dares Death to Give Father Bill's Gold Coat a Washing." Soft music, Emil, please.

* * *

Winfield Sheehan, whose name may be faintly familiar, started the Fox News when he got through setting Mr. Fox's European house in order. A newspaperman with a wealth of experience, to say nothing of a tremendous reputation gained with the New York World, he was the right man in the right job.

Herbert Hancock was the first editor of Fox News. He was succeeded by *Ed Hill,* who in time gave way to another New York newspaperman of wide experience, Truman H. Talley, a tall, elongated, bright and amusing chap who has done so well with Fox as to win himself the title of "Director-in-Chief" to say nothing of new right-hand duties and responsibilities.

* * *

Talley is blessed with a capable staff, which is reason why Fox News has become highly successful as Fox Movietonews, all in sound, now to come out twice a week.

James E. Darst is the associate director and the others deserve mention too: *John J. Spurgeon,* foreign editor; *Edmund Reek,* news editor; *Daniel Doherty,* assistant news editor; *Joel Swenson* and *John Miley,* make-up editors; *Harry Lawrenson,* European editor.

The boys know their onions.

* * *

The latest trick of Fox Movietonews is to come out with a Western edition. This is to be issued from Los Angeles under the capable direction of *Blaine Walker.* Which ought to make it apparent that, all in all, things are going well enough.

* * *

Sound vs. Film

JOHN E. OTTERSON, head of the vast Electrical Research Products organization that is the outlet for synchronized equipment made by the Western Electric systems, opened wide the door for controversy when he said, buried deep in his talk last week, that he considered sound not merely a means to the end of better pictures but "a new art."

PETER VISCHER.

On the Rising Tide of Sound

THE success of synchronization, changing motion picture history, perhaps permanently, constitutes a tribute to the faith and acumen of the Warner Brothers, who persisted in the development of Vitaphone so long before the present popularity of synchronization arrived. Naturally, Vitaphone is now playing a major part in the making of Warner Brothers product, a glimpse of which may be had below.

Above: Robert McWade, who will have the part he played on the stage, in the Vitaphone production, "The Home Towners."

Right: Al Jolson, star of "The Singing Fool," on the Olympic, Europe-bound.

Above: Richard Bennett, star of "The Home Towners."

Below: Arriving for the premiere of "The Singing Fool" at the Winter Garden, N. Y.—Albert, Harry M., Jack Warner and Harry's son, Lewis.

It Won't Be Long Now!

NOVEMBER 3

That's the Date

What Date?

? ? ?

Industry Warned Against Parasitic Promoters by Speaker at K. C. Radio

(Special to the Herald-World)

KANSAS CITY, Oct. 2.—So numerous have been the operations of fraudulent motion picture concerns in the Kansas City territory recently that George M. Husser, manager of the Kansas City Better Business Bureau, issued a general warning through the radio station of the Kansas City Star the other night.

"Like every industry which has a rapid growth," Russer said, "the motion picture industry has its parasites, which, in the persons of promoters, fleece the investing public by trading upon the progress of the legitimate industry. Investments in well managed motion picture concerns have made money for the investors, but promoters trading upon these inherent qualities and the wide appeal of the motion picture industry, have succeeded in defrauding the public through misleading references to the success which has accompanied the growth of the industry.

"A promoter comes to town, interests some leading citizen with a good looking daughter, talks 'local casts' and 'big profits' and soon he has sold a lot of worthless stock in a company that has no prospect whatever of functioning permanently. Over the country many movie scenario schools have sprung up. Statistics show that novices who send in scenarios have one chance in 100,000 of selling them. Another of the many schemes is the socalled casting school, which offers to train applicants for movie jobs. Factory girls, old men and women are defrauded."

Holders of $31,000 in Claims May Lose All

(Special to the Herald-World)

ST. LOUIS, Oct. 2.—A hearing before Referee Coles last Thursday, in the bankruptcy of Charles Sinclair, Inc., operators of the Garden theatre, disclosed that creditors with approximately $31,000 of unsecured claims will probably receive nothing, although some are hopeful of pulling out with 10 per cent.

It was revealed at this hearing that vandals had destroyed $3,000 worth of scenery since the theatre closed.

Arbitration Association Law Program Is Endorsed

(Special to the Herald-World)

NEW YORK, Oct. 2.—Unanimous support of the state legislative program of the American Arbitration Association was voted by representatives of 16 national and local organizations at the first meeting of the Arbitration Exchange of the association last Tuesday. Gabriel Hess of the M P T O A and Sol Raives of the T O C C attended.

SMPE Closes Meeting Notable For Its Topics and Attendance

L. C. Porter Is Elected President at Lake Placid—Sessions Declared Valuable Beyond Computation in Insight Into Depth of Knowledge of Research Leaders

By F. H. RICHARDSON

LAKE PLACID, N. Y., Sept. 27.—The Society of Motion Picture Engineers is now (September 27) holding its fall meeting at beautiful Lake Placid, New York. The sessions began Monday, September 24, and will continue until, and including Friday, September 28.

Two Hundred Attend Convention

I think we have all been more or less astonished both at the attendance and at the array of papers presented. Approximately 155 men and between 40 and 45 wives and daughters of attending members are present.

Lake Placid is a very beautiful spot and Whiteface Inn, where the convention is being held, has ideal facilities for such a meeting. In attendance are many notable engineers. To attempt to name them individually would possibly subject me to the charge of not including all those who should be included under that title. I will, however, single out Mr. C. Francis Jenkins of Washington, an inventor of note, who is, as you all know, literally the father of the Society, of which he is now an honorary member for life. I will also mention Dr. C. E. K. Mees of the Eastman Research Laboratories, than whom no more able engineer, I believe, can be found.

L. C. Porter

Almost every large, and very many smaller, corporations are well represented: the Eastman Kodak Company, National Carbon Company, International Projector Corp., Bell Telephone Laboratories, Agfa-Ansco Corp., General Electric Co., Westinghouse Electrical Co., and so on through a long list. Some of these corporations have from two to four or five of their most able engineers present.

Conklin Saved by a Hair From Being a Loafer ! ?

(Special to the Herald-World)

DES MOINES, Oct. 2.—Every baker of mature age in Des Moines was the object of scrutiny from motion picture devotees last week when a story in a local paper stated that Chester Conklin got his idea for the prize makeup from a Des Moines baker for whom he once worked. The original story set forth that Chester worked for a baker named Schultz for $4 a week. It further stated that the actor might yet be working for said baker if he hadn't lost so much valuable time in fascinated contemplation of the amazing facial adornment of his employer.

Not only were the Schultz whiskers remarkable in themselves, but also in the incredible gyrations they performed in conversation or meditation. Conklin is said to have remained at the job long enough to collect a group of mustaches like them. Then he struck out with a monologue in which these crepe-hair appendages played an important part, the story said.

The sessions have been much more than filled with interest. A large preponderance of the papers presented, dealt in one way or another with sound synchronization with motion. I believe there was hardly a man present who was not more or less amazed at the evidences of almost unbelievably difficult researches performed, particularly by the Bell Telephone laboratories and their "aunts, cousins," and other relations, such as the Western Electric Co., and Electrical Research Products, Inc.

Some of the things spoken of with the utmost nonchalency by Bell Telephone Laboratories engineers seem almost past human understanding. They have told us within the past four days of the exact action of things that have never been seen, probably never can or will be seen, and which are comparable only with the atom in size; yet they tell us exactly what these things do, how they do it, and what the effect is.

Of Value to All

Interesting? Yes, and then some. I think we have all gained an experience at the meeting which is valuable beyond computation, although frankly very much of the argument was beyond the understanding of the average man. However, that does not mean that it did not have value to us all, because it gave us an insight into the depths of knowledge attained by research men, and added vastly, I think, to our respect both for them and for the product they are turing out, which, in its commercial form, we are all more or less handling.

The Electrical Research Products, Inc., gave some most valuable and interesting demonstrations and exhibitions. The Fox-Case Movietone brought from New York one of their outdoor portable theatres—that is exactly what is amounts to—in charge of Technical Director E. I. Shonable, and gave us an outdoor exhibition upon the lawn of the hotel Monday evening. The apparatus which I have dubbed their "outdoor theatre," consists of a truck in which is what amounts to a self-contained complete theatre. The truck is a small one. It looks like an ordinary, very well built covered automobile truck as it drives up, but, presto, chango! a man turns a crank and on top of the truck at its rear there appears a screen about six feet wide by four feet high.

Complete Projection Outfit

Down in the body of the truck is a complete projection outfit for Movietone. The light source and the driving motor are operated by storage batteries. The projection distance is ten feet, and everything considered, the result is surprisingly good. On this occasion, they ran one of the news reels and several short subjects, the names of which I do not at the moment recall. The exhibition was certainly enjoyed by both the delegation and all the guests and employees of the huge hotel.

I believe the thanks of the motion picture industry should be extended to Fox-Case

(*Continued on page 58*)

Exhibitor Tells How Storm Wreaked Havoc on Florida Theatres

Five Towns Virtually Wiped Out and Each Had Supported Own Film Playhouse—Only One of Seven Publix Theatres Operating

[By Specal Correspondent of the Herald-World]

ATLANTA, Oct. 2.—The most vivid description of the desolated Lake Okeechobee district in the Everglades region where the force of the hurricane was at its height, comes from C. C. Klutts, owner of the Glades theatre, Moorehaven, Fla., on the very edge of the lake.

WRITING of the disaster, Klutts says the conditions almost defy description. Five towns in the lake district were virtually wiped out—Canal Point, Pahokee, Belleglade, South Bay and Pellican Bay. The combined population of those villages was only about 5,000, yet each little village had its motion picture theatre and each supported it well. Every one of those theatres was destroyed and the inhabitants in those villages fled for their lives. Many lost their lives.

At Clewiston, on the other side of the lake, the damage was severe. The Glatex theatre was nearly demolished and probably cannot be rebuilt for some time.

Miracle Saves Glades

Miraculously the Glades at Moorehaven escaped with only slight damage. Two years ago, when Moorehaven was practically swept away by a hurricane, the Glades was a new theatre, having been built by Klutts when the former house suffered damages from storms and high water. The Glades then was one of the few buildings that remained standing in Moorehaven. Its balcony and projection room was a place of refuge for all who could crowd in.

Now Moorehaven went to the rescue of its neighbors. Word of the disaster at Canal Point and Pahokee was brought to Moorehaven by a negro workman who walked and swam 18 miles to deliver the message. Then Moorehaven rushed the first relief boat to the rescue.

All Hit at West Palm Beach

Hardly a theatre in the vast stretch between Fort Lauderdale and West Palm Beach but suffered from the hurricane, not always in property damage, but in loss of patronage. At West Palm Beach not a theatre escaped damage. The Flamingo was destroyed; the Stanley was seriously damaged, but has reopened; the Arcade, newest theatre in West Palm Beach and one of the best in the Sparks circuit, suffered heavy damages.

The Oakley at Lake Worth was destroyed and the town now has no theatre; the roof was blown off the Lyric at Stuart; the Grand at Winter Haven has not yet reopened; the Polk at Lakeland lost its roof—for the second time.

Frank Dowler, southern disvision manager for Publix, is now making a tour of the state to estimate damage to Publix properties and determine what steps to take in the matter.

Damage to Theatres Estimated $250,000

(Special to the Herald-World)

WEST PALM BEACH, Oct. 2.—Theatre damage conservatively estimated at $250,000 was caused by the hurricane when it swept through Palm Beach county, according to Jesse L. Clarke of Jacksonville, district supervisor for the Publix Theatres Corporation in Florida, who, with other company representatives, viewed the damage and went on to Miami for a survey of conditions in Broward and Dade counties.

Publix is interested in seven theatres in Palm Beach, West Palm Beach and Lake Worth, only one of which is now operating. This is the Stanley in West Palm Beach. Lake Worth's two theatres will cost more than $50,000 to reopen and it is said that the damage in the Palm Beaches will run above $200,000.

The Oakley at Lake Worth was blown completely down, and the Liberty at Lake Worth, the Stanley and the Kettler at West Palm Beach were badly damaged. The three Publix theatres at Palm Beach also were severely damaged. These are the Beaux Arts, the Paramount and the Garden. Damage to organs and other specific equipment may increase considerably the estimated total, Clarke said.

Accompanying Clarke were M. J. Mullen, chief of maintenance of properties; Frank Dowler, Jr., Southeastern manager, and Arthur Jones.

Industry Responds With Huge Benefit Shows in Theatres

(Special to the Herald-World)

NEW YORK, Oct. 2.—The motion picture industry is responding nobly to the calls for help from the hurricane sufferers.

In addition to making a cash contribution to the American Red Cross Relief Fund for the victims in Porto Rico, the Virgin Islands and Florida, the M. P. P. D. A. completed arrangements whereby exhibitors ready to give benefit performances could obtain films free. The M. P. P. D. A. was working in cooperation with the thirty-two Boards of Trade.

R. H. Woodhull, president of the M. P. T. O. A., urged exhibitors to aid the relief work in every way possible, including direct contributions to local Red Cross chapters and special slides accompanying the showing of news reels of the desolated areas.

Benefit Shows at Memphis

(Special to the Herald-World)

MEMPHIS, Oct. 2.—All the uptown theatres of Memphis, including Loew's State, Loew's Palace, Strand and Pantages, remained open from 2 to 11 p. m. Sunday showing motion pictures exclusively for the benefit of the Red Cross Hurricane Relief Fund.

Combined Show Given

(Special to the Herald-World)

ATLANTA, Oct. 2.—Theatres throughout the Southwest are rallying to the call of the Red Cross. Atlanta theatres combined to present a huge midnight benefit at Loew's Capitol Friday night. Acts from the Howard, Keith's Georgia and Loew's Capitol contributed their services, as did the musicians, projectionists and stagehands. The result was a $3 show for $1 and $2,000 for the fund.

Sparks Theatres Aid Cause

(Special to the Herald-World)

JACKSONVILLE, Oct. 2.—Benefit performances were given Sunday in every town where the E. J. Sparks Enterprises are operating.

The Florida, big Publix house in Jacksonville, gave a midnight benefit performance Saturday.

6,500 at San Antonio Show

(Special to the Herald-World)

SAN ANTONIO, Oct. 2.—A gigantic benefit show was held Friday at 11:30 p. m. in the 6,500 seat Municipal Auditorium with $1 admission fee.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Fleet's In," a Paramount picture starring Clara Bow and James Hall, directed by Malcolm St. Clair.
ROXY—"Win That Girl," a William Fox football comedy with Sue Carol and David Rollins, directed by David Butler.
HIPPODROME—"The Night Bird," a Universal picture starring Reginald Denny.
55TH ST. PLAYHOUSE—"The Mystic Mirror," a UFA mystery picture with Fitz Rasp.
COLONY—"Lonesome," a Universal special featuring Glenn Tryon and Barbara Kent, directed by Paul Fejos.
GAIETY—"Four Devils," a Fox special with Barry Norton, Nancy Drexel and Charles Morton, directed by F. W. Murnau.

HELD OVER AND REVIVED

CRITERION—"Wings," Paramount, opened August 12, 1927.
ASTOR—"White Shadows in the South Seas," Metro-Goldwyn-Mayer, opened August 1.
CENTRAL—"Lilac Time," First National, opened August 3.
WARNER—"The Terror," Warner Brothers all talking picture, opened August 15.
RIALTO — "The Patriot," Paramount, opened August 17.
EMBASSY—"Submarine," Columbia, opened August 30.
GLOBE—"Mother Knows Best," Fox, opened September 15.
CAMEO—"Q Ships," an English Document drama, opened September 15.
FIFTH AVENUE PLAYHOUSE—"Germany's Side of the War," a Teutonic record with actual war films, opened September 15.
WINTER GARDEN—"The Singing Fool," Warner Bros., opened Sept. 19.
STRAND—"The Lion and the Mouse," Warner Bros., revived Sept. 22.
RIVOLI—"Two Lovers," Metro-Goldwyn-Mayer, revived September 22.
CAPITOL — "Excess Baggage," Metro-Goldwyn-Mayer, held over for another week.

Frank Whitbeck Takes Jeff Lazarus' Post in West Coast's Publicity

(Special to the Herald-World)

SAN FRANCISCO, Oct. 2.—Frank Whitbeck, for the past five years director of publicity for the Northern California division of West Coast Theatres, Inc., has been made general publicity director for all West Coast theatres, with headquarters at Los Angeles. He succeeds Jeff Lazarus, who has accepted an executive position with William Fox. The local vacancy, in turn, has been filled with the appointment of Robert Harvey, for several years manager of the T. & D. theatre at Oakland, Cal. Robert Collier has been made director of circuit exploitation.

New Bid for Sunday Show Starts in Martins Ferry

(Special to the Herald-World)

MARTINS FERRY, OHIO, Oct. 2.—Immediate renewal of the attempt to give Sunday exhibitions in Martins Ferry, will be made since the Grand Jury of Belmont county refused to return indictments in 39 cases charged with giving such performances on Sundays. The cases came up when the managers, owners and operators of the two motion picture houses were arrested as many as five times.

Irene Fenwick Protests Judgment of $2,500,000

(Special to the Herald-World)

NEW YORK, Oct. 2.—Irene Fenwick, wife of Lionel Barrymore, is preparing a court fight against a judgment of $2,500,000. It is reported that her property has been bonded by a Los Angeles court order because she had signed a $3,700,000 mortgage agreement 20 years ago guaranteeing that her dower rights would not affect execution of a mortgage obtained by Felix Isman, her former husband.

Theatres Included in Toll of Hurricane

NEW pictures recording the vast fury of Florida's latest storm from the sea, as it now lies tragically reflected in the ruins of screen theatres, are presented on this page. The destruction wrought two houses was portrayed in last week's issue. This week's photographs from the devastated area were taken by E. B. Ellis, manager of the F B O exchange in Jacksonville, whose picture appears at left. Ellis, winner of last year's F B O sales trophy, travelled over much of the storm-swept region, observing especially the conditions of theatres. To him the Herald-World is indebted for the use of the pictures he obtained.

The Oakley, Lake Worth, its roof and walls crushed by the might of the gale.

The Kettler, West Palm Beach, which suffered $125,000 loss and was not insured.

Two views of the Pompano theatre in Pompano. The view at left shows the exterior, that at right, the interior. The roof was ripped off, the inside dismantled.

The Flamingo, West Palm Beach. Both views are of the interior, if interior it can now be called. Nothing is left but the walls—and precious little of them.

Financing of Exhibitor Bodies May Be Fought Out at Toronto

Yamins Demands Woodhull Call Contract Committee and Then Replies to Pettijohn's Objections to Such Session —Arbitration Is Phase of Issue

(Special to the Herald-World)

NEW YORK, Oct. 2.—Exhibitors are wondering whether the financing of exhibitor organizations and arbitration will be a subject to be fought out on the floor of the M P T O A convention at Toronto, October 16, 17 and 18.

Yamins Demands Committee Call

The question follows a demand of Nathan Yamins, member of the exhibitors' group of the contract committee which framed the new uniform contract at the Chicago sessions last January, that the committee be called together to act on the agreement at that conference that as unfinished business be left a plan to "finance exhibitor organization, provide for a uniform method of arbitration and secure even justice throughout the nation for this system."

Yamins had written R. F. Woodhull, chairman of the exhibitors group, asking that the committee be called together in September. In connection with that letter, C. C. Pettijohn, chief counsel for the Film Board of Trade, wrote to Woodhull and suggested that calling the meeting would require expense money for Ben Berinstein of California and R. R. Biechele of Kansas-Missouri. Pettijohn advised against doing this "until there is something definite to lay down before the committee."

One Per Cent Levy Proposed

"I have been in pretty close touch with arbitration," Pettijohn added, "and nobody has asked for my opinion on this 'unfinished piece of business,' nor have I been asked to suggest a plan or solution. I volunteer to you personally or as president of the M P T O A the following:

"The suggestion was made at Chicago that there be added to the film contracts 1 per cent of the rental 'for the financing of arbitration.' I distinctly remember that one or two of the gentlemen making that suggestion are not exhibitors but they receive salaries from exhibitor organizations and I can readily see why such a proposition would be interesting to them. I have never seen an exhibitor who would voluntarily place this charge upon himself. In fact, both individual and chain exhibitors have told me so."

Pettijohn paid a compliment to the type of exhibitors serving on arbitration boards and added:

"I ask you—what is the necessity to raise a fund to 'finance arbitration and save its integrity!' I suggest that until the members of these arbitration boards themselves suggest that they need financial assistance, this 'piece of unfinished business' remain unfinished."

Yamins Answers

Yamins then wrote Woodhull as follows:

"I am in receipt of a copy of a letter sent to you by Mr. Pettijohn which I have read over very carefully and am hastening to give you my reaction to this letter.

"To me the important question is not what plan is adopted to carry on arbitration matters efficiently and other matters of vital interest to the industry, whether it be a one per cent proposition on the rental charges, or whatever the plan may be, but the important thing is that a pledge was made at the meeting at Chicago that if nothing was accomplished in the way of providing some plan to accomplish the above objects another meeting of the contract committee would be held in June, and because of this pledge the exhibitor members of the contract committee withdrew their objections to certain of the clauses included in the new uniform contract.

Exhibitor Plan Suggested

"In pursuance of this arrangement a meeting was held in June attended by Mr. (R. H.) Cochrane, as chairman of the exhibitor group, Mr. Gabriel Hess (of the Hays office) and myself, when it was agreed that a meeting would be called in September to consider plans that may be proposed by both parties. The exhibitor group, through Mr. Berinstein, has submitted a plan which can form the basis of a satisfactory arrangement. The distributor group has offered nothing and therefore, in accordance with our agreement in Chicago, and our arrangement in New York, this meeting must be called in September to work out some plan.

"I am not interested in any question of providing funds for Mr. Berinstein or Mr. Biechele to attend this meeting and it should be no concern of the distributor group whether or not the national organization has the funds to pay the expenses of Mr. Biechele and Mr. Berinstein. Our only concern is to call this meeting as agreed and notify the members of the contract committee to be present, and if they are unwilling to come at their own expense their alternates will be there to take their places and I am certain that they will be willing to defray their own expenses.

Says Committee Should Meet

"Personally, I agree with Mr. Pettijohn on the proposition of adding a percentage of the gross receipts, just as heartily as I disagree with him on the proposition of leaving the arbitration matters as 'unfinished business' until the members of the arbitration board themselves ask for financial assistance.

"An agreement was entered into in good faith at Chicago, subscribed to by members of the committee, and in compliance with the terms of this arrangement this meeting must be called, and as a member of the contract committee I hereby formally demand that this meeting be called for as agreed to."

Shoots Air Race While Phonograph Plays Tunes

(Special to the Herald-World)

CINCINNATI, O., Oct. 2.—Ralph Lembeck, Pathe News staff cameraman here, has shot a news event from the air with musical accompaniment.

Lembeck, flying with Fred Davis and Mrs. Davis, on assignment to cover the air racers as they passed over Columbus, took along a phonograph. As they flew along, he played numerous popular tunes, including (as he grinned at the pilot) "It All Depends on You."

Wives Will Benefit

(Special to the Herald-World)

NEW YORK, Oct. 2.—Wives of Pathe salesmen will benefit by this Pathe sales contest—if their husbands win. Silver fox furs are promised the wife of each winner in the "One-A-Week" contest.

Ampas Asked for Speaker At Toronto Convention

(Special to the Herald-World)

NEW YORK, Oct. 2.—R. F. Woodhull, in behalf of the M P T O A, has requested the A M P A to send a member to speak on exploitation before the ninth annual convention of the exhibitors' organization in Toronto in October. President George Harvey gave out this information at Thursday's meeting of the advertisers at the Paramount hotel. Preliminary discussions on plans for the Naked Truth Hollywood Masque Ball occupied the major part of the meeting. Dan Hancock, Chairman of the "T N T" committee, reported the results of the first meeting of the committee. President Harvey announced the appointments of Bert Adler as treasurer of the committee, and Paul Benjamin as business manager of the Ampas for this year. The new service board, of which Walter Eberhardt is chairman, held its first meeting last Friday evening.

Industry Praised for Fine Films by Women's Organization in Canada

(Special to the Herald-World)

TORONTO, Oct. 2.—A high compliment has been paid the motion picture industry for the high quality of recent features shown in Toronto by the Toronto branch of the National Council of Women of Canada, an influential women's organization of the Dominion. The tribute was paid in an official communication to Col. J. A. Cooper, president of the Motion Picture Distributors of Canada. The letter follows:

"The Toronto Local Council of Women wishes to express its great appreciation of the splendid class of pictures that were put on in the large theatres of the city during Exhibition time. The council feels that giving the people from out-of-town an opportunity to see these splendid pictures will do much to further the interest in moving pictures throughout Canada.

"Will you kindly convey to the exhibitors and distributors of these various pictures our most sincere appreciation? With best wishes for the ultimate success of the moving picture industry throughout the Dominion."

Hull Succeeds Abrams For F B O at Milwaukee

(Special to the Herald-World)

MILWAUKEE, Oct. 2.—H. H. Hull has been appointed manager of the Milwaukee office for F B O. He has been associated with F B O for seven years, five years as manager of the Indianapolis office. Hull succeeds S. H. Abrams, who resigned.

Columbia Picks Directors For Three Current Films

(Special to the Herald-World)

NEW YORK, Oct. 2.—Directors chosen by Columbia for three current productions are Frank Capra for "The Power of the Press," Phil Rosen for "The Apache" and Al Rogell for "The Lone Wolf's Daughter."

Kentucky House Burns

(Special to the Herald-World)

MADISONVILLE, KY., Oct. 2.—The Garrick theatre burned down, at a loss estimated at $80,000.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Bent on having a vacation, he's broke on finishing it. Thus Al Martin, even as you and I. The famous title writer is shown being met by the directors, Harold and William Beaudine, as he returns to Hollywood.

Boys will be boys. We submit Alberta Vaughn in support thereof — as the star, however, of F B O's "Racing Blood" series.

Bride and groom—by scenaric license. This page from the family album shows Emil Jannings and Zasu Pitts in Paramount's "Sins of the Fathers." The deviltry starts here, we take it.

All set to expound the theory, "All Husbands Are Liars," a Fox thesis which Director Raymond Cannon calls his first big picture. And some will say he starts his greater career with Truth on his side. Shown are Cannon, Conrad Nagel, the star; Arthur Stone and Dan Clark, cameraman.

Takes lots of folks to make a picture, and even these aren't all who contribute to Richard Dix's latest Paramount vehicle, "Moran of the Marines." In the second row are Director Frank Strayer, Ruth Elder, feminine lead; Dix and Edward Cronjager, head cameraman. The others are their aids.

Just a kid—that's why he's coming to America to act for the screen. Bobby Burns is his historical name; his age, merely four. Charles R. Rogers, producer of Ken Maynard's First National pictures, signed Bobby while in Europe recently. The lad has appeared in two German films.

FBO folks at work and at play. At right Robert Vignola is shown directing Leatrice Joy, as the mother, and David Durand, as the son, in a close-up for "Tropic Madness." Above Ralph Ince, the director, is pictured ready to hop off on a vacation jaunt to Agua Caliente, Mexico.

Above: An old German seaport, recreated out of a more leisurely day by UFA, for sequences in "Heimkehr" (Homecoming). This is an Erich Pommer production, in which Dita Parlo makes her debut as a star.

Left: A warm reception for Sally O'Neil, as she suddenly and tardily turns up to resume work in Tiffany-Stahl's "Applause." Being merely the star thereof, she thus makes Director Eddie Cline very happy.

Above: A scene from "The Whip," First National story of the British turf. Anna Q. Nilsson and Marc McDermott (at left) are featured players, while Dorothy Mackaill (shown above) and Ralph Forbes have the leads.

Right: An embarrassing moment for Joe Brown. Can't be an income tax return, so it must be a love letter—a serious matter for Al Ray, since he's directing Brown in Tiffany-Stahl's "Queen of Burlesque."

"Eat, little lambkin! Don't you fear—milk makes mutton good and dear!" The starving poet's lines are appropriate indeed to this luncheon scene at Warner Brothers' studio. In the unofficial role of Mary is Dolores Costello, so we assume the lambkin is a left-over from "Noah's Ark."

Carl Laemmle, Universal's president; Carl, Jr., and Rosabelle Laemmle attired for Miss Laemmle's recent "circus party." At left a non-blindfold test engages other Universal folk on "The Night Bird" set. Seated at right are "Bubbles" Steiffel, feminine lead; Reginald Denny, star, and Director Fred Newmeyer.

Paris Session Called to Standardize Restrictions on U. S. Films

International Chamber of Commerce Summons Members November 14—Further Hampering of American Product Seen

STANDARDIZING of existing motion picture restrictions in the nations of the world is the objective of a meeting called for November 14 in Paris by the International Chamber of Commerce. Support of the American members, as well as the British, French, German and Italian, is expected by the Chamber and its president, say news dispatches from Paris.

TO the American industry, it is declared, there is particular importance in the action of the International Chamber, as the American producers and distributors are the ones chiefly affected by the many restrictive measures taken in other countries in an effort to build up their own industries. Furthermore, observers say that the year 1929-30 will bring more trouble than ever to the United States industry overseas.

Further Restrictions Seen

One factor cited is the recent decision of the Geneva anti-trade barriers conference, which left open the matter of "internal" restrictions though it voted to abolish "frontier" checks on film imports, starting in January, 1930.

Germany, Austria and Hungary have so-called frontier restrictions at present. Great Britain, France and Italy have internal restrictions. It is predicted that the three former as well as Czechoslovakia and Spain and probably several others will launch internal restrictions. Poland, Sweden and Denmark alone are not agitating the issue.

How They Line Up Now

Following is a resume of the status in the various European countries and the action expected in each:

FRANCE—Agitation against American pictures is reviving despite the compromise effected by Will H. Hays last spring. When the 60 per cent import concession expires in June the French industry is inclined to return to the seven to one quota or grant only half or less than 60 per cent.

GREAT BRITAIN—The ten-year quota law is expected to cut America's 90 per cent participation in the market to 60 or less.

Germans Want 50 Per Cent Quota

GERMANY—Agitation is underway for a 50 per cent quota starting next July 1, when the limited censor license system expires. A unanimous demand by the American trade recently for an open free market has checked the 50 per cent plan, but whatever the new arrangement will be, it is certain that there will be some form of restriction and that America will pay.

ITALY—State monopoly is expected to supplant the 10 per cent quota, in order to rehabilitate the Italian industry, control distribution and monopolize exhibition.

SPAIN—The Spanish Motion Picture Congress this month is declared likely to increase the quota from 5 to 10 per cent.

CZECHOSLOVAKIA—The government practically has decided that each foreign distributor must buy or make one domestic picture biannually so as to double the present production.

It is pointed out that these restrictions, operating or contemplated, may cost the American industry millions of dollars, while combinations of European producers against American competition are having their effects.

We've Seen Corn on the Cob But on Films—Never!

(Special to the Herald-World)

HAMILTON, ONT., Oct. 2.—The latest in film cue markers has been discovered by H. E. Wilton, manager of the Strand theatre. Upon receipt of a picture from a film exchange the other day, it was found that the previous operator had attached corn pads as signals for the machine change-over. The bulky pads were still affixed to the reels. "What do you know about that?" asked Wilton. But no answer is expected.

Annual Vote Names Frawley Paramount Pep Club President

(Special to the Herald-World)

NEW YORK, Oct. 2.—The annual election of the Paramount Pep Club last week resulted in G. B. Judge Frawley being elected president by a sweeping majority. Edward A. Brown, cashier of the corporation, was elected vice president, and Marion Coles and Rose Eidelsberg, treasurer and secretary, respectively.

The five vacancies in the board of governors, caused by retiring members, were filled by Vincent Trotta, who is about to relinquish the post of president; Sam Dembow, of Publix, Lou Diamond of Paramount News, Sara Lyons and Alice Blunt.

The new officials will be installed at the annual dinner to be held at the Hotel Astor, the evening of October 18.

Judge Frawley, who is manager of the sales contracts and statistical departments of the corporation, has been with Paramount for ten years.

Joe H. Mayer Is Dead; Directed Publicity for Palace, Hamilton, Ohio

(Special to the Herald-World)

CINCINNATI, Oct. 2.—Joe H. Mayer, 41, director of publicity for the Palace theatre, Hamilton, Ohio, and former editor of the Billboard, died unexpectedly at his home at Latonia, Ky., just across the river from Cincinnati, last week.

Joe H. Mayer

Mayer, with members of the Palace executive staff, had come to Cincinnati to witness a private screening, and it was while spending the night with his family that he was stricken. His parents, wife and three children survive.

Death of Mayer takes from the first rank of theatre publicity personnel a man who had won an enviable name for achievement. One of his "pets" was the Palace Review, a house organ that set a standard and proved a big factor in the success of the theatre.

It Won't Be Long

Now!

NOVEMBER 3

That's the Date

What Date?

? ? ?

500 Schools in Italy Equipped for Exhibition; "U" Establishes Chair

Seventy Per Cent of Films Shown in Milan Are American

(Special to the Herald-World)

NAPLES, Sept. 22 (By Mail)—The University of Turin has just established a chair for the teaching of cinematographic technic and film chemistry. This move has a close connection with educational and propaganda films. Luce, government-controlled, has included in its program the filming of Army and Navy subjects. Five hundred schools in Italy now are equipped for exhibition and the government soon will increase that number considerably.

* * *

Dopolavoro, National Institute, has obtained for its members, most of whom are workmen of modest means, a reduction of 50 per cent in admission prices in all theatres. Each member has been provided with 50 tickets available for the year.

* * *

Indicative of the grip on exhibition held by American films in Italy is the fact that 70 per cent of all pictures shown in Milan are made in the United States.

* * *

I S C A, producing company with headquarters in Rome, has increased its capital from five to fifty million lire.

German Editor Calls Film Parley a Failure On Propaganda Issue

Mistrust in the sincerity and effectiveness of the European Film Congress, two of which have been held, is expressed in an editorial appearing in the motion picture section of the *Berliner Tageblatt* of September 6. The problem of "propaganda" pictures still remains unsolved, the editorial declares, despite the protests of the last Congress in Berlin.

"The Congress protested against the propaganda films against Germany and the theatre proprietors of all countries solemnly promised no longer to show films of this character. We must wait for the results of this, as it is only a question of opinion. What is for one a propaganda film can be a deed of patriotism for another. We have sufficient examples of this. But who is going to be the final judge to give a definite decision?"

As to American importations, the editorial states that "the Berlin Congress has shown an extraordinary reserve in the matter of the American question. One knows already that the theatre proprietors willingly play the American film as an arm against the home producers and renters."

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Releases

WEEK OF OCTOBER 7

EDUCATIONAL—"America's Pride," Our World Today, one; "Companionate Service," Dorothy Devore, two; "The Lucky Duck," Billy Dale, Snappy, one.

PARAMOUNT—"Loose Change," Sandy MacDuff, Christie, two.

PATHE—"The Terrible People," Chapt. 10, two; "Cure or Kill," Aesop Fable, one; "No Picnic," Smitty, two; "The Defensive Half-Backs," Grantland Rice, one; Pathe Review No. 41, one; Topics of the Day, No. 41.

UNIVERSAL—"Come On, Horace," Arthur Lake, Snappy, one; "Tarzan the Mighty," No. 9, two; "Look Pleasant," Let George Do It, Stern Brothers, two; "Dead Game," Western, Acord, two.

WEEK OF OCTOBER 14

EDUCATIONAL—"Come to Papa," Big Boy—Juvenile, two; "Glorious Adventures," Hodge-Podge, one.

PARAMOUNT—"Picture My Astonishment," Confessions of a Chorus Girl series, two.

UNIVERSAL—"The Fiery Fireman," Oswald, Snappy, one; "Tarzan the Mighty," No. 10, Adventure, two; Collegians No. 4, Junior Jewel, two; "Buster Trims Up," two; "The Fighting Forester," Cobb, Western, two.

WEEK OF OCTOBER 21

EDUCATIONAL—"Stage Frights," George Davis, Mermaid, two; "All in Fun," Jerry Mandy, Cameo, one.

UNIVERSAL—"Wax Figures," Snappy, one; "Tarzan the Mighty" No. 11, two; "Shooting the Bull," Mike and Ike, Stern Bros., two; Untitled Western with Bob Chandler, two.

WEEK OF OCTOBER 28

EDUCATIONAL—"Fisticuffs," Lupino Lane, two; Untitled Tuxedo comedy, two.

UNIVERSAL—"Bull-Oney," Oswald, one; "Tarzan the Mighty," No. 12, Adventure, two; Collegians No. 5, Junior Jewel, two; "Newlyweds' Court Trouble," Junior Jewel, two; "Red Warning," Jack Hoxie, Western, two.

Newspictures

FOX NEWS NO. 1—Governor Al Smith penetrates Southwestern states—U. S. rushes to aid hurricane district—Crowd greets Mr. and Mrs. Coolidge on arrival to New England States.

INTERNATIONAL NEWSREEL NO. 77—Many view damage wrecks of hurricane in Florida—Sir G. H. Wilkins sails to explore mysteries of Antarctic by aeroplane—Coolidges welcomed by New England people.

PATHE NEWS NO. 80—Civil War veterans hold national meet in Denver—Citizens of Florida start to repair damages done by hurricane—President Coolidge and wife visit old home in Vermont.

KINOGRAMS NO. 5434—8,000 Indians greet Curtis at Powwow in South Dakota—Boys of 1861 hold national meet at Denver—Shipwreck Kelly stands atop flagpole 4 days, 9 hours and 13 minutes.

M G M NEWS NO. 13—Captain Wilkins sails for Antarctic to fly over bottom of world—70,000 throng on streets of Oklahoma to greet Al Smith—Fleet of canoes in 30-mile race.

PARAMOUNT NEWS NO. 18—Sir Hubert Wilkins sails for South Pole—Civil War veterans hold national meeting at Denver—Al Smith carries on fight in West to win presidential votes.

Hedberg, in Town Without Press, Gives Short Films Special Play

"I wouldn't put on any feature, regardless of how long it is, without pepping up the program with a good one-or two-reel comedy. The patrons expect it and the howl they have put up when we missed out on a comedy is proof enough to me that they want them."—*H. H. Hedberg, Amuse-U Theatre, Melville, La.*

If you were an exhibitor in a town so small that it had not even a newspaper, would you worry much about whether you booked short features regularly, or would you just give the patrons a long one and a newsreel and call it a day? Would you think it worth while to devote a poster frame to short features throughout the week?

Exploitation is a far less simple problem for the small-town exhibitor than for the one with a newspaper more or less at his disposal. We don't know to what extent special campaigns and like methods of reaching the public are employed by H. H. Hedberg of the Amuse-U at Melville, La., but we do know, from his letter to this department, that he sees to it that short features have a regular and specific part in the program and a special poster frame in addition. Here is what he writes:

"Stuck away out in the bushes in a village where no newspaper is published, the small town exhibitor has to use other methods of getting the attention of his patrons directed toward the short feature.

Important Unit of Program

"The long feature is given the right of way through use of twenty-fours, sixes, threes, ones and window cards, while the little fellow who bears the responsibility of getting the audience in a happy mood in order that they may enjoy the big picture is usually given a one-sheet tacked up somewhere in the corner of the lobby or not even at all.

"That the short is an important unit of the program is a well established fact or we would never have inquiries regarding the next appearance of certain comedians who never appear in anything but the two-reelers.

Special Poster Frame Built

"Our lobby is small, but we had a good mechanic construct a poster frame to hold four one-sheets, side by side, and we placed this over the entrance in plain sight of every person entering our theatre. In this are placed the posters of the current shorts as well as those for the following day. All throwaways and heralds, besides bearing the name of the main picture, carry the title of the comedy and other shorts with a snappy description of the same.

"As to what the Short Feature does for me: Can only say that I wouldn't put on any feature, regardless of how long it is, without pepping up the program with a good one- or two-reel comedy. The patrons expect it and the howl they have put up when we missed out on a comedy is proof enough to me that they want them. And several times we have been told that, had it not been for the comedy, the program would have been rotten!

"The short is the appetizer and gives a keener appreciation to the main course of the screen meal."

Fox News Starts Tenth Busy Year

Fox News starts its tenth year with an audience estimated at sixty millions and with a camera staff that spans the earth. Nine years of steady growth were celebrated last Wednesday.

Truman Talley

Before Truman H. Talley, present director - in - chief, Herbert Hancock was the first editor, followed by Edwin C. Hill. The editorial staff at the Fox home office in New York now includes James E. Darst, associate director; John J. Spurgeon, foreign editor; Edmund Reek, news editor; Daniel Doherty, assistant news editor; Joel Swenson and John Miley, makeup editors, and Harry Lawrenson, European editor.

Newly established is a department in Los Angeles under Blaine Walker, which will serve the West Coast Theatres chain with pictures to be released with the national twice-a-week issues.

To Play in F B O Series

Hannah Washington has been engaged to play the part of Hambone Johnson in the "Mickey (Himself) McGuire" series, produced by Larry Darmour for F B O.

SYNCHRONIZED PICTURES

Columbia Enters Field of Sound Producers; to Use W. E. System

(Special to the Herald-World)

NEW YORK, Oct. 2.—Columbia Pictures has entered the ranks of sound picture producers. The company has signed a contract for the production of sound pictures with Electrical Research Products, Inc., subsidiary of Western Electric Company. The system of recording and reproduction is the same as that employed by Warner Brothers in Vitaphone, according to J. O. Brandt, president of Columbia.

"We have given a great deal of serious thought to this matter of sound pictures," stated Brandt. "We felt that the subject of sound pictures was too large to warrant our jumping into it without first investigating the many systems offered and the organizations equipped to furnish the necessary technical personnel not only to record properly sound, but to reproduce it as well. We gave careful consideration to the attitude of the exhibitor toward the respective systems, and finally committed ourselves to the Western Electric system

"We are particularly fortunate in having among our vehicles for the Season 1928-1929 a large number of outstanding stage attractions. These are now being seriously weighed and considered for production as sound pictures Among the plays that Columbia has on its 'Perfect 36' program are 'The Donovan Affair,' one of the outstanding mystery stage plays of its season, written by Owen Davis. Another vehicle is 'The Younger Generation,' which will be adapted from Fannie Hurst's noted stage play, 'It Is to Laugh.' 'The Fall of Eve,' a stage play by John Emerson and Anita Loos, is a third.

"Also on the program is 'Acquitted,' a story by Mary Roberts Rinehart, as gripping and as poignant as 'The Trial of Mary Dugan,' and 'Redemption,' the world-famous stage play by Count Leo Tolstoy which served as the basis of an unprecedentedly successful vehicle for John Barrymore some years ago.

"The plays just mentioned, and several of our other stories, are all being carefully weighed from the point of view of sound production. The industry can rest assured that when Columbia finally does decide to put a vehicle into production as a sound picture it will have all the necessary values and qualities to make it a superlative box-office attraction."

Irving Berlin's First Talking, Singing Film To Be Made by U A

(Special to the Herald-World)

NEW YORK, Oct. 2.—A talking and singing motion picture, written by Irving Berlin, is soon to be put in production in a New York studio by United Artists. John W. Considine, producer, and Alan Crosland, director, will leave for New York from Hollywood in a few days with a cast of players and production staff to take part in the production.

"Say It with Music" is the name of the picture. Harry Richman, now appearing in George White's "Scandals," will be featured. George White will stage a special dance for the production, and eight Berlin songs are now being written for it. Berlin will personally supervise the production.

Voice Tests Given Stage Actors for Mary's All-Talkie

(Special to the Herald-World)

NEW YORK, Oct. 2.—Broadway stage players were given voice tests last week for roles in Mary Pickford's first all-talkie, "Coquette," at the Famous Players studio on Long Island. The results are being rushed to Hollywood now for the actress' inspection and selection.

Among those taking the tests were Weldon Heyburn, Rollo Peters, Inez Clough, Frederick Perry, Marion Kirby, Harry Beresford, Lester Lonergan, Harry Davenport, and Fannie De Knight. James Rennie and Ben Smith had previously made tests. The tests were made under the supervision of Monta Bell, who is attached to the Long Island studios.

"Singing Fool" Draws $55,000 Advance Sale

(Special to the Herald-World)

NEW YORK, Oct. 2.—Al Jolson's latest Vitaphone picture, now in its third week at the Winter Garden, has drawn for Warner Brothers an advance sale of $55,000, and according to the company, has played to standing room at every performance. The picture was recently given a $2 midnight premiere at the Aldine theatre, Philadelphia.

M G M Tests 200 Voices A Week for Talkies

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—An average of 200 voices a week are being tested at the M G M talking stages. The applicants for voice tests range from vaudeville stars to inexperienced youngsters who have never before faced the public, it is said.

Two Publix Theatres Drop Stage Band Pit Orchestra for Sound

(Special to the Herald-World)

ATLANTA, Oct. 2.—By a radical change in policy, the Howard theatre, Atlanta; and the Alabama theatre, Birmingham, both Publix de luxe presentation houses, have abandoned stage unit shows entirely and have gone to Vitaphone and Movietone.

Not only have these theatres dispensed with stage band shows, but likewise they have not retained pit orchestras. The unit shows playing last week closed Saturday night, and Monday morning saw the inauguration of a new policy of "the whole show on the screen."

The Howard has been a presentation house since it opened in December, 1920. Before the advent of Publix unit shows the Howard featured elaborate prologues, dancing revues and soloists as well as big vaudeville singles and teams. When Publix created the unit shows the Howard was on the circuit. It has never been a straight picture house. But the advent of big pictures with sound has served to emphasize the importance of the feature picture, and the conviction that it is the feature picture that draws at the box-office seems to have taken root.

The Alabama has been a presentation house since it opened as one of the biggest links in the Publix circuit back in January. The new policy will bring the Alabama its first all-picture program.

The decision to go in for a straight sound picture policy without the benefit of stage shows is more significant in view of the excellent box-office showing of these theatres during the past several months. It is manifest to the casual observer that the Howard has enjoyed one of the best periods in its history; also it is certain that the Alabama has shown more strength than at any time since it opened early in January.

Two Directors to Make F B O Talkie

(Special to the Herald-World)

NEW YORK, Oct. 2.—Negotiations were completed today for the purchase of "Stepping High," a novel by Gene Markey, which will be made into an all talking motion picture by F B O at Sound Studios, Inc. The picture will be codirected, by two men; one a picture director, the other, an expert stage director.

See "The Toilers"

(Special to the Herald-World)

NEW YORK, Oct. 2.—A private showing of the Tiffany-Stahl production, "The Toilers," a Reginald Barker special, was held in the auditorium of the R C A Photophone studios in New York before a representative audience recently. The score was written by Dr. Hugo Riesenfeld. The production will soon be seen on Broadway for an extended run.

Warners Release 2 In October; Begin Production on More

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Two Vitaphone pictures will be released by Warner Brothers during October. They are "Land of the Silver Fox," starring Rin-Tin-Tin, Oct. 13, and "The Home Towners," the company's third 100 per cent all-talkie, Oct. 27.

Production has just been completed on "One Stolen Night," featuring Betty Bronson and William Collier, Jr. Carlotta King has just been chosen to appear opposite John Boles in "The Desert Song," which goes into production soon as Warners' first Vitaphone operetta.

"Honky Tonk" will be the name of the Vitaphone picture to star Sophie Tucker. It will be an all-talkie. David Lee, the three and a half year old boy who appears in "The Singing Fool," has been signed by Warners to appear in three more Warner pictures this season.

Open San Francisco Movietone News Base

(Special to the Herald-World)

SAN FRANCISCO, Oct. 2.—The organization of a San Francisco base for Fox Movietone News, from which the whole of Northern California will be served, has been announced by Fred W. Voigt, local branch manager. Equipment representing an investment of $50,000 has been mounted on two fast trucks. The new department has been placed in charge of James Seebach, former Fox News representative, who has been making a study of talking technicalities at the laboratories of the Fox-Case Movietone Corp., at New York, during the past few months. He is being assisted by Oscar E. Darling, sound engineer, formerly with the National Broadcasting Company.

"Gang War" Talking Parts Being Filmed

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—The Hollywood studios of F B O are busily at work making talking sequences for "Gang War" under the supervision of Benjamin Glazer, supervisor of F B O and Pathe talking films. Olive Borden and Jack Pickford, co-starred in "Gang War," were recalled by Glazer to make the talking sequences. These talking sequences are the actress' and Pickford's initial experience before the recording camera.

Two Companies Form To Make Sound Films

(Special to the Herald-World)

ALBANY, Oct. 2.—The incorporation of sound pictures continues to hold first place in the formation and incorporation of companies identified with the motion picture industry in New York state. Out of three companies that incorporated with the secretary of state last week, two stated in their papers of incorporation that they would engage in the production of talkies. These were the Gem Home Talking Machine and Film Company, and the Briskin Distributing Corporation. Both will maintain their headquarters in New York City.

Sound, New Art to Revolutionize Entertainment, States Otterson

By PETER VISCHER

(Otterson's speech in full on page 40)

NEW YORK, Oct. 2.—In one of his few public utterances so far, John E. Otterson, president of the Electrical Research Products, Inc., and a pioneer in the field of synchronizing sound with motion pictures, made the rather startling statement here last Wednesday that he and his associates considered the addition of sound to pictures not merely an embellishment of films but in itself "a new art that will be revolutionary in the field of entertainment."

Otterson made the statement before a group of motion picture executives, guests of honor along with himself at a luncheon of the New York Electrical League, at the Hotel Astor. Among those who heard him speak were: William Fox, head of the vast Fox enterprises; R. H. Cochrane, vice-president of Universal; Albert Warner, vice-president of the energetic Warner Brothers; David Bernstein, vice-president of Metro-Goldwyn-Mayer; Charles Christie, vice-president of the Christie Film Corporation. Also: F. B. Jewett, president of the Bell Telephone Laboratories; Edgar S. Bloom, president of the Western Electric Company, and Whitford Drake, vice-president of the Electrical Research Products, Inc.

The Otterson address was by no means brief and contained so much of interest and importance to those interested in "The Voice of the Movies" that his significant statement regarding the relative importance of film and sound may have been overlooked by many. Exactly what he said on the subject was:

"In the beginning, we felt that the addition of sound by motion pictures was only an embellishment, an effect comparable with that of a new system of lighting or of coloring, but today, we are confident that here is something more than effect. Here is born a new art that will be revolutionary in the field of entertainment, not only in motion pictures, but with an effect upon the legitimate stage as well."

Otterson's address was listened to intently by a crowd of listeners which jammed the Grand Ballroom of the Hotel. After his address, a number of synchronized pictures were shown, among them the celebrated record of George Bernard Shaw made by Fox.

Produce Industrial Picture in Sound

(Special to the Herald-World)

NEW YORK, Oct. 2.—B. K. Blake, head of the production department of the Stanley Educational Film Division is taking a company of cameramen, electricians, actors, lighting and recording equipment to Canada, this week for the production of an industrial feature in sound.

The picture is going to be a story throughout and in addition to serving a purpose, will preserve for posterity a good many of the dialects of French Canadians.

Fox Builds $10,000,000 Movietone Plant at Fox Hills in 90 Days

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Built within the short time of 90 days, but as the culmination of three years of experimenting and pioneering in sound films, there now stands on 40 acres of Fox Hills Movietone City, a $10,000,000 sound picture plant comprising 25 buildings.

The swiftness of the undertaking was made possible through a novel system of time saving. Starting on July 28, three shifts of workmen, numbering between 300 and 350, worked night and day, including holidays and Sundays, and the shifts were arranged to overlap by half an hour.

Thus a carpenter, going home, turned his hammer over to another carpenter instead of dropping it. Electricians took pliers from a wire when relief electricians had clamped theirs upon it. Departing truck drivers dropped out of the seat on one side while their successors climbed up on the other side to take the wheel. This insured that there should be no slackening in the work.

The outstanding results of this activity at Fox Hills are the four buildings containing the sound proof stages for Movietone production. They are 212 feet long, 165 feet wide and 45 feet high. Each building has two stages that possess individual equipment, apparatus rooms, test laboratories and projection rooms.

Stage One has on its second floor what is claimed to be the largest Wurlitzer organ ever constructed, built specially for Fox Movietone. It comprises every appliance and effect possible of use in sound pictures.

A feature of Movietone City which gives it a striking, semi-Oriental effect are three high towers. A decorative column 75 feet high is silhouetted above the big administration building. In the rear of the stages are reared 2 towers, 100 feet tall, one of them being the gravity tower for the automatic sprinkler system and the other the cooling tower for the air-conditioning system.

The air-conditioning plant is housed in three buildings and can heat or refrigerate the temperature inside the stages, independent of the outside weather. It can regulate the humidity and also cope with any number of incandescent lights and people who might otherwise affect the temperature on the stages.

Included among the smaller buildings are the recital hall for auditions, an electric power plant, master projection room, wardrobe building, dressing room structure, garage, carpenter and paint shops, musical library, film storage vault, modern hospital and buildings for studio police and fire departments. There are numerous walks of concrete, providing proper drainage, as well as a 14 foot wall surrounding Movietone City. It is relieved of a stony appearance by numerous flower beds throughout its area.

Sound at Capitol

(Special to the Herald-World)

ATLANTA, Oct. 22.—The Capitol theatre in Atlanta, for the first time since its opening more than a year ago, will offer a synchronized picture next week. The feature is "Our Dancing Daughters," the Metro-Goldwyn-Mayer film.

Otterson Sees Great Future for Sound

Following is the text (in part) of the speech delivered by John E. Otterson, president of Electrical Research Products, Inc., at a luncheon of the New York Electrical League, at the Hotel Astor, New York, last Wednesday.

TO an audience of men and women of this organization, I need hardly say that in this electrical age we are witnessing over and over again new applications of electrical science to modern civilization. Your presence today indicates that you are interested in what I think is electricity's most recent contribution touching our modern life. For although its commercial development is less than three years old, the introduction of sound into motion pictures is changing the entertainment standards of millions of people and bids fair to revolutionize an industry.

This new form of entertainment has been variously referred to as "Sound Pictures," "Synchronized Pictures," "Talking Pictures," "Talking Movies," "Talking Motion Pictures," and "Talkies."

I have no doubt that in characteristic American fashion we shall end up by calling them "Talkies," just as I expect that in an equally characteristic way the English will designate this new art the "Audible Cinema." Whether we use the term "Talkies" or "Audible Cinema," we refer to the recording and reproduction of sound in synchronism with the action of motion pictures.

As I entered the hotel today from Broadway I could not escape the feeling that one who sponsors a movement to add noise to that which is now silent can scarcely claim to be a benefactor of the human race.

And yet how inadequate is any attempt to interpret in its true quality the life of New York without sound.

Indeed I am sure that if all sounds were suppressed, those two million or more visitors who daily throng the city would find it so much like the pastoral scenes from which they come that they would return forthwith harboring resentment at having witnessed a poor show.

Origin Dates Back 50 Years

The origin of sound in motion pictures dates back some fifty years to the beginning of the telephone itself, for the methods and apparatus employed are those of the modern telephone system.

It was about seven years ago that the engineers of the Bell Telephone Laboratories, the research organization of the American Telephone and Telegraph Company, set out to apply what they had learned about the transmission of sound to the development of a special technique relating to talking pictures.

The problem was not primarily one of synchronizing sound and moving pictures, as this is a mechanical feature readily accomplished. The real problem was to produce satisfactory quality of sound in adequate volume and the same principles which the engineers had successfully applied to transmit the human voice over great distances on the telephone clearly and without distortion were employed in bringing about its successful recording and amplification in conjunction with motion pictures.

About three years ago the Bell Laboratories had progressed sufficiently in the developing of talking picture technique to justify public presentation. This development had been carried on along two lines; first, by the recording of sound on disc records operated in synchronism with the film and, second, by the recording of sound on the edge of the film itself by means of a photo-electric cell.

In April, 1926, the Western Electric Company licensed Warner Brothers to produce talking pictures under its system and patents, and that company elected to use the disc method, which it called the "Vitaphone." The following August Warner Brothers presented in New York City the first full length motion picture with a synchronized accompaniment. It was John Barrymore in "Don Juan" and it was preceded by a prologue of special Vitaphone acts, including singing, instrumental and vaudeville numbers. Here was an excellent evening's entertainment presented entirely from the screen without the presence of orchestra or artists. It immediately aroused great interest.

Case and Fox Collaborate

Meanwhile Mr. Fox of the Fox Film Corporation had been working with Mr. Case of the Case Laboratories in the depelopment of a system which also employed the sound-on-film method. In April, 1927, the Fox-Case Company was also licensed by the Western Electric Company to record and reproduce sound pictures under its system, using the name "Movietone."

This speech, delivered by John E. Otterson, president of Electrical Research Products, Inc., is an authentic record of Movietone and Vitaphone, and a visualization of the part sound pictures are destined to play in the future development of entertainment and education.

The speech makes excellent material for use in your local newspaper. If you are showing sound pictures or intend to show them in the future, it will pay you to see that it is published in your newspaper, and due to the public's intense interest in sound pictures, this should be easily accomplished.

Mr. Fox, in addition to studio work in connection with dramatic productions, turned his attention to the development of the talking news reel wherein the record of sound as well as action is made of current news events with portable talking news reel cameras specially designed for such work. This Movietone talking news reel proved to be of great popular interest and has been a distinct contribution to the development of talking pictures.

In October, 1927, Warner Brothers presented the "Jazz Singer," with Al Jolson in the leading role. In this production Mr. Jolson sang a number of songs most effectively and in addition there was a small amount of spoken dialogue. The "Jazz Singer" proved a great popular attraction and likewise made a substantial contribution to the public acceptance and further development of the art.

Early in 1928 additional licenses were granted by Electrical Research Products on behalf of the Western Electric Company to Paramount, Metro-Goldwyn, United Artists, First National, Universal, Christie Comedies, Hal Roach and the Victor Talking Machine Company. This meant the adoption of talking pictures by practically the whole of the industry.

Progress since has been extremely rapid, both in the development of studios for the production of sound pictures and the installation of equipment in theatres for their reproduction.

There are now 60-odd recording equipments in use or under order and about 30 stages are in process of construction and equipment. In addition about 100 portable recording equipments for location and news reel work have been ordered. About 30 are now in operation here and abroad.

Pictures accompanied by sound have broken all records for attendance and box office receipts and the theatres which have installed the equipment are highly successful. Six hundred theatres now have reproducing equipment installed and at least 1,000 will be equipped by the end of the year. Our manufacturing program for next year calls for at least an additional 2,000, making 3,000 by the end of 1929.

Foreign Countries Develop Sound

Abroad it is the same story. This summer I visited England and France and talked with producers and exhibitors from England, Ireland, Scotland, France, Germany, Central Europe, Italy, Spain, South Africa, Australia and India, and the same interest exists throughout—the conclusion that talking pictures have come to stay and the development of plans to meet their own needs, differing from this country only as the activity in the foreign field differs from that in America.

In the beginning we felt that the addition of sound to motion pictures was only an embellishment, an effect comparable with that of a new system of lighting or of coloring, but today we are confident that here is something more than effect. Here is born a new art that will be revolutionary in the field of entertainment not only in motion pictures but with an effect upon the legitimate stage as well.

In this I am endeavoring to voice a conservative judgment slowly arrived at and tempered by the necessity of directing our own plans along conservative lines. To a considerable extent I am speaking after the fact, so that I am appraising that which has been accomplished rather than prophesying that which is to come.

I recently scanned the production program of our licensee companies and I find that there are more than 200 major productions with musical accompaniment or dialogue or both on the schedule for the next year.

Mistakes will be made that will result in indifferent production that will lead you to question the accuracy of my judgment and appraisal, but these mistakes have been and will be nothing more than is naturally inherent in the development of any new art. They are certainly likely to be no more serious than those that were attendant upon the introduction of the silent movies.

Were I to enter the field of prophecy it would be to speak of the application of talking pictures to the fields of advertising, politics, education and religious teaching.

Visualize Use of Sound Films

I visualize the use of talking pictures to deliver the message of factory executives and sales managers to their employees, to their conventions, to prospective customers in sales and demonstration rooms throughout the world.

Political campaigns in which the Governor Smiths and the Secretary Hoovers will speak in screen person to thousands of audiences throughout the country in place of submitting to the limitations of their physical endurance to withstand the hardships of speaking tours.

Schoolrooms where children are privileged to listen to the lectures of great teachers and national leaders and to receive the inspiration of their speaking personalities.

Small churches where the shrinking congregations may be replenished and awak-

(*Continued on page 42*)

Advertising, Exploiting the Sound Picture

This is the first of a series of articles on advertising and exploiting the sound picture which will be carried each week in this department of the HERALD-WORLD. Every phase of advertising and exploiting the sound picture will be thoroughly covered, including ads, trailer and newspaper publicity copy and exploitation stunts. This material was originally prepared by Jeff Lazarus and the advertising and publicity staff of West Coast Theatres for the company's managers. The HERALD-WORLD regards it as the most complete and intelligent work yet to appear on the subject, and the series will undoubtedly prove of great value to every theatre manager.

IT is unnecessary to remind the West Coast Circuit at this time that sound "talkies," and all that goes with them, are the most important elements in the entire show business right now. On all sides box offices are resounding with endorsements of this opinion.

It is necessary, however, to remind the circuit that there are many different kinds of synchronization, some of which mean money and some of which do not . . . and by the same token to remind managers that misrepresenting the non-money-getters may get them money the first time, but will hurt them when they get the money-getters and actually show them; and, that improperly defined and inadequate selling of the real money-getters will cost us money if not caught in time.

For the purposes of these articles and all future handling of synchronized pictures, we will define them into five categories which have automatically sprung up. It is important that you recognize the difference between these different types of synchronizations. They are listed in their importance as box office magnets:

(1.) Talking Feature Pictures:

This means a feature picture with dialogue; that is, a feature picture in which persons speak and are heard speaking by the audience. Nothing has ever come to us in the motion picture business carrying with it the importance that talking feature pictures have. And, no other element in the entire progress of synchronization has assumed the box office importance which has accrued to talking pictures. Included in this category are such attractions as Warner Brothers' "Lights of New York," Fox's "The Air Circus," Warner Brothers' "The Jazz Singer," and Warner Brothers' "Tenderloin." In all of these there are sequences in which the audience hears the characters speak.

Pictures like "Lights of New York" are just beginning to come up, and for at least the next six months they will have added significance because they are entirely in dialogue and must be advertised accordingly . . . the best being: "A 100 per cent All-Talking Picture." Pictures like "The Jazz Singer" have another slightly different significance in that while not having much dialogue, they have a famed personality audibly performing his or her famous specialty, and this in itself not only is a tremendous thrill but also another distinctive magnet. No doubt there will be more similar cases of great singers, of great stage personalities, and in that case our advertising must lift out the particular performance or expressions of this famed personality and advertise that the song or the famous dialogue or whatever it is, can be "seen and heard."

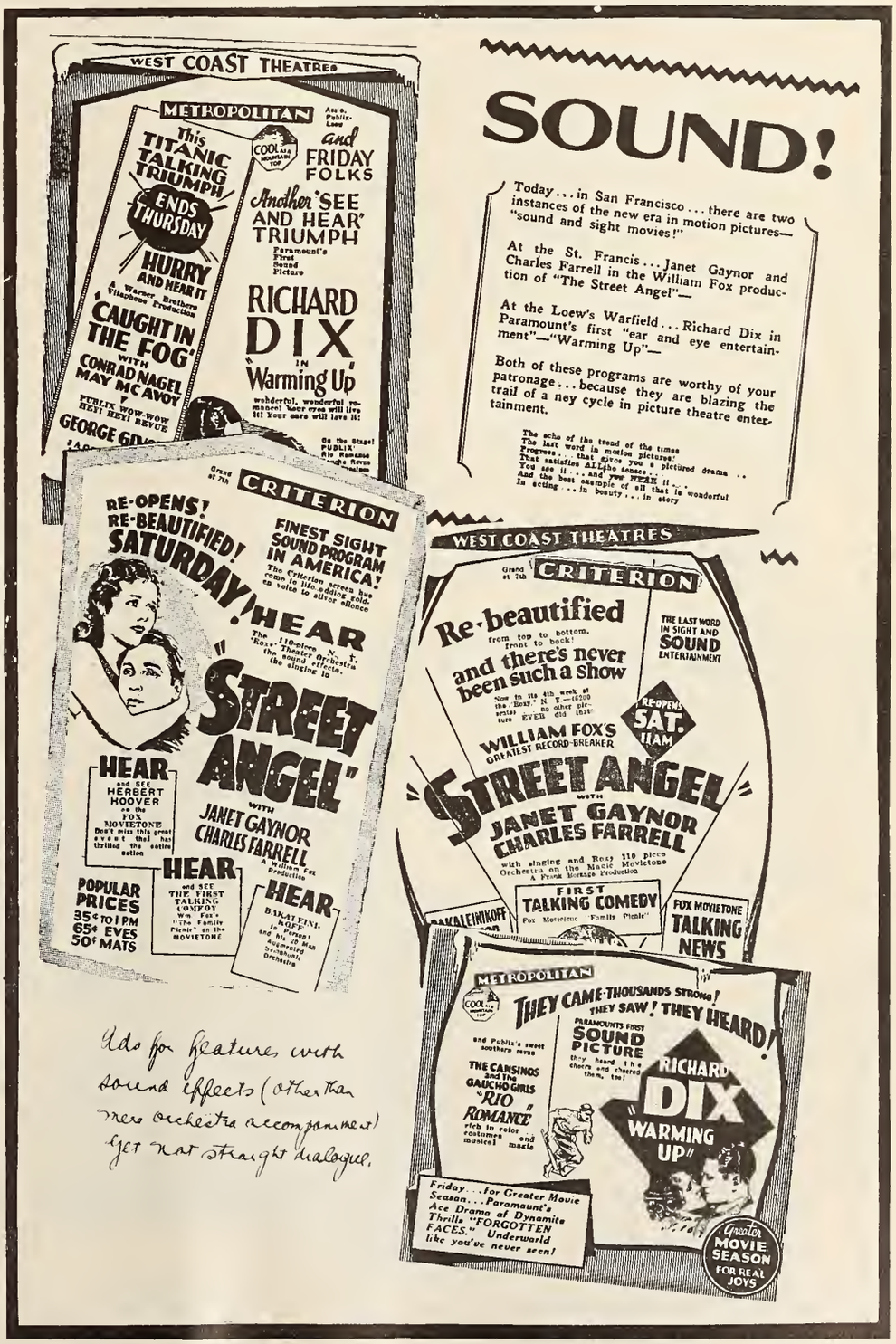
(2.) Sound Pictures Without Dialogue, but With Voices of Some Sort, and Effects:

This group includes "Fazil," "Street Angel," "Wings," (synchronized) and "Warming Up."

All of these pictures have proven themselves tremendous money-makers, and in some cases as big or bigger than the talking pictures. However, in the course of months the ones we get from now on will very likely not be quite as much box office magnets as the actual talking dialogue pictures. The four listed above have broken records right and left and could not have done better business had there been speaking in them, but this category is placed second because the trend of the times seems to be that the dialogue picture will gradually gain the ascendancy.

These pictures include effects such as the machine guns and the motors roaring in "Wings," the crowds and the umpires yelling and the bats cracking in "Warming Up," a beautiful musical synchronization and voices singing and a revolver shot heard in "Fazil," and a beautiful synchronization with voices singing and some whistling in "The Street Angel." In all of these cases, this sound element must be heavily and

(*Continued on page 42*)



Ads for features with sound effects (other than mere orchestra accompaniment) yet not straight dialogue.

Ads illustrating Class 2 of sound pictures.

How to Advertise The Sound Picture

(Continued from page 41)

enthusiastically advertised. It, however, must not be advertised as merely Sound or synchronization, because that doesn't say enough. We must, in all cases like the above, advertise the effects, the voices, the crowds, the motors or whatever it is that is heard. We must advertise, "See What You Hear," "Hear! Here! and similar phrases; and, we must bear in mind that all four pictures listed above are record-breakers in the front rank right now.

(3.) Talking News:

This right now refers only to Fox Movietone Talking News Weekly, the one News Weekly in which current events can be seen and heard. This is one item which can veritably be called, "the eighth wonder of the world"—bringing as it does to your audiences the Mussolinis, the Hoovers, the Prince of Wales', and other personalities, many of whom could not possibly ever be brought into a theatre in spite of the fact that more people are interested in them than in any other human beings on earth.

This "Talkie" wins not only through the great personalities it introduces almost in the flesh, but because it is so human and natural. You will find that when audiences hear and see ducks quacking on the screen, little boys swimming "all natural" in the old swimming hole and gasping for breath when they hit the cold water, automobiles roaring around race tracks, a Lindbergh taking off, and so on down the line . . . they will get the thrill of their lives.

This Talking News has assumed a box office importance undreamed of in other days . . . and the most important points to remember in connection with it are these: First, that you must advertise it by its full title, getting the two words, "Talking News" most prominent, and second, that the important personalities or events which are contained in each News Weekly must be built heavily with a "See and Hear" just as you would bill them if they were coming personally to your theatre.

(4.) Talking and Singing Shorts:

This includes Vitaphone and Movietone subjects such as Raquel Meller singing, Eddie Peabody singing and playing his banjo, Fox's talking comedy: "The Family Picnic," Robert Benchley's, "Treasurer's Report," Clark and McCullough on the Movietone, etc. In these cases you will have on your program to be seen and heard, acts or kinds of entertainment, which are, roughly speaking, all vaudeville, legitimate stage, musical comedy, or presentation headliners, and they must be billed that way. The same rule holds for them that holds for your News Weekly: Sell them as though you have them in person and never forget that your audiences will "See and Hear" the attractions you are talking about.

(5.) Musical Synchronization:

This is the least important of all categories. It refers merely to those pictures which have a musical score synchronized to the picture, with music and nothing else. In this case, the advertising must not claim anything for the attraction which does not exist in it. And, you can readily see that with the money inherent in the four categories above, if you over-advertise a mere synchronized musical accompaniment, when you get your real talking and singing attractions, the audience will suspect you of having merely a musical accompaniment.

(To be continued next week)

Florida House Wired

(Special to the Herald-World)

ST. AUGUSTINE, Oct. 2. — The Jefferson theatre here has installed the Western Electric system of sound.

Otterson Sees Great Future for Sound

(Continued from page 40)

ened to a new interest in spiritual life by the opportunity of hearing and seeing the really great ministers and religious leaders.

Future generations that may see and hear the great characters of this generation and generations to come—for here is a new basis for recording history.

What would it mean to the youth and patriotism of this day if we could have such a record of Lincoln when he delivered his immortal Gettysburg address?

I have spoken of the talking picture as a by-product of the telephone. One fundamental difference between ancient and modern civilization lies in the improved means of communication characteristic of modern times—but communication in its broadest aspect is any means that brings peoples closer together and makes for better understanding.

In that sense, may it not be fairly said that talking pictures are in reality a means of communication whereby the art and inspiration of great actors, teachers, preachers and statesmen may be carried from the sphere in which they move to the ever-widening sphere of world interest and to future generations who may find in the better understanding of our lives, our achievements and our dreams the inspiration and example that will lead them to a still higher civilization in the days to come?

Capitol Reopens

(Special to the Herald-World)

ST. LOUIS, Oct. 2.—The Capitol theatre, reopened Saturday as a sound house with "Lights of New York" as the attraction.

Soundproof the Studio

for the

TALKING MOVIES

Stevens Sound-Proofing system is a patented method of insulation that has proved its effectiveness in hundreds of installations all over America.

The

STEVENS SYSTEM

is not a sound deadening composition for filling the walls and ceilings. It is a scientific method of preventing sound vibration being transmitted from the surface walls, ceilings and floors of the studio to those of the next. So perfect a sound barrier is thus constructed that colleges of music, broadcasting stations, hospitals, hotels, etc., have been unanimous in their approval.

Engineering recommendations for the asking. 12 years of successful installation. A handsome treatise on sound proof construction sent on request.

There are thirteen studios on two floors of this building, with Brass Band music broadcasting next to violin solos.

NATIONAL BROADCASTING Companies' Building New York City
Raymond Hood, Architect

STEVENS SOUND-PROOFING CO.
411 South Dearborn St., Chicago

SOUND PROOF PARTITIONS and DOORS

For Movie-Talkies, Studios and Theatres.

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

Send your specifications or write for catalog

IRVING HAMLIN

Manufacturers

2406 Jackson Ave., Evanston, Ill.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

You Gotta Be Big to Get Away with It

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Extras occupy a peculiar place in the organization pattern of the studio. Although far humbler than big stars they command their wholehearted respect.

That fact came to the attention of several people on the set of "Ritzy Rosie" at First National this week. A crowd of extras were sternly called down by Benny Rubin, who has a minor part in the picture.

A couple of daily newspapers took advantage of the occasion to demonstrate to Rubin the fact that he is slightly out of character—or is he?

Berger Resumes Shooting For Jannings' Next Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Ludwig Berger has resumed shooting on Emil Jannings' picture, "Sins of the Fathers." The picture was previewed for Paramount executives after a week of cutting, and it is said that it is even better than "The Way of All Flesh." Berger is making two or three more scenes for the picture.

George Clifford on Coast

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—George Clifford, business manager of EXHIBITORS HERALD-WORLD, arrived here Friday. He will spend some little time on the Coast.

Fox Begins 3 of 12 New Ones; Colleen's Next Opus Underway

McLaglen in "Captain Lash," Written by John Stone; Seiter Directing Colleen Moore Opus; Janet Gaynor in "Street Fair"; Under Direction of W. K. Howard

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Fox Film Corporation began production on three of the 12 new pictures in Hollywood this week. One of them stars Janet Gaynor. It is "Street Fair" which William K. Howard is directing, with a supporting cast of Charles Morton and Rudolph Schildkraut.

Another is "Captain Lash" which stars Victor McLaglen. This is the same story formerly called "Black Gang" which Jack Stone wrote to star McLaglen. The title has been changed and the story has been given to John Blystone. In the supporting cast are Claire Windsor and Albert Conti.

Another production in the heavyweight class is the Raoul Walsh picture, "In Old Arizona." Featured players are Maria Alba, Edmund Lowe and Director Walsh.

Colleen Starts Next One

One of the more noteworthy pictures begun last week is "Synthetic Sin," starring Colleen Moore. William A. Seiter is directing the cast, which also boasts Kathryn McGuire, James Ford and Gertrude Astor.

Reginald Denny started work in "Clear the Decks" for Universal during the past week. Most of the picture will be made on location as the action of the picture takes place on a passenger boat on the high seas. Joseph Henabery is directing and Olive Hasbrouck plays the leading feminine role.

Reginald Barker started the direction of "New Orleans," for Tiffany-Stahl. The entire cast consists of three people; Ricardo Cortez, Buster Collier and Alma Bennett.

"The Spirit of Youth," also went into production at Tiffany-Stahl and co-features Dorothy Sebastian and Larry Kent. Walter Lang is directing.

"Wolf of Wall Street" Started

Paramount started "The Wolf of Wall Street" under the direction of Rowland V. Lee. George Bancroft is the star.

Douglas Fairbanks, Jr., and Marceline Day are in the featured roles of "The Jazz Age," which Lynn Shores is directing for F B O. As the title suggests, it is a story of modern youth and its continual round of night club life.

Columbia started two: "The Apache," in which Margaret Livingston has the featured

(Conitnued on page 46)

—in production

"REDSKIN"

Starring Richard Dix
for
Paramount

THE SHOWDOWN: George Bancroft—plenty of action. Well staged and well directed. Eight reels. —P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

FORGOTTEN FACES: Clive Brook—August 26. Very good melodrama of the underworld. Clean and acting of Brook and Powell splendid. Miss Bacalova and Mary Brian okay in their roles, also. Eight reels. —P. G. Estee, S. T. theatre, Parke, S. D.—Small town patronage.

Directed by Victor Schertzinger

Cicero Wizards Smite Hollywood Ears With Galvanic Lingo

Western Electric's Influence Dominates Modern Litany; Jack White Films for West Coast; Golden Gate Opens; Newman to Oakland

By DOUGLAS HODGES

HOLLYWOOD, Oct. 2.—George O'Brien is talking about his "playback" last Tuesday; Billie Dove is referring to a dozen "mikes" standing about the set; and D. W. Griffith is "baffling" the room thoroughly.

But O'Brien has no thought of football; Miss Dove no thought of stage door pests; Griffith no thought of magic.

HOLLYWOOD'S tongue is twisted. It is learning a new language which has smitten it, with the introduction of practical sound apparati. Hollywood's diction is feeling the influence of the Western Electric laboratories of Cicero, Ill.

"Playback" is a disc. It is a record made for the purpose of the director and cast who hear it and check for errors after the scene has been shot.

"Mike" is the easiest term to learn. Six to 12 stand about the set to record sound—microphone.

"Baffle" is a large portable wall draped with special material to prevent echo and resonance on the sound set.

"Amplifier" is the electrical apparatus similar to that in modern radio sets, which magnifies the human voice during the recording reproducing process.

"Synchrony"—The process of keeping the recording apparatus in step with the cameras, so that a player's words will be heard in the theatre at the same time he is seen to utter them on the screen.

"Mixer"—The engineer and his equipment, designed to maintain a proper volume of sound during the recording process.

"Monitor"—The engineer on the set where the talking picture is filmed. He is in constant telephonic communication with the mixing panel, recording room and amplifying room

"Tank"—A sound proof booth with a plate glass window in front, designed to keep the noise of the camera's mechanism from being picked up by the microphones on the set. Both camera and cameramen work inside the tank.

"Tormentor"—See "Baffle."

"Interlock"—A word indicating that the cameras and the voice recording apparatus are in perfect synchronization.

"Disc"—The wax record on which the voice and sound effects are recorded.

"Photo-electric Cell"—The small, sensitive vacuum tube which transforms the voice into black and white light-lines of varying intensities on the sound film.

"Frequency"—An electric term denoting the sound wave characteristics and range of the amplification system. Talking picture apparatus is capable of registering all tones audible to the human ear.

Paramount Famous Lasky has a dictionary with other terms that you'll hear about sooner or later.

* * *

West Coast Buys Jack White Output

WEST COAST THEATRES, INC., this week bought the entire output of Jack White Productions from Educational. They will be released through Educational over the entire West Coast circuit.

Word of this is simultaneous with the announcement that one of the White films, "The Quiet Worker," starring Jerry Drew, has displaced all two reel comedy records with a run of eight weeks at the Embassy theatre in New York. White discovered Jerry Drew and other stars such as Dorothy Devore and Big Boy. Others who have profited by his tutelage are Al St. John, Lupino Lane, Monte Collins, Vernon Dent, Amber Norman, Betty Boyd and Estelle Bradley.

* * *

Stone's Problems In Cannon Picture

The effects of jazz on the young married man is the problem confronting Arthur Stone. Arthur said so. He admitted however that it is the problem which confronts him in his role in "Husbands Are Liars." It's a comedy feature being made by Fox under direction of Raymond Cannon. June Collyer is in the leading feminine role.

* * *

Frank Newman this week assumes the management of the new West Coast house in Oakland, Cal. A parade was staged in his honor last week in Long Beach, his home for the past few months, and the mayor delivered a farewell speech in his honor.

* * *

Newmeyer's "Calamity" Superfeature Fox Film

Fred Newmeyer's first picture at Fox will be "Calamity" under the supervision of Luther Reed. It is reported to be a superfeature which will cost well up in five figures. Movietone effects throughout.

* * *

Whadd'you Make Of This, Watson?

Charley Dunning writes that Estelle Taylor stopped in front of the Majestic theatre in New York to get a look at the new frames of herself and Jack.

She was standing there facing a half dozen big photographs of herself when a gent sidled up to her. "Wanta see the show tonight m'am? I got some fine seats, right next to Jimmy Walker's for only 50 bucks."

And allatime it was Estelle that was in the play the fellawaspluggintickets for!

Come on back to Hollywood, Charley!

* * *

Clara's Due to Learn About "Copy"

When Clara Bow begins work on "The Saturday Kid" she will learn the ins and outs of copywriting and advertising layouts. The plot is set in an advertising agency. No difficulty likely in injecting "appeal" into the copywriters' copy.

* * *

Motion picture players, exchange men and studio officials from several lots attended the big opening of the Golden Gate theatre in Los Angeles September 26. The house takes its place in the West Coast Junior Circuit of which Harry M. Sugarman is president.

A deluxe policy of screen and stageshows will be followed in the Golden Gate with Fanchon and Marco supplying the stage acts. Seating capacity 1,700.

Lynn Yost will manage the new theatre.

* * *

Hanshaw's First Three Talkings

Dale Hanshaw announced today that the first three talking pictures to be synchronized by Han-a-phone are "The Expensive Sex," "The Eternal Triangle," and "Romance a la Carte." Dialogue will be used in all of the 12 pictures Hanshaw plans to make this year.

ALFRED A. COHN

Supervising

"The Carnation Kid"

(In Cutting)

Christie-Paramount

Some Actors Don't Tell Wives All Their Jobs

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—After a still appeared in the Herald-World last week showing a wellknown star holding up an airplane pilot, a call came on the telephone. It was the wife of the actor. She demanded to know why this paper dared print a picture of her husband with a caption to indicate he had appeared in this picture (a two-reel air thriller). She declared he had appeared in no two-reelers in the past five years. (He appeared in a lead role of "The Iron Horse" a few years back.)

She said the picture is unjust to her husband, and she demanded something or other.

The Herald-World editor rushed to the studio, looked at a print of the two-reeler in the projection room, and came out smiling.

There are actors in Hollywood who don't tell their wives about ALL their jobs.

Thunder Bay Films, Inc., Gets Hollywood Interiors

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Thunder Bays Films, Ltd., of Fort Williams, Ont., are shooting interior scenes in Hollywood for "The Spirit of the Wilderness." All exteriors were made in the Head of the Lakes District of Ontario. Sargeson V. Halstead and Director Louis W. Chaudet are making a series of six features featuring Dorothy Dwan. Exteriors for all six pictures will be taken in Ontario and Manitoba.

To Direct 2 More

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—First National has signed Benjamin Christensen to direct two more pictures, the first of which will be "Seven Footprints to Satan." Christensen has just completed "The Haunted House," another mystery story for First National. He also directed Milton Sills in "The Hawk's Nest."

Producers Aid Storm Fund

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—The Association of Motion Picture Producers this week contributed $2,500 to the fund for relief of hurricane sufferers.

Lubitsch Finds Concert Cellist at U A's Studio

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—During the filming of a scene of John Barrymore's U A picture, Ernst Lubitsch discovered that the cellist playing in the United Artists studio orchestra is a man who was formerly a well-known concert cellist who has played before critical audiences throughout the world.

His name is Franz Anger and he is a cousin of Fritz Kreisler. Anger has played many times before royalty, including Emperor Franz Joseph of Austria and King Edward of England, and was at one time a member of the Boston Symphony Orchestra.

Brown Turns Lens on Eight Battling Planes For Russ Farrell Scene

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Harry J. Brown, co-producer with Charles R. Rogers in the Russ Farrell, Aviator, Series, has been filming scenes of eight planes in the air passing and fighting each other for the lead.

According to Brown, the scenes taken at the recent National Air Meet races were not adaptable for motion picture purposes, as only one plane could be worked into the camera lens at a time. These scenes will be worked into the Farrell series, but the big stunt of the picture had to be shot separately.

Estelle Bradley Visits Atlanta Between Films

(Special to the Herald-World)

ATLANTA, Oct. 2.—Estelle Bradley, Atlanta girl whose debut in pictures under the Educational banner came as a result of her participation in an Atlantic City beauty pageant, took advantage of a two weeks' rest "between pictures" to visit her parents here last week. Miss Bradley was accompanied by Muriel Evans, another Educational player. They have returned to Hollywood.

Jacqueline Logan Starts

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Jacqueline Logan will start work immediately in "Ships of the Night," the second of a series of Ray-Art specials produced by Trem Carr.

GRAHAM ON CUMMINGS FILM

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Irving Cummings' latest production for Fox, "A Romance of the Underworld," will be titled by Garrett Graham, who recently completed work on "The Farmer's Daughter." This marks the fourth picture he has titled in two months.

MARSH ON LUBITSCH OPERA

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Oliver Marsh started work last week as chief cameraman on the United Artists-Barrymore production being filmed under the working title of "King of the Mountains." Ernest Lubitsch is the director.

ADA KEEPS EYES OPEN

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Ada Williams, under contract to Fox, is a unique Hollywoodian. She has never made a blindfold test of cigarets and does not use Clux soap. She is 15 years old and has won 12 beauty contests.

IN *CONFERENCE*

By BOB EARLY

THEY'RE still noise nutty in Hollywood and suffering from sound shock in New York. Intermediate points are trying to find out what it's all about but they won't learn until we do—that's a cinch. Meantime, they'll take what they get; just like the picture makers are taking what they can get from the boys who are furnishing them with the machinery for recording voices and other sounds.

Leaders of the industry who a short time ago were worrying themselves sick over the attitude of some of the jealous foreign countries toward American films, or grieving over something the censors in Podunk did to some picture, now completely ignore not only Europe, Asia and Africa, but nine-tenths of the United States as well. The whole problem now is making pictures for less than a thousand theatres in the United States.

Just about a year ago New York critics gave a very cool reception to a Warner picture yclept "The Jazz Singer." Not one daily newspaper in New York gave the picture a break. But that same picture within six months had completely revolutionized the motion picture industry. And when Al Jolson's second picture with sound and singing and voices reached New York, the newspaper critics fell all over themselves in the mad search for adjectives to use in their reviews.

Nearly all of the big companies are busy installing sound recording equipment, activities which will mean millions of dollars to the Western Electric which already has a hold on the business of production.

A trip to New York recently brought new light on the talkie situation. There seems to be an impression around Broadway that the stage actor is going to supplant the movie player. The boys and girls back there have been spreading the idea that every motion picture actor's voice squeaks and every movie girl stutters and lisps. Even if they did, they would have it on the majority of stage people who have had no picture experience. People want to see youth and beauty and romance on the screen—and mature stage actors no matter what their ability, can not contribute those elements to the screen, either silent or noisy.

"NIZE BABY" NOT YET BORN

It's like old times down at the M G M lot in Culver City. After about four months labor by numerous writers led by its daddy, Milt Gross, "Nize Baby" was put into production with Hobart Henley directing. Several weeks were spent in shooting scenes and then some executives looked at the net result and ordered shooting discontinued. A new story was started and the megaphone was turned over to Sam Wood. Mr. Gross is getting ready to go back to New York convinced that the movies are not yet in their infancy.

"Spider Boy" a Big Laugh

Out here where the waste begins, the picture colony won't even do Carl Van Vechteu the favor of getting sore at his latest novel "Spider Boy." The book is supposed to be an authentic reflection of life in this enchanted spot. New York critics who have uever been to Hollywood believe that implicitly. It's probably the most innocuous of all the Hollywood inspired novels and there is a real laugh for the insider in the satirical references to the mauuer in which film producers worship the imported writer with a name. The writer hero of the story is supposed to be Lawrence Stallings who was given credit for writing "The Big Parade" and the foreign star heroine is said to be a rather overdrawn portrait of Pola Negri. But Carl better stick to Harlem which he really knows, according to the white folks.

FLORIAN SLAPPEY A STAR

There is excitement galore along Central Avenue, the Harlem of Los Angeles. The word has gone out that nothing but negro talent will be used in the filming of the Octavus Roy Cohen stories of "Birmingham" life by the Christie Film Company—and every colored actor and actress who has ever done anything in the studios is angling for a job. The stories will be done as two reelers in natural color and 100 per cent talking. Paramount will release them.

"Broadway" via Buda-Pesth

No little comment resulted from the announcement by Universal that Dr. Paul Fejos had been assigned to direct the film version of "Broadway." Every director in Hollywood had been casting longing eyes in that direction ever since it was heralded that Universal had paid slightly less than a quarter of a million dollars for the screen rights to this stage success. Fejos made a little production last year called "The Last Moment" and it attracted some attention. Then Carl Laemmle, Jr., had him direct an interesting picture called "Lonesome." His job on this convinced the Universal executives that Fejos was the man to do "Broadway." Anyhow it's a great break for the young scientist.

SOUND STUDIO MYSTERY

Just what happened in the sound studio no one knows, at least no one who knows the truth is willing to discuss it. Perhaps that's what sound studios are for anyhow, as mystery abounds in all of them. But this particular mystery has to do with the Paramount studio. With quite some publicity it was announced in the public prints one day not so long ago that William C. DeMille had been selected to direct the dialogue for "Interference," of course under the supervision of Roy Pomeroy the sound expert of that company. Several days after William started he went away on a vacation and Mr. Pomeroy finished the direction. Some weeks before that, Robert Milton, a New York stage director, was brought out for a similar purpose, but he didn't get to first base. It all looks like a battle between the technical experts and the artistic maestros with the odds favoring the former because they know how to run the machinery.

Poland 11th Country To See P F L's "Wings"

(Special to the Herald-World)

NEW YORK, Oct. 2.—Eleven countries now have seen Paramount's "Wings," and Poland, the latest, was given its first taste of sound pictures when the production appeared at Warsaw.

A. Valentino in Cast

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Albert Valentino, brother of the late Rudolph, is in the cast supporting Leatrice Joy in "Tropic Madness," on which production work has just been completed at F B O. While the character is not a dominant one in the story, it is important enough to give Valentino opportunity to demonstrate a dramatic ability which is said to promise well for his future on the screen.

ENOUGH SAID:

EINSTEIN'S theory as applied to the film business: "Everything is relatives."

My dear Polly Moran:
Ten thousand people have written you and asked for your photograph. It is not my intention to annoy you along the same lines. Wish, however, you would send me a frame to fit the picture I have of Billy Haines.

I knew a girl who worked so hard in the talkies that she got klieg tonsils.
—AL BOASBERG.

'Tis said the first talking picture sent to England, when shown, spoke broken English. The Atlantic crossing was very rough.
—RAY HOADLEY.

"It will be a great picture if we don't help it too much."
—MALCOLM STUART BOYLAN.

Anyhow the moving picture industry is now on a sound basis.

Tom Engler has changed his telephone number. He now has a confidential number that's hard to find. You might jot it down. It's HE 3702.

HAM IS GOOD AT PICNICS

"Ham Beall has been appointed Chief Generalissimo in charge of Iowa's next picnic at Long Beach."—Press item.

Directors are new and numerous these days at Fox. Sol Wurtzel stepped up to a prominent trade paper rep. the other day and cautioned him to be sure and come to his office that afternoon for "a conference on your next picture." "Sure!"
Mr. Wurtzel had left his glasses in the lunchroom.

OUR BEST SHOW THIS WEEK:

"The Terror" at Warner Brothers. Roy Del Ruth has made a real thriller. May McAvoy screams perfectly. Louise Fazenda, 100 per cent. Horton makes the picture live. The presentation would grace any Broadway musical comedy. For electrical effects, thank Frank Murphy.

Lou Meehan, who has a part in Columbia's "Driftwood," spent a week on the Isthmus at Catalina and says: "Wrigley would give you an apple any time for a box of oranges."

The lamp shade gathers all the dust; but the phone gets all the dirt.
—HARRY ENOUGH NICHOLS.

DeMille Makes "Dynamite" As First Film for M G M

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Cecil B. DeMille's first picture for Metro-Goldwyn-Mayer will be "Dynamite," an interesting story of ultra-modern society.

Peggy Prior in Scenario Ranks

HOLLYWOOD—Peggy Prior has been promoted to Pathe's scenario department. She was a script clerk.

Fox Starts on Three of Twelve New Pictures; Colleen's Next Is Begun

(Continued from page 43)

role, supported by Don Alvarado and Philo McCullough; and "The Lone Wolf's Daughter," starring Bert Lytell. Phil Rosen is directing the former and Al Rogell is handling the megaphone on the "Lone Wolf" picture. Gertrude Olmstead plays the leading feminine role.

Excellent Pictures is starting a picture today called, "One Splendid Hour." Helene Costello, Donald Keith, Mary Carr and Jimmy Larkin are in the cast. Cliff Wheeler is directing.

Universal started a serial called, "The Diamond Master," with Jack Nelson directing. Hayden Stevenson and Louise Lorraine are featured.

Of the six pictures to be completed during the week, two were at Columbia. "Nothing to Wear," which featured Jacqueline Logan, Jane Winton and Bryant Washburn, was directed by Erle C. Kenton. The other was "The Power of the Press," co-featuring Douglas Fairbanks, Jr., and Jobyna Ralston. Frank Capra directed.

John Waters Finishes McCoys

John Waters finished the two Tim McCoy pictures which he has been filming in Glacier National Park for Metro-Goldwyn Mayer. Dorothy Janis is cast opposite McCoy in "Sioux Blood," and in "Humming Wires," Marion Douglas has the leading feminine role.

Tiffany-Stahl completed, "The Devil's Apple Tree," with Dorothy Sebastian and Larry Kent co-featured under direction of Elmer Clifton.

A Pathe serial was finished on the Metropolitan lot. It is "The Tiger's Shadow," co-featuring Hugh Allen and Gladys McConnell. Spencer Bennett directed.

Vidor Seeks Chicagoans For All-Colored-Cast Film

King Vidor is in Chicago en route to a Southern plantation to film exterior scenes for "Hallelujah," his forthcoming production for Metro-Goldwyn-Mayer. The story, an original by Vidor, will have an all-colored cast. Tests of prospective principal players will be made in Chicago. If they are unsatisfactory he will continue his hunt for talent in New York.

Montagne Returns West

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Edward J. Montagne, scenario editor-in-chief of Universal, has returned to Hollywood after several weeks in New York.

Stage Bids Betty Bronson

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Betty Bronson has been offered the name part in a stage production of "Peter Pan," to be staged in Los Angeles about Christmas.

ON A LOT OF THE LOTS

Regarding

George (Sunny) MacIntosh	Gertie Messenger
Henry B. Walthall	Douglas Fairbanks, Jr.
Harrison Ford	Marceline Day
Clara Bow	Myrtle Steadman
Clarence Badger	E. J. Ratcliffe
Lucille Powers	Billy De Beck
William Kaplan	Charlie Diltz
Neil Hamilton	Clark and McCollough
Reginald Denny	Jimmie Townsend
Gladys Lehman	Sammy Katzman
Earl Snell	Lou Breslow
Joseph Henabery	Hugh Herbert

HOLLYWOOD—George (Sunny) MacIntosh, juvenile, who has just finished a featured role in "The Little Colonel" starring H. B. Walthall, for Bintliff Productions, has received two offers from stage producers for leads. He is up against the old proposition of returning to spoken drama, having been featured on the stage for several years, but his work in pictures shows unusual promise, therefore it is not likely that he will desert the screen.

*

Harrison Ford, prominent screen and stage star, will postpone his annual trip to New York until engagements let up a bit. No sooner had he closed an eight weeks engagement at a local theatre than he was signed by Paramount for a featured role with Clara Bow in "Three Week Ends," which is being directed by Clarence Badger.

Lucille Powers, a comparative newcomer to the screen, was selected by William Kaplan, Badger's assistant, for the role opposite Ford. Neil Hamilton, will appear opposite Clara.

*

Reginald Denny, Universal's comedy star, has been making a motor tour of Northern California, but is expected to return to the studio in a few days to start work on his first sound picture. "Clear the Deck," an original by Gladys Lehman and Earl Snell. Joseph Henabery will direct the opus.

Gertie Messenger, sister of Buddy, has been engaged for the part of the flapper sister in "The Jazz Age," which Len Shores is directing for F B O. Douglas Fairbanks, Jr., and Marceline Day have the leading roles with Henry B. Walthall, Myrtle Steadman, and E. J. Ratcliffe, in the supporting roles.

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Billy De Beck, creator of Barney Google, was the guest of honor of the London branch of F B O for the showing of the first of Darmour's pictures based on his comic strip. De Beck, who has taken up his residence abroad, expressed himself as highly pleased with the transference of his brain children to the screen. He was especially fond of the antics of "Rudy," the amiable ostrich, and is writing a letter of commendation to Charlie Diltz, the producer, for his clever work.

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Many nationally known football stars will be seen in a Movietone picture for Fox. Clark and McCollough will be starred, with a football game as the background. Jimmy Townsend of the Movietone casting department, and Sammy Katzman, assistant director, with the aid of Hayden Pythian former U. S. C. instructor, have spent several days in selecting football players for the roles. Among the group are: "Lone Star" Deitz, Carlisle Military coach; Rudy Janike, and Harry Alberts, Notre Dame; Jim (Babe) Pierce, All American; Duke Morrison, California Wonder team; Bill Houser, nationally known pro, and many others of equal prominence. Lou Breslow and Hugh Herbert created the story, and will write the talking sequences.
—FRAZIER.

"Exodus" to Idaho

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Marie Prevost and Ben Lyon, who are making "The Exodus," have left Salt Lake City after several weeks of shooting to make scenes on the Snake river near Twin Falls, Idaho.

CHARLES LAMONT
the Educational Director
Is Directing "Big Boy"

PRESENTATION ACTS

This Stunt Will Fill Your Seats

STAGE SHOWS

Chicago *Oriental*

Week Ending October 5

After five successful months on Broadway, **Paul Ash**, "The Rajah of Jazz," returned to Chicago and his Oriental theatre, where this week he resumes his post as master of ceremonies deluxe. A reception befitting a king was accorded Paul, in which the Orientalites and numerous professional friends turned out to pay him homage. Indeed it was a royal welcome, and if anyone doubts that his return doesn't mean a thing to Chicago, just try to get a seat at the theatre any time without an hour's wait or more.

The stage show was named in Paul's honor and was staged by that surefire producer, **Louis McDermott**, whom Balaban & Katz can always depend upon to rig up a 100 per cent stage entertainment for the Oriental. It opened in a novel way with black plush curtain in background and huge grab-bag occupying the center stage. A large hand slowly descended from above to lift the top part of the bag. Another clever McDermott idea was carried out in this setting by not lifting the entire bag out of sight until the ballet, who emerged from within, brought forth **Paul Small**, who sang a special number dedicated for the opening show as a tribute to **Paul Ash**. The reception accorded Small proved that he is still considered a part of the Ash gang and always finds favor in Chicago.

The last line of the song brought **Paul Ash** on the setting and from then on for nearly two minutes the house was the audible personification of welcome. It is doubted whether Al Jolson or any other famous stage celebrity would have received such a tremendous reception as was accorded to Ash by his followers. It is remarkable the record held by this phenomenum of show business, who came to Chicago nearly four years ago practically unknown, and today is one of the outstanding figures in the amusement world. It happened that hundreds of high school students were in the house at this performance and to be correct, they were from the **Austin High School**. When this fact was made known, Paul Ash brought the cheer leaders on the stage to give the school cheer. This helped to make the program more lively and enabled Paul to display his versatility again as a master of situations.

The **Merry Mad Gang** next presented an arrangement of "Back in Your Own Back Yard" which was an ideal number for the return of Paul to the Oriental. **Paul Small** obliged with a vocal chorus of the song.

The next specialty on the program were the **Lucky Boys**, six athletic young men who performed some tumbling feats hitherto unknown in picture houses. Their rizley and acrobatic balancing is one of the best routines ever performed by a group of tumblers. The comedy instilled throughout their routine brought forth many hearty laughs and helped considerably in making their act a show-stopper.

Paul Ash next introduced a young man by the name of **Johnny Payne** who he claimed had never taken a piano lesson in his life but would give his conception of red-hot jazz. Both stepped up to the footlights with a plush curtain separating them from the background. The tunes which this young man procured from the ivories were so hot that they almost burned the asbestos, as one of our wellknown local critics once said. His "St. Louis Blues" was the feature of the offering and won him the instant approval of this audience.

The next band arrangement was a scrim presentation of "Chiquita." The setting was an exact reproduction of that which appears on the title page

(*Continued on next page*)

Eddie Hanson

After studying at the Lawrence College in Appleton, Wisconsin, and continuing at the American Conservatory of Music, Chicago, Eddie Hanson started out as an organist who has over ten years' experience to his credit as a motion picture theatre organist in Chicago. He has been featured for nearly a year and a half in several Balaban & Katz theatres and in between solos has found time to compose such songs as "Will You Always Call Me Sweetheart," "The Song of the Chimes" and "Just Like the Dawn."

B & K Gives Special Kid Show

Baer Bros. & Brodie, one of the largest suburban clothing houses in Chicago, arranged for a special 9:30 a. m. show for more than 5,000 children, members of their club. The performance was held at the Paradise theatre, the newest Balaban & Katz addition. Mark Fisher, the singing bandleader, and Eddie Hill, the fat comedian, with the assistance of Hal Toten, the baseball announcer, contributed to the stage entertainment, which also included a photoplay and several short subjects of special interest to children.

Youngest M. C. Director

Dan Garamoni, formerly a musical director in several Chicago picture houses, is now completing his first year as musical conductor of "A Night In Spain." Dan is reputed the youngest leader in the musical comedy field.

Fay Resumes Post

Frank Fay, the Broadway comedian and recently master of ceremonies at the Missouri theatre in St. Louis, has returned to his post. Fay was recently married to Barbara Stanwyck, star of "Burlesque," the latest Broadway success.

Kvale's Koo-Koo Klub, Packs 'Em At Norshore

Grown-ups and 2500 Kiddies Attend Saturday Matinees Regularly

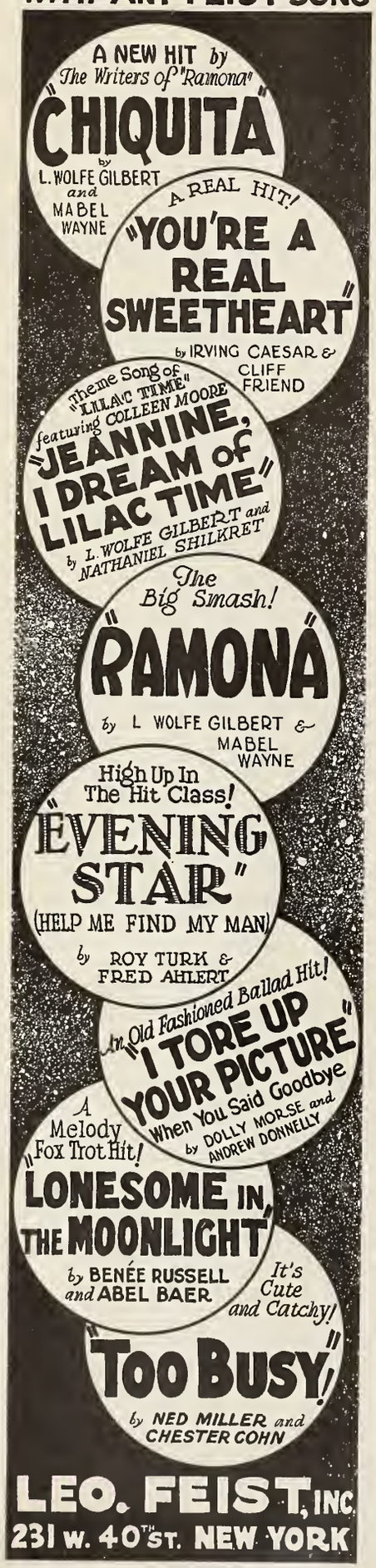
By A. RAYMOND GALLO

If you are planning to organize a patrons' club in order to increase business in your theatre on some particular dull day, it would pay for you to investigate Kvale's Koo-Koo Klub which now holds forth a weekly meeting every Saturday afternoon at the Norshore theatre, Chicago. The members of this club are all children ranging from three and one-half years up to fourteen and are just as regular in attending the club meetings as any grownup should be in regular fraternities and other organizations.

More than ten months ago the Norshore Theatre, where Al Kvale is now presiding as master of ceremonies, felt the need of some stimulant to build up the Saturday matinees and at that time the Koo-Koo Klub was conceived merely as a goodwill booster in the neighborhood. It happened that this sudden idea later became a box office asset. Before this club came into existence, the Saturday matinee performances were usually played to a handful of patrons, but in the past ten months it is hardly possible to gain admission at this performance without a considerable wait. This has been due to the popularity of the band leader who was responsible for the origination of the club and also for the likeable personality that he displays in the community that makes him such a well-liked character by the children as well as the grownups.

This Club Has 2,500 Members

More than 2,500 members ranging from three and one-half years up, mostly children, faithfully find their way to the Norshore Saturday matinees and in most cases generally bring some other member of the family as an escort. The interesting part of this club is the fact that Kvale calls upon the various members in the audience to contribute to the afternoon's entertainment by rendering their own specialties. By that we mean that several children are requested to step up on the stage and display whatever talent they possess, whether it be singing or dancing or any other form of amusement. This feature alone seems to draw considerable adult patronage inas-



much as it encourages talent in the offspring.

In the past four years there has been a number of these matinee clubs organized for the purpose of building up business on Saturday and Sunday noon. Several of them have developed into a real box office asset while others have faded into oblivion. There is no reason for your club not succeeding if it is handled in the proper manner. If you are just about to launch one, it would be wise first to obtain the advice and suggestions of those now already an institution.

The type of entertainment and the class of artists used for these special performances depends entirely upon the nature of your club. If you intend it to be for grownups, then by all means arrange your show and talent to please them; but if you are aiming to please the kiddies, you should include entertainment of a more juvenile nature, making it more or less appeal to the children and also entertaining to any of the adults in the audience. If you desire more information as to how to organize a club of this sort, get in touch with Balaban & Katz or the editor of this department and more information will be gladly furnished you.

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: For my solo several weeks ago I played an atmospheric prologue to the picture "Two Arabian Knights." As a departure to the regular song slide presentations it was very effective. The selection used was Kettleby's "In a Persian Market" and was worked out in pantomime with seven people on the stage. The music is of such a nature that it gives an organist a chance to really show off the organ to its best advantage.

I hope you can find room in your column to report this stunt for me. With many thanks I am, sincerely —**Melvin Peacock, Organist, Sheboygan theatre, Sheboygan, Wis.**

PRESENTATION ACTS—To the Editor: Could you give me a little information on how to conduct a style show, and also what is a suitable picture. This information will be appreciated.—**Clud theatre, W. A. Jorgensen, Viborg, S. D.**

Pincus to Be Married

George Pincus, in charge of the organ department of Leo Feist, Inc., out of the Chicago office, is to be married to Florence Cohn, a non-professional, on October 28th. The wedding will take place at the Bismarck Hotel, Chicago, with a large attendance of professional people and friends and relatives of the couple.

Merchants Fete Kvale

Al Kvale was feted last week by the Howard Street Business Men's Association at a dinner given in his honor at the Limehouse Cafe, Evanston. More than 150 merchants attended the banquet and Robert Ferguson delivered the toast. In addition to several theatrical friends of Kvale, Mr. and Mrs. Louis McDermott and Walter Kvale, a brother of Al, were introduced as guests of the evening.

Resener Transferred

Edward Resener, conductor of the Circle theatre Concert Orchestra of Indianapolis, has been transferred to the Indiana theatre in a similar capacity. Mr. Resener has spent twelve years at the Circle and practically his entire life in that city. The stage-bound policy has been discontinued at the Circle theatre.

Another Theme Song

Universal Pictures Corporation are releasing an all-talking film entitled "Melody of Love." In order to be in keeping with the other productions, a theme song has been composed by the staff of Milton Weil Music Company called "My Sweetheart" which will be published at the same time with the film.

Signor Friscoe Is Here

Signor Friscoe and his Guatemalan ensemble, long a feature of bigtime vaudeville, is playing a tour of combination houses with an entire new routine. This week he appears on the same program with Bergen & Company and Ernest Hiatt at the Riviera theatre, Chicago, now under the Balaban & Katz management.

On Opening Program

Helene Denizon, claimed to be one of the most noted prima ballerina in America, made her Detroit debut at the new Fox theatre last week. Miss Denizon has toured the entire country under the Publix banner in a unit and is declared to be greater in personality and character dances than Pavlowa.

Starts Dance School

Virginia Seamon, daughter of Martin L. Seamon, formerly associated with the Jake Wells theatrical interest in Atlanta, Georgia, has established a dancing school in Atlanta for the promotion of all types of steps for the stage. Miss Seamon is very popular in local theatrical activities and has the best group of students in the city.

Keates at Tower

Henri A. Keates, featured organist of the Oriental theatre, Chicago, is playing a one-week engagement as soloist at the Tower theatre, recently taken over by Balaban & Katz. Keates is being heavily exploited in the newspaper advertisements as an extra attraction and is a considerable draw at the box office.

STAGE SHOWS

(*Continued from preceding page*)

of the song and **Paul Small**, in the role of the hero, vocalized the chorus.

Cliff Nazarro was next introduced by Ash and although he entered to a cold reception, he had the audience eating out of his hand before he was half through. His comedy song "We Love It" and "I Brought You the Sunshine and You Brought Me the Rain" made him the outstanding feature of the entire show. This chap is without a doubt a clever entertainer who knows how to study his audience and give them what they want. And has he got personality? And did he stop the show? Oh, you have no idea!

The closing band number was a very fine arrangement of "That's Why I Love You," and old but good tune and one that Ash helped to compose and make famous. In the finale the ballet were posed in the background setting with a webb-like centerpiece embracing a girl that revolved as four more girls in statuette form were dropped slowly from the fly-gallery and held in position as the curtain came down. The show lived up to every word of the representation made in newspaper advertisements and proved that Chicago still wants its Rajah of Jazz. Rumors are going around that Ash is only here on a limited stay but we fell confident that if business keeps up like this week, B. & K. had better keep him here.

Atlanta *Howard*

Week Ending September 22

With a stage show that for snap and speed and entertainment value surpasses anything sent over the Publix circuit in many months, and with the irresistible **Clara Bow** doing her stuff in "The Fleet's In," the Howard Theatre stepped right to the front of the box-office parade this week.

Backing up "The Fleet's In," and combining with that picture to put the Howard in the lead, was "Steps and Steppers" a Publix unit show that rates topnotch with the cash customers. And the **Manhattan Steppers** were three-fifths of the show—six boys and six girls whose tap dancing is in a class by itself. Smart costumes, intricate routines, military precision, and such team work as one rarely sees. Their final number—the step dance—brought the house down. They were the hit of the show, and no wonder, they have won their recognition through months of consistently fine performances.

Ilomay Bailey, a favorite of many Paul Ash shows, contributed several popular songs and received generous applause. Miss Bailey has an unusually pleasing voice, a graceful stage presence, and more than that, she is exceedingly pretty and dresses with exquisite taste.

"Steps and Steppers" claims another distinction in having one of the best comedians ever seen at the Howard: **Stanley House**, late feature of George White's "Scandals." Collegiate, oh, my! And personality plus! He kept the audience in a gay and festive mood and left them begging for more.

Ray Teal, the Howard's favorite bandmaster, kept the show moving at a fast pace and contributed generously to its all-round excellence. Particularly did he prove his showmanship in the special number introducing **Hazel Jones,** petite Atlanta dancer and singer who last week won the Constitution-Howard Personality Girl Contest and thereby earned a four-weeks' engagement at this theatre. With Ray Teal and the Howard Stage Band giving sympathetic support, she scored a hit with her jazzy song and dance.

Kansas City *Mainstreet*

Week Ending September 22

"Minstrel Maniacs" was the title of the stage show at the Mainstreet, featuring **Davison's Louisville Loons** as the stage orchestral attraction, around whom the program was built.

Joe Wilton and **Rex Weber** present an unusually good comedy sketch, title "Mr. America." A good line of new jokes and some clever dialogue is included in their number.

Ward and Van, billed as "The Strolling Musicians," also have a musical act which is decidedly different from the usual run. Both are garbed in tramp costume and Ward proves to be a real master of the harp, while little could be taught Weber about a violin.

Foster and Peggy, the latter being a brilliant little dog owned by Foster, present some conclusive evidence that dogs are capable of thinking, as well as barking.

Parks Sisters and **Harvey** are seen in a number titled, "Disciples in Harmony." They prove to be just that, using a variety of instruments, as well as their voices, to good advantage.

Davison's Louisville Loons offer selections from popular numbers as an overture.

Chicago *Paradise*

Week Ending October 5

"Creations in Jazz" was the stage band show headed by **Eddie Hill** and featuring **Mark Fisher** and his **Melody Music Masters.** A giant prologue to the "Street Angel" was also an added feature of this week's show.

The presentation opened in a beautiful jazz creation set with the ballet girls doing one of their neat routines as **Mark Fisher** made his entrance to lead the band into a real jazzy arrangement.

The first specialty on the bill introduced by Mark was a military tap routine offered by the **Bernie Brothers,** who were one of the highlights of the creation. These boys wore military outfits in keeping with their offering and kept perfect time and unison with their novelty steps. There are tap dancers and tap dancers galore, but the Bernie Brothers seem to have something entirely different than the average team, and this crowd did not take long to notice it.

The next band arrangement was one that deserves a place in the band specialty field. It was a beautiful arrangement of "Just Like a Melody from Out of the Sky" with a violin solo by **Jules Swartz** and a vocal chorus by **Mark Fisher,** who put the necessary finishing touches that really made this number sound like it came from heaven. As an encore, Mark Fisher offered a vocal chorus and recitation of "Just a Night for Meditation" which was handled with all the showmanship and dramatic ability that this golden voiced leader possesses.

In spite of the fact that the applause was deafening, Mark used his good judgment by bringing out **Suzette and Jose,** a neat-looking team of tango dancers. The next artist on the bill was **Eddie Hill,** the chubby comedian whose name is now a household word in Chicago. Attired in formfitting coat and vest and collegiate trousers with small hat, Eddie offered his comedy songs and smart chatter to good returns. There is something about this comedian in the way he delivers his material that puts him into a class by himself. His songs are always entertaining and his gags are always clean and humorous, and for that reason he is a huge hit and favorite not only in Chicago but in any picture house. At this performance he stopped the show and was compelled to sing his crying song which he made famous, and vice versa.

For the finale, everybody assembled on the stage to decorate the beautiful setting as the final curtain rung down to one of the best stage presentations seen in Chicago for a long while.

Prologue: A special orchestra production arranged by **H. Leopold Spitalny** and directed by **J. Walter Davidson** included thirty voices and a Venice street scene as the forerunner of the "Street Angel" picture. On the left end of the stage grille appeared a couple singing "Angela Mia" and in response an assembly of voices arose with the orchestra pit joining in the refrain. At this point an atmospheric scrim setting illuminated and disclosed a gondelier with another couple in it also singing "Angela Mia," the theme song of the film. If the presentation of this prologue had been shortened somewhat, it would have registered better with the music lovers; as it was, it fell flat towards the end, which spoiled what might have been a beautiful prologue.

Always Together

Al Kvalc, once a part of the Ash gang and now a full-fledged bandleader in his own name, is among the many well-known Chicago theatrical men to be on hand at the home-coming of Paul Ash. In this group reading from left to right is Al Kvale, Paul Ash, Louis McDermott, his stage producer, and Al Beilen, Chicago general manager for Irving Berlin and one of the closest friends to Ash. These three men were on hand at the La Salle Street Station last Thursday when the Century brought their pal and associate back to Chicago as the Rajah of Jazz. Ash is back at the Oriental, his former abode, as master of ceremonies for an indefinite engagement.

New York *Roxy*

Week Ending September 28

In honor of the Jewish holidays, "Rachem" is repeated by popular request. This is one of the later works of **Mana-Zucca,** the young American composer, expresses a plea for divine mercy. **Gladys Rice** and the **Roxy Ballet Corps** are enlisted, and the selection employs a cast of 200, utilizing the choral boxes, staircases and other architectural features of the theatre. Special costumes were designed by **Montedoro,** formerly with the Folies Bergere.

"The Parade of the Wooden Soldiers"—a number which has proved to be the most popular ever presented at this theatre, is repeated in response to a tremendous public demand. The unique precision routine with a dancing ensemble of 60, consists of the 32 Roxyettes and the regular Roxy ballet.

The stage-revue entitled "Bon Soir, Paris" reflects the continental background of the feature picture, and serves as an atmospheric introduction featuring **Marion Keeler,** soprano. The parisians of the cafe scene are headed by **Ross and Louise,** eccentric dancers, who present a series of novel dance creations, and include the **Roxy Chorus, Ballet Corps,** and **Markert's 32 Roxyettes.**

Detroit *Michigan*

Week Ending September 21

Shades of **Langdon McCormick!** You should see the Michigan stage show this week.

McCormick, as you probably remember, was the man that produced such gorgeous stage effects for thrillers like "The Storm" and a forest fire scene for a legitimate play, the name of which just now has escaped your correspondent's memory.

Well, that stage forest fire scene was the big flash number in Publix' stage presentation "Pow Wow," which graces the boards of the Michigan this week. **Paul Oscard** is given the credit of directing it for Publix, but at that, maybe he had some help from McCormick.

"Pow Wow," of course, is built on an Indian motif. The **Felicia Sorel Girls** have a most pretentious number in keeping with the Indian theme, it being entitled "A Totem Pole." The **Michiganders Orchestra,** dressed in the uniforms of the Royal Canadian Mounted Police, present Indian love songs which are reminiscent of "Rose Marie."

As for the rest of the talent, it is very good. Among the dancers, **Horton Spurr** was perhaps the best. He is an eccentric dancer par excellence, and has a closing number which is a knockout. It is a slow-motion imitation of an amateur golfer. Question: Does it bring down the house? Answer: It does.

Ed and Morton Beck had a very nice little comedy skit. **Harry Losee,** an aesthetic terpsichorean, in a novelty dance number, and **Helen Packard,** also a dancer, got big hands at every show.

Then the forest fire climax, which proves that the blase and sophisticated audiences of today can still be given a thrill and like it. Lightning—real streaks of it—flashes and crashes; trees totter and fall; huge tree trunks glow, then burst into flame, while a colorful Indian pow-wow dances and wails its ode to the Storm God.

Salt Lake City *Capitol*

Week Ending September 8

The stage production offered at the Capitol Theatre this week was Fanchon and Marco's "College Idea," which is filled with laughs, pep and fun.

College songs, dances and yells and the college spirit predominates this fast moving stage revue.

The Nita Martan trio of three musketeers of harmony offer some college songs. **Jack Kates,** Broadway's "rubber-leg commedian" and **Frank Sterling** are also featured on this bill. The Fanchon and Marco beauties complete this act with their dancing numbers.

Ralph Pollock and his orchestra furnishes collegiate music and a number of special song arrangements, and **Alexander Schreiner** gives a solo number on the organ.

The picture presentation offered in connection with this act is "Beggars of Life," featuring Wallace Beery, and very good attendance has been enjoyed throughout the week.

THE GREATER DRUNKARD DANCERS

JEAN **HUBERT** FRITZ

Repeating Publix Theatres as a featured attraction in

"HULA BLUES"

(A Publix Unit)

DIRECTION WM. MORRIS AGENCY

CORNELIUS MAFFIE

Gennett Recording Artist

Now Featured Organist at Publix's

METROPOLITAN Theatre, HOUSTON, TEXAS

Chicago *Norshore*

Week Ending October 5

The return of the children to school is celebrated this week by the adults at the Norshore, which is located just a trolley ride from Northwestern University. "Welcome, Northwestern" is the title of the doings, or if it isn't, it should be. And, to cite another point, **Al Kvale, M C.,** vies with the **Ritz Brothers** in making what is altogether an entertaining show (estimate based on a survey of consumer demand).

The stage represents a college campus, with a brick wall in front at the opening. Over said wall climbs the ballet, disguised as co-eds, and after doing a routine, they and the wall are removed. **Kvale** hereupon enters, wearing cap and gown, and he takes the orchestra, attired in skull caps and blazers, into several numbers in which he, with the aid of his "classmates," gets off a few collegiate gags. A comical fellow, this Kvale, thinks the audience.

All this is followed by **Scotty Weston,** in sailor character, and the high type of tap dancing offered wins him an encore and much ensuing applause. The **Wisner Sisters** are next in sister-songs (which seem not to have outlived their questionable usefulness). The songs themselves are well received, but it is **Kvale,** with his incidental comedy and foiling, who incites chuckles for which the sisters Wisner may not take the credit. And then the ballet in a dance reminiscent of the jazz age of 1928.

A band number follows, **Kvale** putting his men through a clever arrangement of "Old Man River" and assisting a bit here and there with his saxophone and clarinet. The headlining **Ritz Brothers** follow.

These three young men are adept showmen—and they can dance, tap, buck and wing, and otherwise. Their first offering is clamorously voted a wow, whereupon they come back with a red flower and a white flower and proceed to alternately render each other intensely masculine or repulsively effeminate by means of the magic said posies are feigned to possess. Either this business or other bits added also make the customers loathe to see them go, so they are brought back again, several bows following this latter continuation of their act—an act, by the way, which is much cleaner than when your reporter first saw it and censured it.

The finale brings out the ballet, attired this time as campus sheiks, returning also **Scotty Weston** and the **Ritz boys.**

Minneapolis *Minnesota*

Week Ending September 28

"Sunny Skies," the stage presentation at the Minnesota this week, is a performance of first rank. Every act rates **Al Mitchell** and registers fine with the audience. The presentation is considerably shorter than is usual though there are the same number of acts.

William Robyn opens the sketch with "Sunny Skies" which he sings as the curtain rises upon a Spanish seashore town. "Wee Willie," however, does not appear upon the scene until later.

Al Mitchell, attired in sailor clothes to match the sea, then steps in and takes charge of his serenaders who give the audince "Sunshine" with a little bit of "California."

The **Pedro Rubin Girls** replace the Sorel ballet with some fine and somewhat different numbers. Their first number, "Marionette Girls," is a fantastic toe dance. The dancers are garbed as toy soldiers, with long white tights, red coats, and plumed hats, making an effective costume. Each girl holds a ribbon in either hand and dances in and out between the others. Later they leave the stage to go on a higher level where

"Wee Willie Roybn" appears in a number of songs, including "Laugh, Clown, Laugh," on the upper level.

George Hayes then makes his appearance as "her." Mr. Hayes does some fine toe dancing, though his feminine costume and wig cannot quite hide his masculine entrance nor his masculine muscles.

Maurice Colleano comes on next. He limits himself to one dance, an acrobatic sailor number, which is very fine. Mr. Colleano was billed for a longer act, but, due to recent injuries, he has to curtail his work.

AL Mitchell next hands the baton over to **Oscar Baum,** director of the symphony orchestra, who leads the Serenaders through a number of Victor Herbert's melodies from "The Fortune Teller." **William Roybn** assists by singing the "Gypsy's Song."

Bobby Gilbert, new violinist with the **Serenaders** is next introduced by **Al Mitchell.** Al conducts a contest to discover who is the "hottest" musician in the band. After trying out the clarinets, trombones, and flutes, Bobby Gilbert pops up and demands to know why Al doesn't give the "feedles" an "Oct-portunity." Al brings Bobby up in the front rank and lets him go ahead. They hold quite a conversation. Al talks with the vocal instruments his Creator gave him. Bobby makes his violin perform that duty and then winds up with a Yankee, Irish, German, and Jewish version of "The Turkey in the Straw."

"Lilac Time" Theme Song Leading in Sales

According to reports received from the various sheet music dealers in the country and phonograph recording organizations, it seems that "Jeannine—I Dream of Lilac Time" the theme song, to the photoplay "Lilac Time" leads the country as the second best seller in sheet music.

The publishers, Leo Feist, Inc., report that 26 phonograph companies, making records have recorded the number, and nine of them have recorded it twice through popular demand.

For several months "Ramona," the theme song to the film "Ramona," also published by Leo Feist, Inc., broke all records as the outstanding song seller in both sheet music and mechanical field. It is expected that "Lilac Time" may even surpass the success made by "Ramona."

Des Moines *Capitol*

Week Ending October 5

Jay Mills returned to the Capitol this week after a short vacation and "his public" gave him nothing less than a grand welcome with echoes. The stage show was "Rah! Rah! Rah!," full of college pep, color, songs and spirit. **Jay** and the boys wore blue and white striped collegiate coats and the stage was adorned with the pennants of the Iowa colleges and universities to give atmosphere.

Among the featured entertainers was **Johnny Perkins** with his 300 or more pounds of merry-making. Little **Al Gale,** sixteen year old fresh frosh made fun for the audience. **Luella Lee** sang and danced nicely for the crowds and a quartet of cheer leaders, good looking and snappy, made friends with their slick entertainment.

Joe Keith's Fair Co-Eds, five winners, acrobatic dancing girls, were accepted as prime by the fans. **Alberta Haynes** put on a couple of new songs.

Jay Mills, master of ceremonies, took the show to himself when he introduced a song following the number, "Stampede" by his merry-makers. He sang, "Drink Your Beer and Let's Waltz," and finished his specialty with a clog.

Philadelphia *Fox*

Week Ending September 22

Pat Rooney, Marion Bent and **Pat Rooney, third,** were joyfully welcomed again in Philadelphia. On a beautifully draped and lighted stage Pat senior danced, sang and proudly introduced his son, Pat third. Both have delightful stage personalities that make the audience enjoy anything and everything they do. Pat sang "I Want a Girl Like Mother Was When Mother Was a Girl." Marion in an old fashioned costume assisted. Pat third did some snappy stepping in Varsity Drag and Black Bottom with Pat senior looking on as the stiff and elderly father but this was only clever comedy for he soon proved himself as agile as his son by giving an interpretation of the varsity drag as it might have been done fifty years ago. They were heartily applauded.

Fuzzy Knight of "Here's Howe" offered to the public fifteen minutes of about as near nothing as has ever been given on the Stanley stage. Even that group of theatre goers who applaud the most inane acts appeared to think the limit had been reached and the applause was very faint.

Alfred Latell very cleverly imitated a bulldog. When he cocked his head on one side and fixed a wicked eye on a certain section of the audience and seemed about to leap off the stage, every one in line with that eye felt an involuntary impulse to move. His barks and howls were so realistic as to make him seem quite capable of provoking a fight with a real dog.

Salt Lake City *Pantages*

Week Ending September 8

The stage attractions presented at the Pantages theatre this week in addition to the picture program consisted of splendid bill headed by **Kelly and Jackson,** a pair of clever comedians, **Billy Gilbert** adds additional fun with his assortment of sneezes.

The Five Blanchards prove capable acrobats in their offering of a series of breath taking novelties which pleased the audiences to a high degree. **Mildred Force,** assisted at the piano by **Rolo Hudson,** next proved popular with her pleasing voice and new selection of song releases.

"The Wonder Girl" presented a complete novelty act which provided plenty of thrills.

The feature picture offered in connection with these acts was "Our Dancing Daughters."

New York *Paramount*

Week Ending October 5

Dave Apollon, who leads the orchestra in a revue called "House Boat" opening with the song "Boat Song" by **Glicerio** Serna, and introducing:

Dave Apollon, who leads the orchestra in a symphonic arrangement of "On the Road to Mandalay." **The Felicia Sorel Girls** dance the chorus to another arrangement of this same number, and Apollon proves his versatility by offering his fast routine of Russian dancing.

The Manila String Orchestra, introduced by **Dave Apollon,** are seven Filipino boys, who put over a dance number on their instruments which is executed by the **Felicia Sorel Girls.**

Glicerio Serna, Dave Apollon and **Danzi** offers a series of singing, dancing and comedy numbers—the stage orchestra and the **Manila String Sepette.** "Mississippi Mud" is offered by **Miss Danzi** (program name). The eccentric dance finish, offered by the last named artist, is one of a few numbers which can be put over for a wow by a girl.

The finish by the entire ensemble, with **Dave Apollon** in another routine of Russian steps, the chorus girls accompanying, is a closing worth the big hand they received.

However, we miss **Paul Ash** here, this being the first week of his absence, and we're afraid it is going to be hard to replace him for a box-office attraction.

Dell Lampe

and His Orchestra

with

Charles Agne

Rotating Between the

CAPITOL and AVALON Theatres

CHICAGO

Now in his 625th Performance

(National Playhouses, Inc.)

UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way N. Y. City

Greetings! . . . Our first annual meeting last Saturday was a success. . . . All the important members were there and within another week or so we will be able to announce the new line up on officers and Board of Directors, in the meantime if you have anything to suggest in the way of new rules for the coming year kindly write the **Royal Ballyhoo** and your suggestions will be taken into careful consideration. . . . The first national topic to speak on this week is the **Hoover and Smith** issue. . . . Who do you want to be our next President. . . . **Hoover** or **Smith**? . . . Send your votes by return mail and we shall let you know the results by next week. . . . I've a good notion to run for President myself on the Independent ticket and if I do here's my platform boys! . . . "If elected as President of these United States, I hereby faithfully promise to bring back light wines and beer and 52 weeks work out of the year to every **Presentation Act, Organist,** and **Musician.** . . . Further more, I will see that every theatre in the country starts a Presentation Policy and also installs organ solos and will cause to have all sorts of talking film devices thrown into the royal ash can and see that all deluxe picture houses have a pit orchestra to render overtures. . . . This and anything else that any other candidate promises or agrees to do, I will also do, and oh, how I will do it, boys." . . . Ten race horses belonging to **John D. Hertz,** the taxi king, were burned to death Monday night in a fire that was started by gangsters. . . . **Rcigh Count,** the Kentucky winner and others were saved. . . . **King Vidor,** the movie director, is in Chicago looking for screen talent to play in an all negro film. . . . **Rob Reel,** a local movie critic is acting as his guide. . . . B & K announce that starting Saturday, the Senate, their West Side house, will change to a policy of all-talking films. . . . While on the subject of talking films let me tell you that the first M G M short sound made by **George Dewey Washington** will be released next week . . . Look for it, Managers. . . . **Chic Sales** has returned to Hollywood to make more Sound Pictures. . . . The **Cardell Twins,** formerly of "Oh Kay," stage production, are being featured in the Roxy stage-show this week. . . . **Marks Bros.** are bringing two more stage stars to Chicago this week, they are **Raymond Hitchcock** and **Miss Patricola.** . . . **Gus Edwards** has joined the staff of M G M as one of their composers of talking subjects. . . . Word comes from San Antonio to the effect that **Ray Teal,** now at the Howard theatre in Atlanta, will take Don Galvan's place at the Texas as band leader. . . . The Howard is discontinuing the bandshow policy. . . . **Vic Ince,** popular band leader of the Alabama in Birmingham, is being transferred to the Palace in Houston, on account of drop of band policy in the former house. . . .**Charlie Morrison,** manager of the Palace theatre in Jacksonville, Florida, acted as master of ceremonies at a benefit show for the Florida Storm Relief Fund. . . . **Thelma Terry,** before marriage Thelma Combs, is now at the head of her own orchestra. . . . Whenever you want a good lobster dinner, drop over to the **Cafe De La Marine,** a new food shop at 6846 Stoney Island Ave., Chicago. . . . **Paul Davis** is the new featured organist at the Embassy theatre, Chicago. . . . **Bob Murphy** is back in vaudeville after six weeks in St. Louis as master of ceremonies. . . . Listen, folks, don't forget to send your best wishes to **Georgie Pincus** before he gets married on Oct. 28. . . . **Elmer Irhke** has replaced **Bernard Cowham** at the Oriental theatre in Milwaukee, as featured organist. . . . While speaking of organists allow me to inform you that **Adolphe Evans** has taken **Eddie House's** place as solo organist with Marks Bros. . . . **Mildred Thompson** is at the organ in the Garfield theatre of Milwaukee and **Ray Guis** is doing the same at the Modjeska also of Milwuakee. . . . Word reaches us that **Bobbie Burns** will take charge of the organ at the Music Box in Portland. . . . **Pete Ash** will be his assistant, nope! he is no relative to **Paul Ash.** . . . **Jack Courtney,** formerly of London, England, is now featured organist at the Olympic in Watertown, N. Y. . . . **Ron** and **Don** are still doing their console duo at the Seattle, in Seattle. . . . **Francis Murphy** replaces **Julius Boxhorn** as musical conductor at the Mark Strand in Albany, N. Y. . . . **Irene Taylor** closes her second tour of Publix next week in Atlanta.

A. Raymond Gallo

Gus Edwards Joins M G M Music Staff

Gus Edwards, famous composer of "School Days" and other popular hits, has been added to the staff of Metro-Goldwyn-Mayer Pictures Corporation as staff composer for musical scores and song themes to talking film productions.

Mr. Edwards, who is well known as a producer and discoverer of stage talent, is probably one of the best known musical comedy star makers in the country. He has discovered and developed into stardom the Duncan Sisters, George Jessel, and many other celebrities of vaudeville and musical comedy fame.

Associated with Mr. Edwards on the staff of M G M will be Billy Rose, Herb Brown, and Arthur Fried, all well-known song writers and authors of many Broadway musical shows.

Thematic songs and numbers in musical productions will be synchronized and staged just like the stage song hits, with the public requested to sing so-and-so.

Chicago *Granada*

Week Ending September 28

The brothers Marks added **Julian Eltinge,** the only woman who may disrobe unto lingerie upon a picture house stage, to their collection of "big names," in this **Charley Kaley** show entitled "Ladies in Hades." Relinquishing the splendid opportunity for a delayed pass and going instead right through tackle—

The show opens with **Sara Ann McCabe** singing an Oriental song from a box, as the curtain goes up on the band and the ballet, which is kneeling before incense burners. The gals go through an Oriental routine, their departure bringing on Kaley.

Winehill and Brisco have the second spot and get a good round af applause for their songs and humor. **The Jolly Trio,** three apparently youthful women, follow with acrobatics done with the grace that allies such matters with dancing, taking a bow. Kaley next offers a song, "That's Just My Way of Forgetting," and is followed by the ballet, the members being elevated behind a black drop with only their dancing legs extended through apertures of various sizes. **Eltinge** is next.

The famous female impersonator (as an exponent of this racket is called) promenades to and fro, attired in what is advertised as "the latest gowns from Paris." There are different gowns, and the changes being made on the stage, there is also a quantity of lingerie. Incidentally, **Mister Eltinge** sings a bit. And altogether he is appreciated, applauded, and allowed to depart with a bow.

Pearson and Newport follow with hick characterizations and comic tap dancing, and they go over rather better than anything else on the bill. The concluding number begins with **Kaley** singing "Ladies in Hades" in front of a front drop, hiding the band, representing (so it would seem to an amateur) the fires, etc., of H—. The ballet appears costumed as various feminine members of the Satanic colony. **The Jolly Trio,** dressed as imps, reappear for a dance-of-the-devils. And presently the Devil himself shoots out of flame at center. Kaley and **Sara Ann McCabe** assist in the grand finale by singing the "Ladies in Hades" song. The whole is an impressive scene, and although it looks like hell, it is supposed to.

Chicago *Avalon*

Week Ending September 28

Dell Lampe's "Autumn Follies" opened with a band arrangement "In a Little Garden," the orchestra in very pretty garden setting on dim stage behind scrim with ballet girls posed on steps. Girls then paraded and as they left stage **Lischeron** and **Alyce** came through the garden wall to front of stage for an acrobatic dance, which was quite good and received a fair hand.

The orchestra then went into "Get Out and Get Under the Moon" with coronet solo followed by vocal solo by **Ralph Snyder.**

Rector and Cooper (colored dancers) followed with some clever footwork in a tap routine, which got them a big hand.

Rose Mary, introduced as the "girl with the golden voice" sang operatic selections, did not register too well here. However, she was called back and offered "When Irish Eyes Are Smiling" and won a good hand. The ballet then came on in "Autumn Dance" which was well received.

They were followed by a surprise number—three members of the band coming forward to sing "Dell Is Back Again" with appropriate noise. The comic asides went over big and the big drum, cymbals and snare drum drew as much applause as, if not more than the song.

A quite snappy tango was given by **Lischeron** and **Alyce** which, while not bad, did not take well. The real hit of the show were two cowboys, **Cully** and **Doyle,** who almost stopped the show. One was quite a yodeler and his patter, while not new, drew the greatest applause of the entire show. Their singing was nothing extra but seemed to have "It."

Chicago *Chicago*

Week Ending September 28

"Ocean Blues," the Publix unit at the Chicago this week, is some better than the average of its kind, most of which are built on a formulae or pattern just like shoes or automobiles.

The show has atmosphere of the ocean and boats and sailors all the way through. The set is the deck of an ocean liner—quite realistically done, and the band boys are dressed in sailor suits. The show opens with the **Foster Girls** dressed in sailor gym suits doing a good routine and singing the chorus of "Ocean Blues" which is sung by a young fellow in sailor uniform. A band number called "Salty," follows with an accompaniment of storm effects. The ocean in the "background" really looks like salt water.

Al Norman is next with his eccentric dance for a good hand. This boy with the twisting feet never fails to click. He is followed by **Auriole Craven** who does the same stuff she has done on several other engagements in Chicago. But her work shows quite a bit of improvement, being much smoother. She sings "Cause My Baby Don't Mean Maybe Now," and then goes into her violin number which always pleases.

The **Foster Girls** are on again, this time dressed in sailor uniforms, each carrying a wigwag flag. They sing a song and spell out the words of the chorus audibly and in the wigwag signalling code. This is a clever stunt and makes a good ballet number.

Joe Herbert is next singing "Golden Gate" and "That's Just My Way of Forgetting You," in a manner that fails to create much interest among the audience. He is followed by **Moss and Frye** the colored team with a lot of funny gags. They are dressed as ship cooks, and their lines are funny, no denying. Their harmony singing is just as good, and due to the fact that a Publix unit does not take into account the wishes of the audience, the boys left with the cash customers pleading for more.

EDDIE HILL

(America's Cry Baby)

Now Playing Fifth Return Engagement in Chicago

An Entire Year with Balaban & Katz and Still a Box-Office Attraction

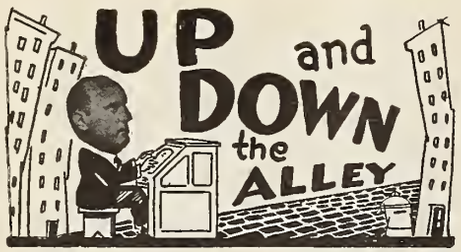
Soon to Start Third Tour of PUBLIX CIRCUIT

Direction—Wm. Morris Agency

L. CARLOS MEIER

Featured Organist

Ascher's TERMINAL Theatre CHICAGO



My boss, **Larry Spier**, informs me that I can write his column this week. But outside of being a good salesman (I know this!) I never have written a column for anyone. However, I'll try and tell you about some of the people I've seen on my recent trip through New York State and Canada. I can not guarantee that you'll be interested, but anyhow, here goes!

* * *

My first stop was Albany, so I stopped in to see **Phil Romano** who conducts the orchestra at the De Witt Clinton Hotel. Phil is certainly drawing them in with his crack band of versatile musicians. His broadcasting is certainly adding to his popularity too.

* * *

In Schenectady, I stepped in to see **Joan Shannon**, an old friend of mine who is in charge of the W. T. Grant music department in that city. Miss Shannon is a marvelous pianist and certainly isn't bashful to display her musical talents during the busy hours of the day, playing the latest hits for her customers.

* * *

Merle Kaiser is another young lady who is quite proud of her music counter at the S. S. Kresge store, Syracuse. Miss Kaiser just spent her vacation in New York and was surely welcomed by all the music publishers.

* * *

And lest I forget—**Mildred MacMonagle** the buyer of J. G. McCrory's music counter, Syracuse. We salesmen can always look for cooperation from her. If ever in Syracuse, don't fail to look her up!

* * *

Paul Forster has organized a real clever stunt at the Eckel theatre, Syracuse. It is called the "Forster Organ Club." He does any number that is requested of him, with slides, and Oh boy—you should see how they appreciate him. I bet there isn't five people in the entire theatre who don't join in, in the singing. That shows that the "boy" is there!

* * *

My next stop was Buffalo, so dropped in to see **Herb Straub** who with his "gang" is certainly bowling them over at Shea's Buffalo theatre. Incidentally Straub is one of the few pit leaders to date that has made a success as a stage band leader.

* * *

Tom Grierson, organist, also at Shea's Buffalo theatre like Herb Straub, is certainly "knocking them dead" with his superb playing. He rates among the best.

* * *

Henderson E. Van Surdam who doesn't need an introduction was on a three-week jaunt, I was informed when I decided to visit him at the Statler Hotel, also in Buffalo. I wasn't to be outdone, for I saw him in New York City the other day, and he certainly does look fine. I bet the boys in his band miss him, and how!

* * *

In Toronto, I saw my boss' pal, **Jack Arthur.** Jack, as you know, is one of the greatest plugs in the Dominion of Canada. He is affiliated not only with Famous-Players Theatres throughout Canada, but also with the greatest chain hook up of radio stations in that country. His programs consist of some of the best novelties that any "two ears" would want to listen to. Tune in, boys, if you get a chance!

* * *

Dropped in to say "hello" to **Danny Yates** at the Windsor Hotel in Montreal (and maybe you think I wasn't glad to be in Montreal?). Danny who was in New York for a short vacation recently, got the usual welcome when he returned. You know Danny is that kind of a fellow who could get along anywhere at any time. Nice chap, nice personality and lots of friends to his credit. What more could any one ask?

* * *

My pal, **Jack Denny** at the Mount Royal Hotel, also in Montreal, is a favorite of H. R. H. the Prince of Wales. And I've always wanted to meet royalty in person. What a break!

* * *

That tall southern gentleman from the hills of North Carolina comes back once more for the winter season to the Hotel Manger Grill. Every man in **Kemp's** orchestra is a decided southerner and when they first hit New York, it took the publishers' representatives weeks to understand them. Today this difficulty is gradually being adjusted. Regardless, however, Kemp's publicity is proven in the fact that he was recalled to this berth.

ALFRED A. PORGIE.

ORGAN SOLOS

Preston Sellers (Chicago Oriental) devoted most of his organ solo to the homecoming of Paul Ash. In fact, it was called, "Rah, Rah, Rajah." Illustrated slides carrying a favorite Oriental star's photo were intermingled with several popular tunes. The solo took place in this manner: "Back in Your Own Back Yard" for Paul Ash; "Forgive Me," for Milton Watson; "Dew-Dewy Day" for Peggy Bernier; "Ho Ho Ha Ha" for Johnny Perkins, and "Just Once Again" for Ruth Etting. The word "Paul Ash" was next sung to the tune of Constantinople. The two outstanding numbers of this solo were "That's Why I Love You" and "Back in Your Own Back Yard." Everybody sang, screamed, yelled and everything else, to celebrate the occasion.

Jack Martin (Milwaukee, Uptown) offered for his selection as part of a recent fur fashion show at that theatre, "Roses of Picardy" with William Hoke, the radio tenor, singing the selection. The number went over big and came in for a good share of applause.

Adolphe Evans (Chicago Marbro) for his organ recital played the following numbers to a wonderful reception: Triumphal March from "Aida"; "Melody" by Vice-President Chas. G. Daws; "The Rag Doll," and "My Little Log Cabin of Dreams." These organ recitals are getting to be quite the thing nowadays and this fellow is well liked for his particular way of getting up Sunday programs.

John Hammond (New Orleans Saenger, La.) gave a half-hour concert last Sunday as a sort of christening of the new organ. Many new stops have been added among which are the English horns and the saxophone that should increase the range of jazz selections. Kol Nidre, two dances from Nell Gwynn, and a love song concluded his musical program.

Mildred Thompson (Milwaukee, Wis., Garfield) offered for her selection "Whom Do You Prefer," a sort of political rhapsody. The relative activities and merits of Al Smith and Herb Hoover were played to the tunes of "Too Busy," "I Dreamed That You Kissed Me," "Sidewalks of New York," "You're a Real Sweetheart," and "Together." The selections were accompanied with humorous and suitable words on the screen and made a big hit with the audience.

Chauncey Haines (Chicago Norshore) carries his organ solo this week around the idea that he is going to play something classical. But he never does. Instead it proceeds entirely as a community sing, presenting the popular numbers, "Where the Sun Goes Down," "Last Night I Was Dreaming," "I'm Sorry, Sally," "Jeannine" and "You're a Real Sweetheart." Somehow or other the crowd does not feel like singing, but they do enjoy the solos.

Ray Guis (Milwaukee Modjeska) played "Let Me Call You Sweetheart," "Last Night I Dreamed You Kissed Me," and "When You're Smiling," for this week's feature. He got lots of applause while rendering the numbers.

Herbie Koch (Des Moines Capitol, Iowa) played "Angela Mia" as his feature song and then added some popular numbers for the audience to sing. "While the City Sleeps" was the feature in which Koch displayed considerable musical ability.

Elmer Irhke (Milwaukee Oriental) played "Ten Miles From Town" and "Down Where the Sun Goes Down," this week. The audience liked the rendition very much. Elmer has taken Bernard Cowham's place here.

Dick Liebert (Pittsburgh Penn, Pa.) repeated the stunt called "Who's Going to Be Elected," which he used several weeks ago to good results and put it over again in a big way this week.

BEST SELLERS

"Girl of My Dreams"—(Jack Mills).
"King for a Day"—(Remick).
"Old Man Sunshine"—(Remick).
"Jeannine I Dream of Lilac Time"—(Leo Feist).
"Ramona"—(Leo Feist).
"Get Out and Get Under the Moon"—(Irving Berlin).
"Down Where the Sun Goes Down"—(Leo Feist).
"You're a Real Sweetheart"—(Leo Feist).
"That's My Weakness Now"—(Shapiro-Bernstein).
"Angela Mia"—(DeSylva-Brown & Henderson).
"Beloved"—(Irving Berlin).
"Chiquita"—(Leo Feist).
"Just a Night for Meditation"—(Shapiro-Bernstein).
"Ten Little Miles From Town"—(Irving Berlin).
"Last Night I Dreamed You Kissed Me"—(Leo Feist).

LET'S ALL GO TO MARY'S HOUSE—(Harms Inc.)—A gang song that reminds one of the old back porch. Has a rollicking lyric and tune and should be great for the singing orchestras. By Con Conrad, Leo Wood and Saul Bernie.

* * *

EASY GOIN'—(Irving Berlin, Inc.)—A philosophical song that is well written both as to lyric and music and also looks commercial. Words by Joe Trent, music by Peter De Rose.

* * *

I LOVE VANILLAS—(Broadway Music Corp.)—A nut song that should be great for the singing orchestras. These two writers were at one time among the foremost in the country and it looks like they are staging a comeback. Words by A. Seymour Brown, music by Albert Von Tilzer.

* * *

WHO WOULDN'T BE JEALOUS OF YOU—(Harold Rossiter)—A new fox trot ballad by Chicago writers that looks very good. It is published by a local firm that has a song in the money every once in a while. By Larry Shay, Haven Gillespie and George Frommel.

* * *

WHEN I TIP TOE UP A TUCK TUCK TUCKY LANE—(De Sylva, Brown & Henderson)—A song that reminds me of that old favorite **Tuck Me to Sleep in My Old Kentucky Home.** Very well written by three boys who know their business. Words by Billy Rose and Mort Dixon, music by Harry Warren.

* * *

PECULIAR—(Villa Moret, Inc.)—A dance tune that is really Peculiar. Should make a good orchestra number. Words by Larry Yoell and Paul Corbell. Music by Nat Goldstein.

* * *

GOLDEN JUBILEE MARCH—(Sam Fox Pub. Co.)—The famous bandmaster just played here recently and this is one of the numbers that he featured. By John Philip Sousa.

* * *

SOME NIGHT WHEN YOU'RE LONELY—(Joe Morris Co.)—A fox trot ballad by two well known writers that looks commercial. Is well written both as to lyrics and music. Words by Benny Davis, music by Joe Burke.

* * *

COME ON, BABY—(Ager, Yellen & Bornstein)—A hit song by three popular writers. Should do well in this territory as it's typical for Chicago. By Archie Gottler, Sidney Clare and Maceo Pinkard.

* * *

I CAN'T GIVE YOU ANYTHING BUT LOVE (Baby)—(Jack Mills, Inc.)—This song, the hit of the New York show **Black Birds of 1928** is getting a tremendous radio plug in this section and is becoming a very big seller. It's really a great song and will make plenty of money for the publisher. Lyrics by Dorothy Fields, music by Jimmy McHugh.

Sid Berman

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"I"

DEAR FOLKS:

I believe you will be interested in a communication received this morning from Mr. M. R. Blair, of the Iowa Theatres Company, who operates the Regent theatre in Cedar Falls, Iowa. Mr. Blair has ringed, in ink, the personal pronoun "I" as it appears—46 times—on this page of the September 29 issue. Then, in the upper left hand corner of the page, Mr. Blair has written, "Let's have less of this I stuff and more service."

That is what I call constructive criticism. I get a kick out of it. (That I get a greater kick out of hearing from Mr. Blair, who was a promising young fellow learning the business under his father's tutelage when I was a less promising young fellow trying to make the opposition theatre—now a garage or something—pay its overhead during five swift weeks of 1914, '15 or '16, is entirely a personal matter.)

I should pass Mr. Blair's comment with a smile, or reply directly through established channels, if it did not raise a somewhat important point which I haven't brought up for several weeks. The fact that I used the personal pronoun 46 times in a page of comment seems to prove that I am still hitting a pretty fair average and have not strayed far from the original instructions governing conduct of this page. They were, as I have frequently stated, to "write personal, one-man opinions about pictures; *do not review* pictures, predict box office returns or attempt to set yourself up as an expert, oracle or genius." I was told, "if you could predict the box office value of motion pictures you would be too busy getting rich to have time for writing about pictures or anything else."

You recall, if you're a veteran reader of this journal, that a nine-year attempt to accurately forecast the performance of motion pictures led to the discovery that it can't be done. (Of course anybody would have discovered it sooner if they'd really thought into the matter, but no one did.) And you recall that this page came into existence after announcement of that discovery. In this space, then as now, an individual—in this case I—states his reactions to various pictures, just as your friend tells you he did or didn't like a certain picture, and this individual's opinion is worth no more to you than your friend's. (If you are entirely honest with yourself, you know you don't think much of your friend's opinion—except when it coincides with your own—now *do* you?)

T. O. Service

Well, to get on—Mr. Blair shows that I'm doing very well. If I mentioned myself 46 times in a page I can hardly mislead my readers into thinking I am speaking for anyone but myself. I thank you, Mr. Blair, and give my love to all the lady school teachers. (With 19 I's to this point I feel I'm still doing as well as I'd expect another to do. And there's four more, making 23.)

—

"WIN THAT GIRL"

DON'T worry about this one, folks. It is, as you've guessed or been told, another football picture; but it is *not* the old hokum again. This one is a football picture kidding football pictures—if I have not read into it anything which isn't there—and a corking good job is done of it. There's the winning of the game for the finish, of course, handled much as it was in "The Freshman," but that is a minor matter. The real substance of the picture is the comedy and there is plenty of that.

The two families constituting the principal cast are supposed to have been football enemies since 1890. And so football is shown as it was played in 1890, in 1905, and in 1928. There is historical interest in it, too, for people who care for historical interest, but the comedy is the pose at all times and at all costs.

—

"THE SCARLET WOMAN"

IF there is anything more interesting in pictures than Russia it is more Russia. "The Scarlet Woman" is more Russia. Indeed, it is more Russia than any half-dozen Russian pictures you will encounter in a week's work of picture gazing. It is Russian in subject, in spirit, and there is even a Russian tinge to the arrangement of its sequences and the manner of its performance.

This time the Russia is that of the period immediately preceding and immediately following the overthrow of the Romanoffs. The overthrow, of course, is there also, and a headlong, bloody thing it is. And accurate? Why, there are even inserts of actual footage from the scene itself—and they blend with the studio stuff without a discord.

"The Scarlet Woman" is played by Lya De Putti. Next in cast importance is Warner Oland. There are several others. All are good. The picture is excellent.

"WATER FRONT"

FOR the second time this month, San Francisco is made the scene of a play. And for the second time this month it affords a pleasant and colorful background for the things done. This time the things done are done by Jack Mulhall and Dorothy Mackaill and they are, as in "The Fleet's In," interesting things pertaining to the sea and seamen.

Miss Mackaill, who is carried along in this as in most of her pictures by the agile and fleet Mr. Mulhall, is a water front lassie who likes it. Jack is a sailor man who doesn't. The argument is, first, whether they'll marry; second, whether they'll live on a farm and have six babies or on the briny and so forth. To persuade the young woman to his way of thinking, and her father's, the sailor man feigns a kidnapping, people are beaten up, and of course the farm is upheld as the more suitable place for the upbringing of a half-dozen youngsters.

There are several good things in the picture and several that are not good. It flops a little at the finish, but everything is in fun anyway and it doesn't matter much. The gag captions are depended upon for most of the humor and, as is usually the case under these circumstances, it is of variable quality.

—

"CAUGHT IN THE FOG"

CONRAD NAGEL, May McAvoy, Mack Swain and some other people talk intermittently during the course of "Caught in the Fog," a picture which is probably pretty good. It was badly interfered with in its Chicago theatre exhibition last night by the unexplained dousing of the light for a period of six or seven minutes, during which the musical accompaniment continued to a dark screen. The portion skipped was no re-run and so there is some doubt in the minds of those present as to how the pearls got from where they were to where they got to.

The yarn is one of those mystery things about the thieves who try to fool each other, each thinking to obtain the jewels, while comic detectives hold the principal interest. The music is, of course, "sneaky" music, which didn't help matters during the blackout. The scene is a houseboat in Florida waters and it might as well have been any other place, so far as the story is concerned, but this is a pleasant variation. In all probability it is a very good crook mystery comedy when it is projected as it should be projected. No blood is shed.

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Here's a Remedy for Halloween Pranks; a Goodwill Builder, Too

Halloween, the night when spirits walk and "goblins" soap windows and overturn culverts and perform other pranks that result in property damage, can be turned into a time of innocent pleasure and a means of distinct profit for your theatre. For instance there is the town of Baraboo, Wisconsin, where before last year, Halloween was dreaded as a night in which property was not considered safe and the community suffered emphatically from soaped windows and offenses of a more serious nature.

But that was changed last year by the Al Ringling theatre, and the same procedure can be used by you this year. Although the plan is not an exactly new one, it has not been used many times and will without doubt solve the Halloween problem in your town if you put it over right.

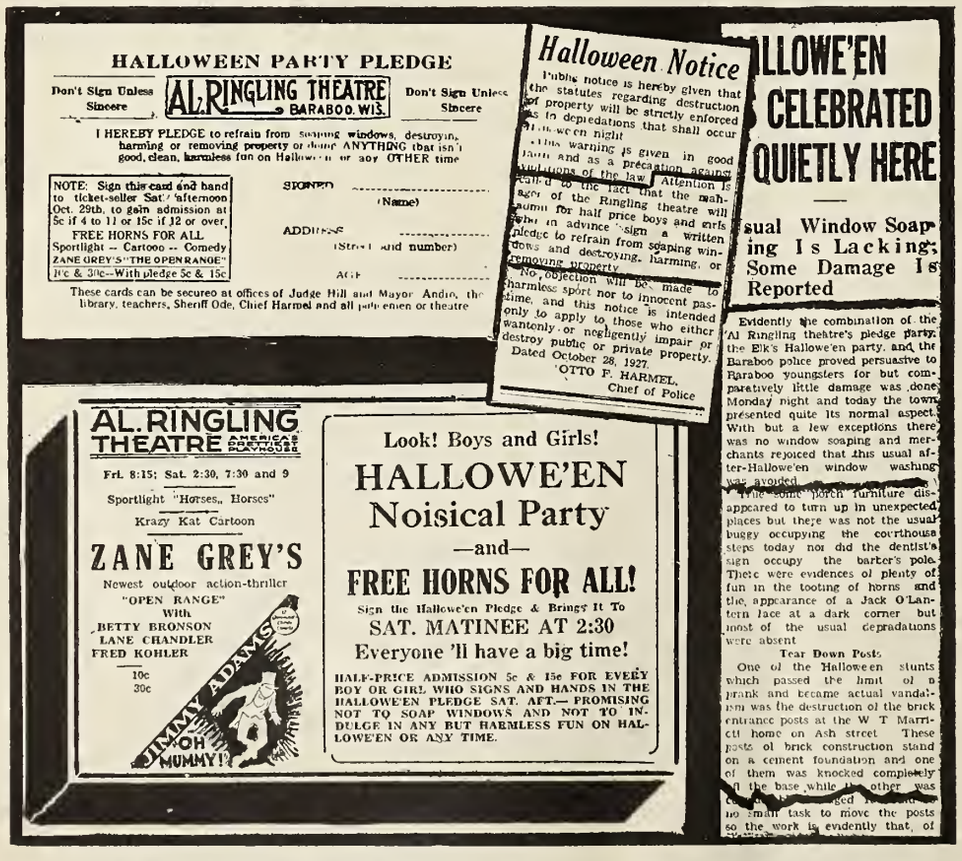
Here's what the Al Ringling theatre, managed by C. L. Roser, did. Special cards were printed by the theatre announcing a Halloween party matinee at the theatre. Admission to this matinee was cut to half price to all children signing the pledge on the card, which read: "I hereby pledge to refrain from soaping windows, destroying, harming or removing property or doing anything that isn't good, clean, harmless fun on Halloween or any other time." A box in the corner of the card read: "Note: Sign this card and hand to ticket-seller Saturday afternoon October 29, to gain admission at half price. Free horns for all."

These cards were distributed to the children by the offices of the mayor, judge, the sheriff, the chief of police, the library, all policemen and the theatre.

"In the past," says Roser, "the community had suffered emphatically from soaped windows, to say nothing of greater offenses, in spite of police notices, etc. Our little stunt, in which we secured cooperation of police, county judge and Juvenile officer, schools, library, mayor and sheriff, helped vastly in eliminating the usual undesirable pranks—and left everyone happy. The Chief of Police could not say enough for the idea and the results obtained.

"The cards were signed mostly by children, who treated their pledges in very serious and sincere fashion, but the entire campaign registered with the older young people sufficiently to produce the results sought. Needless to say, we enjoyed an extra big matinee for this occasion as substantial reward—although we were doing it with no financial gain in view."

If you put over this stunt, you'll find it pays big dividends in goodwill.



The ad and pledge card used by Roser for his Hallowe'en party and the publicity received by the stunt

Want Ad Contest In Columbus Helps "Street Angel" Run

Here's an exploitation stunt that proved successful in Columbus Ohio, and focused attention on the showing of "Street Angel," the Fox picture.

Jean La Roe, publicity director at Neth's Grand theatre, tied up with the Columbus Dispatch for a contest which not only aroused interest in the picture but helped the newspaper by causing the readers to scan the classified ads closely.

The stunt was called the "Jumbled Name Contest" and is practical with any paper that desires to build up its classified section. The same idea can also be used in the news columns, placing the jumbled words at the ends of stories scattered through the paper, or it may be worked with merchants using display ads. The scheme will certainly make people read the ads a great deal more closely.

What La Roe did was to rearrange the title and the names of players and the director. For instance, here are a few of the jumbled words and what they represent:

"Street Angel"—Settre Nalge.

Angela; Janet Gaynor—Nalega: Atnej-Agoynr.

Gino: Charles Farrell—Ogin: Crashel-Ralferl.

It is readily seen that the entire town was kept busy going through the classified ads. Awards were limited to admission tickets. The stunt started in advance of the picture and continued through the entire run. This exploitation idea can be adopted by exhibitors everywhere for the showing of "Street Angel."

Host to Newsboys

Manager Pete Egan of the Capitol theatre, Regina, Sask., was recently the host to 150 newsboys for a presentation of "Mademoiselle from Armentieres," the boys marching in a parade from the Regina Leader newspaper office to the theatre. As a result there was excellent publicity in the newspaper.

Joe H. Mayer, Veteran Theatreman, Is Dead

"The Theatre" was shocked to learn of the sudden death of Joe H. Mayer last week at his home in Latonia, Ky. At the time of his death Mayer was director of advertising and publicity for the Palace theatre, Hamilton, O., and editor of that theatre's house organ, "The Palace Review."

Mayer was a constant contributor to "The Theatre," and one of its most ardent boosters. A rare optimism marked his life that was spent almost entirely in the theatrical business. We shall miss Joe Mayer and his friendly counsel.

How Did You Fare On the "65" Puzzle?

We wonder if you lost much sleep in trying to solve that "65" puzzle published last week? If you haven't solved it yet, we'll give you the solution, just to keep you from growing any more gray hairs. The solution is seen in the illustration on this page. The puzzle, as you remember, was furnished by W. A. Popham of the Starland theatre, Winnipeg.

Have you any puzzles that are hard to solve? "The Theatre" is anxious to receive as many puzzles as possible. Many exhibitors have written us for puzzles to use in their house organs and newspaper advertisements, so if you have any brain-twisters, shoot them along to "The Theatre" and we'll let the other fellows in on them.

More exhibitors every day are finding that one of the best way to guarantee their house organs being read is to have a puzzle in each issue. A certain number of free tickets are usually offered to those sending in correct solutions. Such contests increase goodwill for your theatre and tend to keep people interested in your theatre. Have you any puzzles? Well, then, shoot 'em along to "The Theatre."

You Can Play 'Em As Shorts or Prologues

(Special to the Herald-World)

NEW YORK, Oct. 2.—F B O short subjects, now being shot at Sound Studios, Inc., as atmospheric prologues to F B O's special features, can also be played alone in a wired house as an act, it is said. Thus, if a house plays an F B O feature without sound, the talking short prologue can be played across the street in a wired house without confliction.

He Uses Cartoons

Walter F. Davis, manager of the Metropolitan theatre, Winnipeg, Manitoba, uses original cartoons as a box office display to announce the opening time of shows. These cartoons are changed weekly. He finds that something a little different like this attracts real attention and gets the people looking for more.

Pantages Opens

(Special to the Herald-World)

FRESNO, CAL., Oct. 2.—The new Pantages theatre, upon which work has been rushed during the summer months, will be opened October 6. The opening attraction is to be Universal's first all talking production, "The Melody of Love."

To appeal to the German population in and near Minneapolis, the State theatre sent out these post cards to 10,000 names which were secured from the membership lists of a number of German societies for the run of the Fox picture, "Four Sons." Speakers were also employed to speak at meetings of these societies, and announcements concerning the picture were made in seven churches. The picture is especially fitting for exploitation and advertising in German communities.

Marion Gets Talking Films and Phototone

(Special to the Herald-World)

MARION, IND., Oct. 2.—The new phototone musical equipment, which has been added to the Luna-Lite theatre here, has been put in operation. Billy Conners is manager of the theatre.

Conners, who is head of the Marion Theatre Company, has announced that the work of tearing out the interior of the Indiana theatre here, has begun. Only the walls will be used in the remodeled house, the interior being entirely new. The theatre company recently was purchased by the Fourth Avenue Amusement Company of Louisville. Plans for the remodeled house call for talking pictures and the work of remodeling is to be pushed rapidly.

17	24	1	8	15
23	5	7	14	16
4	6	13	20	22
10	12	19	21	3
11	18	25	2	9

Here's the solution to the "65" puzzle published last week. As you remember the trick was to arrange the consecutive numbers from one to 25 in the squares so that they will ad 65 in every direction, making 12 different additions in all. It should be a good puzzle for your house organ.

Direct Advertising To German People For "Four Sons"

A special publicity campaign was conducted to obtain the patronage of the German population in and near Minneapolis for the Fox play, "Four Sons," when it played at the State theatre.

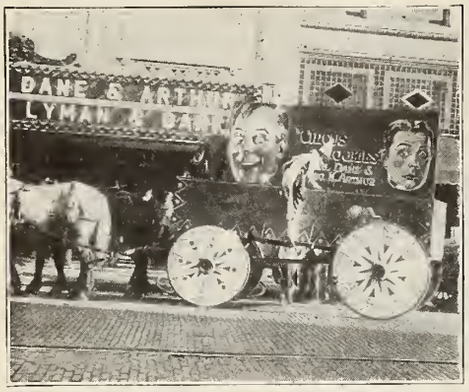
The play, as everyone knows, revolves around a German mother and her four sons, three of whom are killed as soldiers in the German army. In order to attract the German element several avenues of publicity were used. First 10,000 postal cards advertising the film were mailed to German people living within a radius of 25 miles of the city. These names were obtained from the mailing lists of all the German societies in the Twin Cities so that the management of the State theatre was assured that none of the advertising was wasted on persons who were not prospects for the particular sort of advertising. After the cards went out the theatre employed speakers to give short addresses at the meetings of three German societies which were being held shortly before the opening of the play. The men who gave these talks were of German descent themselves and addressed their hearers in German.

As a climax to the campaign, the State theatre made arrangements with the pastors of seven churches, three Catholic and four Protestant German congregations, to make an announcement from the pulpit the Sunday preceding the opening. And, of course, there was the usual song tieup. Seventeen Minneapolis music shops agreed to feature "Little Mother" during the week in the same manner as they had featured "Ramona" and "Jeannine, I Dream of Lilac Time."

Granada Gets Sound

(Special to the Herald-World)

SAN FRANCISCO, Oct. 2.—Although the Granada theatre has been equipped with synchronized sound devices for two months, the equipment has not been used, as it was desired to start off with a production of more than ordinary interest. It opened Saturday with F B O's picture, "The Perfect Crime."



Above are some of the exploitation stunts used by West Coast theatres to put over the Educational two-reel comedy, "Fandango," starring Lupino Lane. Directly above is the circus wagon used by the Liberty theatre, Yakima, Washington, in its Hilarity Week campaign, of which "Fandango" was an important part. The wagon created much attention when parked in front of the theatre. A large street parade was a part of the exploitation. Ushers (center) were dressed in clown costumes.

The Wilson theatre's chief attention getter for the comedy was a large cutout of the star, Lupino Lane. A loud speaker was concealed directly behind the mouth of the head and was connected with a phonograph upon which was played a rollicky laugh record. This was a knockout for it stopped all passerbys. Below is a reproduction of a laugh coupon distributed by Liberty theatre in exploiting the comedy. A great deal of free publicity stories in the papers resulted from the comedy showing.

Here's a Bunch of Exploitation Shots from Wisconsin Men

There's a bunch of live-wire exhibitors up in the State of Wisconsin, and just to prove it to you, here are a bunch of stunts some of them have been putting over in their houses recently. Perhaps there are some good ideas here that you can make use of yourself: Something new is being done in the way of advertising a picture here in Milwaukee. The Midwesco Theatres, Inc., is advertising "Wings" seven weeks in advance which is about the record in this section of the country. Ushering in a "sound" season with the installation of Vitaphone and Movietone, the Wisconsin, Milwaukee, carried a huge 65 foot banner running down seven stories advertising the event. "Hear What You See," was the copy. Staging China Days and Furniture Days has helped the Fischer theatre, Fond du Lac, pack the house. Cooperation with local merchants has made these two exploitations possible with practically no cost whatever to the theatre. The Allen theatre, Racine, and the Surran jewelry store and *Racine Journal News* conducted a contest which proved very beneficial to all concerned. The contest provided a list of questions which had to be answered weekly. The questions pertained to the business places. One of the questions was, "What picture starts at the Allen Sunday?" It was good publicity for all concerned.

The Strand theatre, Marinette, is staging a Souvenir Night for kiddies quite often which is a pronounced success. The kiddies like to come and get a souvenir. The Rex theatre, Beloit, recently conducted a revival week which was very successful. Attendance during the week was about 20 per cent higher than an average night. Advertising in the newspapers in the form of three cards, two aces and a plain card, held by a hand, brought in good results at the New Antigo Theatre, Antigo, Wis. Saturday and Sunday special shows were classified as aces. It's an idea in advertising which can be worked quite often. The Venetian theatre, Racine, has been boosting Early Bird matinees, an idea which appeals to lots of people and which has actually boosted business. The Majestic theatre and the Milwaukee Sentinel conducted a "Two Lovers" contest in connection with the showing of the U. A. picture at the theatre. Mr. and Mrs. Fred Heger of Hortonville, who were married 77 years, won the contest. It created much attention.

At the Patee Next Week

MONDAY—Shirley Mason, Florence Turner and Gail Henry in an absorbing drama, "Stranded." Comedy, "Troubles Galore." Scenic, Thrills of the Sea."

TUESDAY — H. B. Warner, Anita Stewart and Bill Francy in "The Romance of a Rogue," from the story by Ruby Ayers. Kinogram News. Felix cartoon, "Japanisky."

WEDNESDAY—Mrs. Wallace Reid, Noah Beery and Reed Howe in a wonderful dramatic sea picture, "Hell Ship Bronson." Comedy, "Lucky Duck."

THURSDAY—Virginia Lee Corbin, Johnnie Walker and big cast in a spectacular drama, "Bare Knees." Fox News.

FRIDAY—Jack Perrin and his pals, Starlight, Rex and little Billy, in a merry comedy-western drama, "The Laffin Fool." Double program. Charles Chaplin in "Easy Street." Also Kinogram News.

SATURDAY—Buzz Barton, champion juvenile rider, in "The Fighting Red Head." Comedy, "All Alike." Fox News.

The Patee

Today **Double Program**
BARBARA BRADFORD, Jack Richardson and strong cast in:
"The Devil's Dice"
Also "Fearless," the wonder dog, in "The Wolf." Also comedy and Fox News.

Monday **Shirley Mason**
WILLIAM COLLIER, JR., Florence Turner and Gail Henry in
"Stranded"

Simple, yet effective, is this ad considering the small space used (two columns). Notice that the entire week's bill is given in concise, selling copy. Many people will read an ad such as this one when they will not read a larger ad in black display type. The ad comes from Claire M. Patee, owner of the Patee theatre, Lawrence, Kan.

Smithies Lets 'Em Vote for Old Films

For the staging of a "Repeat Week," Manager E. O. Smithies of the Capitol theatre, Kingston, Ontario, conducted a popularity contest for old film productions, ballots being cast by patrons and results from day to day being announced on the screen.

By way of a start, Manager Smithies suggested a number of likely features, including "Tol'able David," "Dark Angel," "The Sea Hawk," "Robin Hood," "Down to the Sea in Ships," "Hunchback of Notre Dame," "Beau Brummell" and "East Lynne." Other pictures were quickly recommended by film fans. Arrangements were then made by Smithies to book the old favorites for the special week, booking a different feature for each night.

Business Men Use House for Opening

In order to foster goodwill for their new Granada theatre, Finkelstein and Ruben, Minneapolis, turned the house over to the Hennepin-Lake Business Men's association for a special show. The business men were given complete charge of the theatre for one evening. The same film, "Glorious Betsy" with Dolores Costello and Conrad Nagel, the shorter features that were used at the formal dedication the next night were supplied the association. Attendance was by invitation of the association. On the same evening as the special show, the business men of the association cooperated with Finkelstein and Ruben in advertising their merchandise in connection with the theatre in a double page truck.

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Position Wanted

OPERATOR, Card Writer, 8 years' experience, non-union. Address Box 105, Encinitas, Cal.

OPERATOR, Wants steady position. Married. Experienced on Powers or Simplex. Address G. C. Burr, Jamestown, O.

PUBLICITY DIRECTOR AVAILABLE, at present employed but desires change. Young enough to accept new ideas and old enough to possess invaluable experience. Prefer in or around New York City but will consider any offer that holds an opportunity for a hard worker. Best references. Address Box 316, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

THEATRE ORGANIST—Experienced on all makes, has a large library, will go anywhere. Address Box 289, Exhibitors Herald and Moving Picture World, 407 S. Dearborn St., Chicago, Ill.

Attention, Theatre Managers! Are you looking for an organist, male or female? If you are, why not let Exhibitors Herald-World find just the kind you want? Address George Schmidt, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

ORGANISTS thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Write salary and other data. Address Chicago Musical College, 61 E. Van Buren, Chicago.

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

Position wanted as theatre manager or assistant. Prefer small town anywhere, Chicago if possible. Young, married, reliable, three years managing two houses in Michigan. References if necessary. Address Box 314, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

MALE ORGANIST open for a position. Will go anywhere. Can cue pictures accurately. Young, single, A1 references. Address Edward Schulis, 7329 S. Marshfield Ave., Chicago, Ill.

Theatre Wanted

We are interested in acquiring theatres of 900 seats or over in western Pennsylvania, West Virginia and Ohio. Will buy or lease for long term. Address Box 283, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatre for sale

THEATRE FOR SALE: A splendid theatre located in West Asheville, N. C. Remodeled about a year ago, in good condition with lease seven years to run. Theatre has approximately 450 seats. Price $6,000 cash including lease and all equipment. Address Continental Trust Co., Receivers, 35 E. Trade St., Charlotte, N. C.

THEATRE FOR SALE: Best town in Illinois, population 1600. Seating capacity 336. Nearest competition 25 miles. Reason for selling. Address Box 315, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

1200 Seat theatre fully equipped, newly decorated from front to rear of house, large stage suitable for any productions, can be leased for long term period to reliable party. This theatre is located in a very industrious 110,000 populated city in Indiana. For further information communicate with Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

FOR SALE—Theatre, no competition; town 1,000, 7 days; A-1 equipment. Address A. Muz-U, Scottville, Mich.

THEATRE, WESTERN 350 seats factory town, 11,000, old establishment, good business, good lease. Canton, Ill. Address Princess Theatre, Canton, Ill.

Equipment for Sale

Two Peerless lamps, like new, $190.00 each. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

POWERS AND SIMPLEX PARTS, 20% and 30% discount. Two Powers 6 B with Peerless lamps. Will sell separately. Bargains. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE—Motion Picture Projectors, parts and supplies for all type machines. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

FOR SALE—Strong Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list on rebuilt Projectors, Powers 6-A Motor driven machines, including 12 rebuilt Simplex motor driven machines with latest Simplex type S lamp houses. Prices ranging from $175.00 and up. Peerless arc controls $35.00 per pair. Compensarcs all makes, $20.00 and up. Rebuilt Generators at reasonable prices. AC and DC Electric fans rebuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

FOR SALE—400 Opera Chairs, 1 Film Cabinet, 1 Enclosed Motor Rewind, 2 Late Type Simplex Projectors with 2 Standeford Low Intensity Lamps, 1 Roth 25-25 3-Phase Generator, etc., Curtain, Ticket Chopper, 2 Imported Lenses. All in perfect condition and worth just double what we are asking. Our price $3,000. Address Box 302, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

Chairs for Sale

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of upholstered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list and description of all equipment. You are under no obligation. Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

200—20 inch newly upholstered opera chairs squab seat panel inserted back. Original cost $6.50, will sell for $3.00. Address C. G. Demel, 845 S. State St., Chicago, Ill.

MANY VERY EXCEPTIONAL bargains on new spring cushion and veneer chairs. Advise us your need. We will guarantee you large savings. Address C. G. Demel, 845 S. State St., Chicago Ill.

Stationery

SPECIAL: 250 each business letterheads—envelopes $3.75 (cash postpaid). "Neargravure" process printed. Samples, see difference. Stamp appreciated. Address Sollidays, KH 124, Knox, Ind.

For Sale

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. Address Redington & Co., Scranton, Pa.

Chair backs and seats made to order, any shape, big saving. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

SPECIAL DATES, posters, cards, dating stamps. Address Hurd of Harvey in Iowa.

Organs for Sale

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ, used or new Reproduco Pipe Organs. Address S. B. McFadden, Havana, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

Your Classified Ad Will Do the Work

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

Managers Schools

THEATRE EMPLOYEES—Modern Theatre Management training will aid you to secure better positions. Learn Theatre Administration, Advertising and Technics the Institute Way. Send for Catalog C. Address Moving Picture Theatre Managers Institute, Elmira, N. Y.

Miscellaneous

BEAUTIFUL registered Bull Pups, $15. Bulldogs. Address 501 Rockwood, Dallas, Texas.

Projector Repairing

BEST GRADE repair work. Prices right. Free relief heads. Prompt service. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

Our Twentieth Century Repair Shop, with skilled expert mechanics, specialized tools, precision machinery, assure the very best REPAIR JOBS. Relief Equipment furnished FREE. Prompt service. Reasonable prices. Progressive Exhibitors over entire country send their work to "THE OLD RELIABLE." Monarch Theatre Supply Co., Memphis, Tenn. Established 20 years.

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

Projector repairing by experts. Work guaranteed. Largest shop in West, rebuilt projectors and equipment. Low prices. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Equipment Wanted

BEST PRICES paid for projection machines, all types. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

State Rights for Sale

LOOK! READ! ACT! — ROAD Showmen, State rights for sale. The true life of "The Younger Brothers," featuring Cole, Bob and Jim Younger and the James Boys, in five reels, and Younger's Historical Events, in one reel. This picture as a popular-priced road show is no experiment. It has been tried and true, has played against all kinds of competition under all conditions. Has always gotten the money. With each State or sale we furnish free one new complete Lobby Display, consisting of new Prints of Film, three new Wax Figures, standing, life size, of Cole, Bob and Jim Younger, true to life, dressed in cowboy style, big boots, etc.; 500 One-Sheets, 100 Slides, 10 Photo Lobby Boards, extra 100 small Photos, 6 Banners, lettered in flashy oil colors, enough to fit any theatre front. Everything ready to go. Hurry. It will pay you to buy the king of all road shows. Address E. L. Humphrey, Miami, Okla.

Cameras for Rent

AKELEY; BELL-HOWELL (professional). Rent anywhere. Address Wood, 124 E. Market, Indianapolis.

LETTERS From Readers

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

Thank You!

WAYLAND, N. Y.—TO THE EDITOR: Received first copy of EXHIBITORS HERALD AND MOVING PICTURE WORLD yesterday. Enjoyed "New Pictures," "Letters From Readers," and "The Theatre" a great deal.—G. M. GLEICHMAN, Wayland, N. Y.

Enlarging Department

BOSTON, MASS.—TO THE EDITOR: We are contemplating a more extensive use of motion pictures in the teaching of business and are endeavoring to secure information relative to industrial films that have been produced. If the Association, or any of its members, have produced industrial films that would be useful for educational purposes, we should be glad to be so informed.—H. H. THURLBY, Assistant Professor of Industrial Management, Harvard University, Boston, Mass.

SMPE Closes Session Notable for Subjects And Large Attendance

(*Continued from page 29*)

Movietone and the Bell Telephone Laboratories who have given us this entertainment, because, while the entertainment cannot be said to be advancing either to these corporations financially, it is adding to the interest of the meeting of one of the important, if not the most important, organizations we have.

Work of Vast Benefit

The work of the Society of Motion Picture Engineers is a vast benefit to every interest in any way connected with the motion picture industry. It would be idle to dispute or deny that assertion, and I believe that within the past two or three years everyone has come to realize the value of the Society and its work.

One evidence of an awakening interest in the scientific end of things by the motion picture projectionists of the country is found in the fact that the last few meetings have been attended by projectionists who have traveled long distances to be present. At this meeting we have Louis Townsend of Rochester, Frank Dudiak of Fairmont, W. Va., Arthur Gray of Boston, George Edwards of New York City, George W. Pettingill of St. Petersburg, Fla., G. H. Humphries, Utica, N. Y., R. Niehling, New York City, Samuel Price, New York City, Irving Green, New York City, H. S. Morton, Detroit, Mich., Drl Gordon, Akron, Ohio, all working motion picture projectionists.

When it is remembered that the entire industry is dependent on the projectionist for the manner in which its entire finished product is displayed before the public, it is not difficult to understand the importance of such an awakening as this on the part of even a relatively few projectionists. If men will travel from West Virginia, Florida and from Minneapolis, Minn. (as two did to attend the last fall meeting) to attend these meetings, it is very safe to assume that a large number of other projectionists are awakening to the need for technical knowledge.

L. C. Porter Elected President

When this meeting has closed the officers just elected will take charge of affairs. President Cook is retiring. His place will be filled by L. C. Porter, General Electric Company. H. P. Gage, Corning Glass Works, Corning, N. Y., was elected to the office of vice president. The new secretary is R. S. Burnat, Edison Lamp Works Research Laboratories, Harrison, N. J. William Hubbard, of the Cooper-Hewitt Light Company is treasurer.

The two newly elected governors are W. C. Kunzman, National Carbon Co., Cleveland, and H. T. Cowling, Eastman Teaching Films, Inc., Rochester, N. Y.

The consensus is that the record made by the outgoing officers has been most excellent. The treasury has some thousands of dollars to its credit; the membership has increased to, I believe, a little more than three hundred, and no one who knows anything at all about such matters would question the statement that the Society has gained very, very greatly in prestige during the past three or four years. It now is honored and respected both in the United States and in fact in all English speaking American countries and enjoyes a high standing in the countries across the water.

President Cook has proven himself a very able executive and L. C. Porter and W. C. Hubbard, secretary and treasurer, have very much more than "filled" their office. In fact, it is a matter for regret that Mr. Porter is retiring from that office, even though it be to assume a higher one. Than Mr Hubbard a better treasurer I think could not possibly be found.

As an indication of the importance sound in synchronization with motion has assumed, in the eyes of the Society, I find in the program the following papers:

"Public Reaction to the Sound Movies," "The Quality of Speech and Music," "The Public and Sound Pictures," "General Principles of Sound Recording," "Sound Reproduction in Theatres," "Methods of Synchronizing," "The Three Electrode Vacuum Tube and its Application to Sound Recording," "Sound Synchronization and Projection," "The Sound Motion Picture Situation in Hollywood," "Characteristics of Photo Electric Cells," "Light Valve Recording," "The Kerr Cell Method of Recording Sound," "A Study of Ground Noise in the Reprodution of Sound by Photographic Methods," "Acoustic Linings for Sound Proof Motion Picture Stages and Sets;"

"Recent Advances in Wax Recording," "Acoustics of Sound Recording Rooms," "Acoustics of Auditoriums," "Recent Developments in Dynamic Loudspeakers," "The Optics of Sound Recording Systems," "The Entertainment Value of the Sound Movie," "Measuring the Quality of Sound Reproduction," "Re-Vocalized Films," "An Electrical Synchronizing and Re-Synchronizing System for Sound Motion Picture Apparatus," "Some Problems in the Projection of Sound Movies," "Sound Film Processing," "Some Thoughts about Motion Pictures with Sound," "Early History of the Sound Movies," "The Physical Characteristics of Music and Speech."

Waitress' Courtesy Brings Film Chance

(Special to the Herald-World)

HOLLYWOOD, Oct. 2. — Yes, courtesy counts. Winfield Sheehan of Fox sent Mary Duncan to a Los Angeles food "shoppe" to learn the tribulations of food juggling, for her role as a waitress in Murnau's "Our Daily Bread." The waitress was so pretty, and willing, that Miss Duncan took her under her wing. That's why Dolly Hanna is "in the pictures."

McIlheran Voted Head Of Dallas Film Board

(Special to the Herald-World)

DALLAS, Oct. 2.—R. C. McIlheran was chosen president of the Film Board of Trade in the annual election last week. Leroy Bickel was elected vice president; P. K. Johnston, secretary; Harry T. Peebles, treasurer; and Don C. Douglas, executive secretary. Directors elected were McIlheran, Leslie Wilkes, Johnston, Bickel and T. B. Wildman.

J. Horace Miller Dead

(Special to the Herald-World)

PHILADELPHIA, Oct. 2.—J. Horace Miller, one of the first men in Philadelphia to demonstrate a motion picture machine, died at his home in Moore.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Chadwick

TEST OF DONALD MORTON: George Walsh—A good picture, which pleased 100 per cent. Seven reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

Columbia

MY WIFE'S RELATIONS: Shirley Mason—A real fine picture. Pleased 100 per cent. All Columbia pictures are real good. Never had a poor one yet. Six reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

THE SPORTING AGE: Belle Bennett—A good little program picture. Six reels.—John Kamuda, Grand theatre, Indian Orchard, Mass.—General patronage.

THE BLOOD SHIP: Hobart Bosworth—A darned good sea picture but it is rather brutal. The story marches right along, and you couldn't cut out a foot of the picture without spoiling it.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

F B O

THE COWARD: Warner Baxter—80%. We need more like this one, it pleased 100%. It is the class of picture every one in a small town likes. F B O are producing some good ones now.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

JUDGMENT OF THE HILLS: Special cast—40%. September 9. Some ways very good. A little too rough in spots but would show it. Six reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

JUDGMENT OF THE HILLS: Frankie Darro—Very unsatisfactory and draggy story. The hero is a drunken good-for-nothing; at the end of the story he promises to brace up and try to amount to something, but you don't have any confidence in his promises.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

DRIFTING SANDS: Bob Steel—90%. Bob, you are fine. I made some money on this picture, and it went over fine. I hope you stay in our class.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

LITTLE MICKEY GROGAN: Frankie Darro—80%. September 22. Excellent picture, many laughs for both grown ups and kids. Clean picture, full of fun and pep. Darro is fine. Six reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—Small town patronage.

THE RIDING RENEGADE: Bob Steele—September 7-8. A good Western suited for Saturday night. Bob Steele I believe is a comer. Print and photography good.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

THE TEXAS TORNADO: Tom Tyler—September 15. A good Tyler picture with plenty of action for all. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

First National

THE HAWK'S NEST: Milton Sills—30%. September 19-20. Wow, what a show. Sills does a Lon Chaney in this and how. An underworld drama that is the best I have seen since "Underworld." Patrons raved over it. You have got to hand it to First National for their program stuff. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—80%. September 13. A very good picture with a lot of good acting on Barthelmess's part. Eight reels.—John Kamuda, Grand theatre, Indian Orchard, Mass.—General patronage.

THE BUTTER AND EGG MAN: Jack Mulhall—50%. September 23-24. This is a good entertaining picture. Star and cast fine. A better city picture than small town, half of our crowd didn't know what it was all about, as they didn't see any butter and eggs. But just the same, good satisfaction, as the acting was fine and comedy funny.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BIG NOISE: Chester Conklin—20%. September 14-15. Cheese? Yes, limburger! Very, very poor. If this is a sample of '28-29 product, deliver me. Poorest picture we have shown. If Conklin is an actor then I am the missing link. My wife took to the basement just before the show was over so she would not have to face the patrons. Chester Conklin might be okay in short one reelers but when it comes to anything longer he had better stay out. I, like my wife, had dissappeared when the show was over. Eight too many reels.—W. J. Shoup, DeLuxe theatre, Spearville, Kan.—Small town patronage.

BUTTER AND EGG MAN: Jack Mulhall—27%. September 4-5-6. Not a special, a fairly good program picture.—Dewey theatre, White Salmon, Wash.—Small town patronage.

CODE OF THE SCARLET: Ken Maynard—25%. September 13-14-15. This is the best Maynard in a long time. He plays the part of a mountie and does some fine work, pleased all the fans and business was good. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

NAUGHTY BUT NICE: Colleen Moore—100%. September 15. Colleen Moore seems to draw them out. This is the best of her pictures that we have shown. Seven reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

HAPPINESS AHEAD: Colleen Moore—First I wish to thank you very much, Miss Colleen, for the photo sent me a short time ago. It was certainly appreciated. Now, regarding the picture I personally didn't like it so well as your former ones, but my patrons thought differently and as it's their opinion that counts, I am well satisfied. Am attending the premiere showing in Wisconsin of "Lilac Time" tomorrow night, September 24, and will play it at a later date if the price is within reason for my town. More power to you, Miss Colleen. Seven reels.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

MEMORY LANE: Special cast—Not nearly as good as we expected. However, above average. First National has fallen terrifically, Colleen Moore and Ken Maynard are their only good bets, though I understand Barthelmess has some fine new plays. Let us hope so.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE NOOSE: Richard Barthelmess—Considered by the majority as one of the best pictures they ever saw. It is heavy drama but will cause one to realize he has seen something worth while.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

BROADWAY NIGHTS: Special cast—Failed to go over. People awfully sick of Broadway stuff, stage life, night clubs. Don't pull. Didn't see this though I wanted to as Lois Wilson was in it, but reports were "Oh, fair."—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE VALLEY OF THE GIANTS: Sills-Kenyon—September 2. Fine action picture. Good crowd and majority were pleased. We were too. Seven reels.—John Mraz, Colton theatre, Colton, Wash.—General patronage.

STEPPING ALONG: Johnny Hines—Johnny Hines in a Horatio Alger newsboy to political boss,

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: $75 (average daily gross of picture reported) divided by $100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in THE BOX OFFICE TICKER column of "Quick Reference Picture Chart."

It Won't Be Long

Now!

NOVEMBER 3

That's the Date

What Date?

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J. C. Jenkins—*His Colyum*

CLAY CENTER, KAN., Sept. 16, 1928.

DEAR HERALD-WORLD:

We found an old acquaintance here in Clay Center, C. E. Bomar, who operates the Lincoln theatre, and it was a surprise to us to run across him, for he had dropped clear out of our recollection.

When a boy C. E. lived at Neligh and the town hasn't recovered from it yet. If there was any deviltry going on around town that he wasn't in, it was because he was mixed up in something worse and couldn't get there in time. He knew where every watermelon patch was located for four miles around and many a dog knew just who it was tied a tin can on him.

In conversation with his wife about his present conduct she admitted that he had improved some but would still bear watching. We are not just sure whether it was the drawing power of "The Winning of Barbara Worth" or the popularity of C. E. with the home folks that jammed the Lincoln to the doors, but since C. E. has become a member of the great HERALD-WORLD family we are willing to give him credit for a part of it at least. Anyhow we will commend him for his judgment in picking a good picture and joining the ranks of the advance thinkers.

* * *

We also enjoyed a visit with Floyd Schultz of the Rex theatre. Floyd is one of that kind of exhibitors who believe that the best is none too good for his patrons. His house indicates it and his programs prove it. Clay Center is a right smart town and she must be considered of some importance for Al Smith is to be here next Wednesday and that ought to swell Clay Center up considerable. We would like to stay over and see Al but we can't do it. Al will be disappointed but it's business before bunk with us.

The old Snark theatre at Independence has been remodeled and is now known as the Best. The Best is operated by C. J. Caskey and is a ten and fifteen cent house, and from what we saw, it is doing a remarkable business. It was taxed to capacity the night we called, and we understand that it is a regular occurrence. This, in our judgment, is accounted for in a large measure by the popularity of both Mr. Caskey and his wife, both having devoted the better part of their lives to the amusement business. Mrs. Caskey at one time was connected with a ladies' trio that was headliner on the Chautauqua circuits throughout the country and Mr. Caskey was one of a quartet of entertainers that was known from coast to coast. Mrs. Caskey says her feet itch to get back before the footlights but C. J. seems well contented with present conditions. They are both delightful people to meet.

* * *

HOLTON, KAN., September 17.

At Clay Center last night we heard Herb's speech at Newark, New Jersey, and tonight we beard Al's speech at Omaha, Nebraska. We have got to hand it to those two fellas, Gertie, they are both pretty foxy.

Herb never mentioned his dry leanings in wet New Jersey and Al was as quiet as an oyster about his longings for the foot-rail and pretzel dish in dry Nebraska. Herb drew some vivid pictures of a full dinner pail with fried chicken and chocolate cake and Al told the boys how his heart bled for the poor downtrodden farmer and charged the republicans with criminal negligence for not holding the price of farm products and sowbelly up to a level with the prices of Buicks and Lincolns.

Herb says if he is elected he will appoint a committee to work out some kind of salvation for the farmer just as soon as he is inaugurated and Al says he will beat Herb to it by appointing a similar committee as soon as the returns on election night show that he has been elected, that's what we call service, and it proves that our party is always about three jumps ahead of the hounds.

* * *

We are strong for committees ourself, and it is our firm conviction that both parties have overlooked the most important issue before the country today. How about a committee to look into that Hickman case in California? Probably a committee could have expedited matters somewhat in the Leopold and Loeh cases in Chicago. It might be well also to have a committee inquire into the matter of organized crime levying tribute on honest business that it may be immune from theft and plunder.

For many years England and France paid tribute to the Tripolitan pirates to keep them from plundering their shipping on the high seas, but when they demanded tribute from

(*Continued on next page*)

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gets them in. Five reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE GAY RETREAT: Special cast—Good war comedy, funny all through and winds up with a big laugh.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

FLEETWING: Barry Norton—Good action drama. Norton is fair and Dorothy Janis, the girl, is pretty. It's really a Western in an Arabian setting. Fleetwing is a white horse who can out run an aeroplane, almost.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

WHY SAILORS GO WRONG:—This is a clever comedy drama crammed full of thrills and laughter. The two pals, the Jew and Irish boy are extra, the girl star, Sally Phipps, her beautiful face is worth the price of admission alone. You have nothing to fear in this one.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—General patronage.

NO OTHER WOMAN: Dolores Del Rio—This picture is good and interesting all along from start to finish, good draw for the second night, no ugly fools in this one to scare the little folks and disgust the grown ups. Just a nice sweet love picture.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—General patronage.

EAST SIDE, WEST SIDE: George O'Brien—September 11-12-13. Some of them liked this, others didn't. The drunk scenes were objectionable, so many patrons don't like these drunk scenes in pictures, why use such scenes? Print and photography good. Nine reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

A THIEF IN THE DARK: Special cast—Good mystery comedy, very well made. Good entertainment.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE LAST TRAIL: Tom Mix—Tom Mix, Zane Grey combination. It's a corker. Tom does some great riding. The stage coach race is a fast and thrilling affair. This is one of Tom's best and can't find a thing to find fault about and lots of things to praise. Book it.—Phillip Rand, Rex theatre, Salmon, Idaho.—General patronage.

ANKLES PREFERRED: Madge Bellamy—A corking good little six reel comedy draw. The picture was complimented highly and my crowd like Miss Bellamy fine. Fox pictures all draw well for me. Six reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

Gotham

UNITED STATES SMITH: Kenneth Harland—A dandy picture with a lot of action. Seven reels.—John Kamuda, Strand theatre, Indian Orchard, Mass.—General patronage.

Metro-Goldwyn-Mayer

TELLING THE WORLD: William Haines—75%. September 18-19. Here is the best Haines picture of the past year. Haines is typical of his other features but the story has, during the final scenes, dramatic situations that were distinctly absent in his former vehicles. Seven reels.—Homer P. Morley, Princess theatre, Buchanan, Mich.—Small town patronage.

THE BIG CITY: Lon Chaney—75%. September 15. A very good Chaney picture. Chaney's very well liked in these parts. Seven reels.—John Kamuda, Grand theatre, Indian Orchard, Mass.—General patronage.

SLIDE, KELLY, SLIDE: William Haines—70%. September 8. Very good and well liked by the basc-

story full of auto chases and fist fights and crazy mixups which tickles the kids and fairly entertains the adults. Pretty good but not as good as "White Pants Willie." Mary Brian is in this, which helps. Johnny spins a wicked hoof in this.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE PATENT LEATHER KID: Richard Barthelmess—July 22. Very good picture. Had very good crowd and people all liked it. Richard Barthelmess and Molly O'Day almost perfect. Twelve reels.—John Mraz, Colton theatre, Colton, Wash.—General patronage.

HOME MADE: Johnny Hines—This isn't so hot. Johnny starts for the city to sell mother's preserves and save her from the poorhouse. On the train he sneaks out of paying his fare by a cheap trick. Arriving in the city he puts the preserves over, then forgets all about his poor old mother.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

AMERICAN BEAUTY: Billie Dove—Fair picture; pleased the ladies quite well.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Fox

GIRL SHY COWBOY: Rex Bell—70%. September 8. Fair Western, but brought in the crowd. Five reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

STREET ANGEL: Gaynor-Farrell—40%. September 17-19. Good picture, but not up to "Seventh Heaven." Acting splendid. Nine reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

THE ESCAPE: Virginia Valli—72%. September 17-18. Just a fair program picture. Six reels.—John Kamuda, Grand theatre, Indian Orchard, Mass.—General patronage.

PAID TO LOVE: George O'Brien—25%. September 21. This is a splendid picture. Story good and cast fine. Very satisfactory program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DAREDEVIL'S REWARD: Tom Mix—September 22. Just a Western but Tom Mix is a favorite and

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ball fans. Some humor and interesting throughout. Eight reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

THE FLAMING FOREST: Special cast—**97%. September 15.** A very pleasing picture for a Saturday night. It certainly did a good business for us and there were many favorable comments on this one. Acting was good and the story was good. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE CARDBOARD LOVER: Marion Davies—**September 16-17.** This was a disappointment. Supposing the dope to be correct, that this was about the best from Miss Davies, we spread plenty of advertising, but could not get them in. The picture is all right, but is certainly not as good as "The Patsy." Print absolutely too dark for us although in fine shape otherwise. Just a little too sophisticated for your country cousins. Eight reels.—Wolfe and Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

THE ROAD TO ROMANCE: Ramon Novarro—**July 18-19.** Well, I liked to have lost my eye sight trying to locate the picture on the screen. The first five reels are night scenes and I will vouch for them as such, I know Novarro did some good acting in this picture because his picture shows good expression on the one sheet. Metro, why can't you forget about soft focus and photographic art, and make a picture us small town boobs can see? Metro is releasing some good two reel comedies.—J. A. D. Herrington, Gem theatre, Pontotoc, Mass.—General patronage.

THE CROWD: Murray-Boardman—**August 18.** This is an excellent picture I think and I enjoyed every minute of it, but some didn't like it. But it would be impossible to please everyone. Good print and photography. Nine reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

CIRCUS ROOKIES: Dane-Arthur—Pretty good farce comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE LATEST FROM PARIS: Norma Shearer—**September 8.** Don't think our people cared much for this as there were no comments. Don't think it was as good as "His Secretary" and "The Waning Sex." Eight reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE LATEST FROM PARIS: Norma Shearer—Would have been a good picture in six reels.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

WEST POINT: William Haines—**August 25.** Here is the best one yet. Good comedy, gorgeous settings and everything that makes a good picture, and how it did draw. Haines is a wonder. Wish they were all as good. Good print and photography. Nine reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

WYOMING: Tim McCoy—**September 14-15.** Good picture. McCoy is quite well liked here. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

WYOMING: Tim McCoy—Very good Western, almost in special class. Had it been longer and had comedy relief it would have been made a real big Western as it is far above ordinary Universal Western's a la Blue Streak. This is all about Indian raids and thank the powers that be the Indians are real, thereby adding tremendously to interest. Book this one!—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

SPOILERS OF THE WEST: Tim McCoy—**September 1.** Good Western. Historical and interesting. Poor print. Blurred. Six reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

J. C. Jenkins—*His Colyum*

(Continued from preceding page)

Uncle Sam, that mercenary old cuss sent Commodore Decatur over to Tripoli with instructions to do his stuff, and when the Commodore went into executive session with his committee in the Tripolitan harbor they didn't leave enough of those pirate carcasses to feed a buzzard, since which time piracy has faded from the seas and England and France have never thanked us to this day. Maybe a federal committee to investigate an army of shyster lawyers and Kangaroo Courts might help some, and it might not be amiss to inquire into a lot of grafting city administrations.

* * *

When they shoot people down from armored cars in the public streets of our large cities and get away with it, it would seem that the price of corn and the alcoholic content of a bottle of near beer could well wait the adjustment of some of these more important questions. We point the finger of scorn at Russia and look with horror upon the doings of the Apache district of Paris but they haven't a thing on Chicago, Philadelphia and New York.

Travellers are robbed on the public highways and banks looted from both inside and out and the sob sisters get busy with the courts and "Justice" shuts both eyes and that's all there is to it.

That old song, "Well, I may he crazy but I ain't no fool," might apply to our case, but anyhow, we hope to see the day when some administration will appoint a committee with sufficient amount of intestines to inquire into some of the things that are menacing the life of this republic. California at one time had a committee that brought home the bacon, since which time California has been decent and orderly.

Maybe this line of talk doesn't fit well in a moving picture trade journal, but they rob box offices as well as banks and filling stations and we see no reason why the picture business should not be protected from thieves and thugs as well as any other line of business and we see no reason why the farmer and brewer should come in for all the consideration of both parties.

* * *

LINCOLN, NEB., September 19.

Lincoln has probably made the largest growth in the last three years of any city in the middle west. She has erected some magnificent office buildings, two fine hotels, one beautiful theatre and a new capitol building which is still under construction and which will require at least two more years to finish. The building was supposed to have cost $5,000,000 when completed but they have already expended something like $10,000,000 and it is said it will have cost the state $15,000,000 when completed. It is also said by people who claim to know, that when it is finished it will be the finest capitol building in the United States.

The Stewart estate has under construction a magnificent office building and theatre combined. The entrance to the theatre will be on 13th street and the exit on P street and it will embody all the conveniences that can be thought of for the comfort of its patrons.

Just who will operate the theatre is not generally known, but the supposition is that it will be under the management of Publix.

This theatre when opened will be the seventh house in operation, all of which are fully up to the standard of any of the cities of the first class.

* * *

Believe it or not, but tonight when we arrived at the Central hotel we were told that Mr. Harris, the proprietor, and Prof. Schram, geologist and instructor at the university, wanted to see us in the dining room and when we went in we were invited to sit in and show them just what we could do with a nice fat roasted teal duck which was waiting us.

Schram said, "Colonel, we figured that after driving in from Kansas your appetite would be in about the right frame of mind for a roast duck," and we replied, "Plato, thou reasonest well," and then during the meal we recounted to them our experiences with the "Duke of Bilgewater" and after an hour the party broke up with the feeling that they had all had their money's worth notwithstanding it hadn't cost any of us a cent. This teal duck incident reminds us to say that since this cold snap has brought the teal down from the north in considerable numbers, it is more than likely that should we go to Neligh where our hunting paraphernalia is—and we are heading for there in the morning—we are apt to forget for the time that we have passed the meridian of life and may be lured afield by the siren call of the wild.

Jay, how many teal do you and Eagle Eye Joe want? Speak up, don't be bashful.

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

QUALITY STREET: Marion Davies—Quaint and whimsical costume drama of the period of the Napoleonic wars. The literati enjoyed it immensely, but it didn't afford much nourishment for the Western fans.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

ROSE MARIE: Joan Crawford—Good picture that drew extra business. Spoiled by being too dark.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

LAW OF THE RANGE: Tim McCoy—A fair Western. —Roy W. Adams, Pastime theatre, Mason, Mich.— General patronage.

WICKEDNESS PREFERRED: Cody-Pringle—**September 18-19.** Filled with a lot of wisecracks, but the concensus of opinion was that it was too silly, with which I agree. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Paramount

THE PATRIOT: Emil Jannings—**40%. September 4-5.** There is no doubt about it, Jannings is one of the greatest actors of this day. His interpretation of the mad king is flawless from the standpoint of acting. "The Patriot" is one of the greatest pictures ever made even if I was disappointed in the attendance it received.—Homer P. Morley, Princess theatre, Buchanan, Mich.—Small town patronage.

THE PATRIOT: Emil Jannings—**September 9-10.** This is a wonderful production but will not draw, our patrons like a little entertainment along with marvelous acting. Too long. Twelve reels.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

THE FIRST KISS: Cooper-Wray—**90%. September 12-13.** A much better than ordinary program picture. It drew much better than "The Patriot"

and a lot of other specials. There is nothing big about it but you can gamble on it to please.—Homer P. Morley, Princess theatre, Buchanan, Mich.—Small town patronage.

THE FIRST KISS: Cooper-Wray—September 18-19. One of the best pictures I have shown for a long time, gave 100% satisfaction, good any day in week. Six reels.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—General patronage.

WARMING UP: Richard Dix—97%. September 8. An interesting, exciting baseball story that pleased my Saturday patrons nearly 100%. Six reels.—Homer P. Morley, Princess theatre, Buchanan, Mich.—Small town patronage.

WARMING UP: Richard Dix—September 16-17. Very good if this is a sample of Paramount's new product, sure will be O. Kay. Good any time. Seven reels.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—General patronage.

THE DRAGNET: George Bancroft—35%. September 13-14. Very good picture but Bancroft has no drawing power here, and, therefore, it was a flop at the box office, which is the main thing in a theatre. Print and photography good. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

STREET OF SIN: Emil Jannings—32%. September 17-18. A good picture to small houses. Jannings, like Bancroft, has no drawing power whatsoever. Another big flop at the box office. Print and photography good. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

WIFE SAVERS: Beery-Hatton—July 6. Don't swear, boys, the poor devils are dying. Six reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

OPEN RANGE: Betty Bronson—Pleased. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE SHOWDOWN: George Bancroft—47%. September 14-15. Well, this was a pleasant surprise. Picture not as bad as we had been led to believe by reports and reviews, and print much better than we are accustomed to getting from Paramount. Most of our patrons seemed to like this picture, although personally we did not think so much of it. Trifle too long, little too dark, bit draggy. Good fight for those that like it. Eight reels.—Wolfe and Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

TILLIE'S PUNCTURED ROMANCE: Fields-Conklin—22%. September 10-11. About as funny as a crutch. An absolute flop and Paramount should be ashamed to put out such a picture as this. Print and photography fair. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE RACKET: Thomas Meighan—Some more of the underworld which pleased some and did not others. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

BEGGARS OF LIFE: Wallace Beery—September 23-24. Beery type. I wouldn't call it a special, though it is a good program, different. Nine reels.—A. A. Suszycki, Majestic theatre, Mauston, Wis.—General patronage.

THE SAWDUST PARADISE: Esther Ralston—September 16-17. Have read a lot of knocks on this, but it's a nice little picture, and pleased perhaps better than the so-called special. Six reels.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

THE LEGION OF THE CONDEMNED: Cooper-Wray—September 4-5-6. Very good picture for those that like aeroplane pictures. Print and photography good. Nine reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

OPEN RANGE: Betty Bronson—September 16. Very good Western picture. People who saw it seemed to enjoy it. Six reels.—John Mraz, Colton theatre, Colton, Wash.—General patronage.

WIFE SAVERS: Beery-Hatton—August 27-28. Awful. About the poorest yet. These pictures aren't worth over $7.50. It didn't draw and just think we have two more of them to run. If we are still in business next year will try some other pictures besides Paramount, they don't draw for us. Six reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

It Won't Be Long

Now!

NOVEMBER 3

That's the Date

What Date?

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SHANGHAI BOUND: Richard Dix—September 4. A dandy picture full of interest, action and thrills. Richard Dix can't be beat. He always hits with us. Thanks for the photo, Richard. Good print and photography. Six reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE CITY GONE WILD: Thomas Meighan—August 31. Slow and draggy like all of Thomas Meighan's pictures. Thought from the title it would have action and thrills galore, but didn't see any. Six reels.—Robert Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

SOMETHING ALWAYS HAPPENS: Esther Ralston—September 9-10. Esther Ralston pictures are all good. A very good mystery drama. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

KNOCKOUT RILEY: Richard Dix—September 21-22. This is quite old but it's a better picture than a lot of his newer ones. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE SUNSET LEGION: Fred Thomson—September 18-19. Good picture, I have yet to play a poor Thomson picture. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

HULA: Clara Bow—All of her pictures seem just alike to me. When you post her shining in front of your theatre they all know that they are going to get some thrills. In "Hula" her best man Clive Brook, who is a woman tamer, but he cannot do much with her. It's a pity that Clive has grown a little older than he was a few year ago, because he knows how to handle the women. This is a six reel picture, and will please. Little old but good print.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—General patronage.

KIT CARSON: Fred Thomson—September 20-21. A very good picture. Fred Thomson and his horse a good draw here. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

CHANG: Special cast—The best educational we have ever played. Patron comments very favorable. Animal scenes good.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

PEAKS OF DESTINY: Special cast—September 22. This one will make you wish that you will never have to play another one like it. Everybody who has no transfer will surely go to sleep on this one.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—General patronage.

Pathe-P D C

HOLD 'EM YALE: Rod LaRocque—68%. September 20-21. A fair picture to fair business. The subtitles and Tom Kennedy are the whole show. Print and photography excellent. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

ALASKAN ADVENTURES: Special cast—68%. September 1. Very good educational picture, one reel too long. Every one liked it. No good as a feature by itself, but okay if used before a peppy Western or comedy. Six reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

GOLF WIDOWS: Vera Reynolds—A very good story of married life. Six reels.—John Kamuda, Strand theatre, Indian Orchard, Mass.—General patronage.

ANGEL OF BROADWAY: Special cast—A real good picture that pleased a good audience. Seven reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

THE HIDDEN ACE: Special cast—Another good picture from Pathe. Five reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

WRECK OF THE HESPERUS: Virginia Bradford—September 16-17. A very good picture. Good drawing power. Wish we could have more like it. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

FOR WIVES ONLY: Marie Prevost—Just a fair program picture with a few laughs. Six reels.—John Kamuda, Grand theatre, Indian Orchard, Mass.—General patronage.

A HARP IN HOCK: Joseph Schildkraut—A good program picture. Six reels.—John Kamuda, Grand theatre, Indian Orchard, Mass.—General patronage.

THE SEA WOLF: Ralph Ince—Look out for this one, brothers. Would not have shown it for any money if I had known how brutal the picture was. If you have it bought don't run it. Pictures of this type sure hurt badly. Seven reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

THE COWBOY CAVALIER: Buddy Roosevelt—A good picture that is sure to please. Five reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

THE FIGHTING EAGLE: Special cast—A very good picture. Nine reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

HIS DOG: Special cast—A real fine picture which pleased a good audience. Seven reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

BORDER BLACKBIRDS: Lee Maloney—Not a bad Western. Should please all Western fans. Did not take in film rental but no fault of the picture. Six reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

THE REJUVENATION OF AUNT MARY: Phyllis Haver—A very good picture. Will please any audience. Six reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

A RENO DIVORCE: May McAvoy—Just about as little in entertainment as ever went over a screen. It evidently is a product of the effort at economy. If Joe Kennedy (who is so much in the limelight at present) has anything to do with Pathe as reported, he had better get busy. He has a man size job cut out for him. Pathe product, both features and comedies, this year have been the limit with just a few exceptions. "Skyscraper," "The Forbidden Woman," "Chicago," good pictures of their kind, highly overrated as a special, and "Let 'Er Go Gallagher" were satisfactory, but "Reno Divorce" tonight has chased 'em out faster than a swarm of bees

WILD BEAUTY: Rex—Program picture suitable for Saturdays.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

WILD BEAUTY: Rex—33%. March 18. Pretty fair horse drama.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Rayart

THE LAST ALARM: Special cast—Another real good picture. Pleased 100 per cent. Five reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

THE MIDNIGHT LIMITED: Special cast—A very good railroad picture that pleased real well.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

British Federation Files Catalog of School Films

(Special to the Herald-World)

LONDON, Oct. 2.—The Federation of British Industries has just compiled a catalog of educational films designed for use in schools of the Empire, classifying the films under agriculture, botany, engineering, general knowledge, geography, health, history, industries, natural history, physiology, scripture, sports, zoology and travel.

Film Board Secretaries Aid U. S. Exhibitor Survey

(Special to the Herald-World)

NEW YORK, OCT. 2.—Film board secretaries have cooperated with the department of commerce so effectively that C. J. North, head of the motion picture division of the department, stated that no questionnaire ever sent out from the department has brought such speedy and thorough returns as the current one to determine the amount of money directly contributed to other industries by exhibitors.

Tiffany-Stahl

THE DEVIL'S SKIPPER: Belle Bennett—20%. September 18. A very good picture. Star great. If you want a strong picture they don't make them any better. Belle Bennett is wonderful.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

STREETS OF SHANGHAI: Special cast—September 20-21. One of those Chinese things but interesting at that. Seemed to please. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

LIGHTNING: Lightning—September 16-17. A good Zane Grey story. Interesting horse picture. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

United Artists

THE GAUCHO: Douglas Fairbanks—40%. September 10-11-12. Lavishly produced and well acted but the story is not so much. Fairbanks and Miss Velez give a great performance, but as a drawing card it was a washout, as the last few Fairbanks have been. Good-bye, Doug, wish you luck. Ten reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

TOPSY AND EVA: Duncan Sisters—This drew fairly well, but didn't satisfy. The burlesque was over the heads of most of the fans, who had never heard of the musical comedy. I was a sap to play it ahead of "Uncle Tom's Cabin."—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Universal

THE FLYING COWBOY: Hoot Gibson—49%. August 30. Hoot stages a one man rodeo in this picture for the tenderfeet on the dude ranch, about which this picture centers, and he does it to perfection. You needn't be afraid to buy this picture. It's there. Baptist revival hurt the percentage. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

PUT 'EM UP: Fred Humes—47%. August 16. This is about the fifth time the percentage on Western pictures has been 47 per cent. The same crowd must come to each Western and the others stay away. I'll remember that, too. The picture? Oh, I guess it's okay. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THUNDER RIDERS: Ted Wells—50%. August 23. The percentage jumped a little on this Western but maybe it was because of the comedy with Snookums. Our folks like Snookums. This was the usual Western, I suppose. I swear I can't remember anything about the picture. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

TRICK OF HEARTS: Hoot Gibson—79%. July 5. Hoot becomes a woman in this picture so you know it must be funny. Granted it may be silly, but silly things usually get a good laugh, so you needn't be afraid of this picture. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

GOOD MORNING, JUDGE: Reginald Denny—50%. September 19. This is good entertainment, lots of good clean comedy, good satisfaction here to all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

RIDING FOR FAME: Hoot Gibson—75%. September 22. This is a mighty good Western picture, better than the average.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FINDERS KEEPERS: Laura LaPlante—55%. July 23. Yep, another 100 per cent good one. Better make it 99 per cent for they had a little too many scenes where she was about to lose her soldier britches. The first two or three times brought hearty laughter, but it got less and less with every duplication of the pants falling scene. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THE CLEAN-UP MAN: Ted Wells—47%. July 19. Notice how that percentage drops again? Our folks must be getting tired of Westerns. Gonna keep my eye on this situation. The picture was all right. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THE SHIELD OF HONOR: Special cast—57%. July 16. A good, pleasing picture. It will appeal to all types. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

FOUR FOOTED RANGER: Dynamite—58%. August 9. Isn't it too bad? I don't remember this picture. The percentage is better than the straight Westerns so the folks here must like dog pictures. I'll remember that. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

WE AMERICANS: Special cast—60%. September 10. What can we say? It's a good picture, no doubt of that, but is it as good as Mr. Carl Laemmle thinks it is when he asks exhibitors who booked this picture at a certain rental to voluntarily increase the rental? We didn't do it and the percentage shows we used good judgment. (There now, "Herald-World," we've caught up on our reports. Thanks for the buggy ride, we'll be more prompt in the future.) Nine reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

ON YOUR TOES: Reginald Denny—A very good comedy drama with a lot of action. Six reels.—John Kamuda, Grand theatre, Indian Orchard, Mass.—General patronage.

THE MIDNIGHT ROSE: Special cast—59%. July 30. My records show a special cast but it must have been cloudy for I can't recall even one star in the production. I have a faint idea the picture was pretty good, though, and the percentage is fair. Funny how you remember all about some pictures and forget about others. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

WILD WEST SHOW: Hoot Gibson—54%. August 2. Now I remember this one. You usually remember the very good and the very bad ones. This is the "very good one" kind. If your patrons don't get a laugh out of the crosseyed woman throwing knives at Hoot (she had a grudge against him too because of the mean trick he and the elephant played on her) you better stop reading these reports. Class this 100 per cent, too. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

A MAN'S PAST: Conrad Veidt—September 19. I was very agreeably surprised in this picture. It is very good. Better than some so-called specials. Much better than Universal's special, "Love Me and the World Is Mine." Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THAT'S MY DADDY: Reginald Denny—56%. August 6. What a sweet picture. No exhibitor can go wrong on this one. Play it by all means. You got to hand it to Universal, they've got the pictures. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

13 WASHINGTON SQUARE: Special cast—58%. September 3. A clear night and all the stars were shining in this picture. Alice Joyce would make a bad picture good, and Zasu Pitts (you know the gal who plays those simple minded, ignoramus types) ditto. They are the stars in this picture all right. It's great. Mysterious and spooky, and, of course, comical. Whoever heard of one that wasn't? Hersholt was wonderful, too. But I said all the stars were shining. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—Another good farce from this engaging smart aleck. I played it against street fair competition, and the result is too sad to relate.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SURRENDER: Mary Philbin—68%. August 13. I thought this a wonderful picture but some of my friends who saw it didn't like it so much. It'll please the majority though, I bet. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

ARIZONA CYCLONE: Fred Humes—A good fast Western. Good for Saturday. Five reels.—John Kamuda, Strand theatre, Indian Orchard, Mass.—General patronage.

THANKS FOR THE BUGGY RIDE: Laura La Plante—60%. August 27. I'll tell the straight-eyed world I remember this one. Too bad we don't have any music with our pictures. Mrs. Grice saw the picture in Augusta, Ga., and said the music helped a lot. I was satisfied though, as were our patrons and the music only makes a great picture greater. Yes, this is a great picture. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THANKS FOR THE BUGGY RIDE: Laura La Plante—15%. September 17-18. Pretty light stuff, even though it has Laura and Glenn Tryon in it. Doesn't seem to get over very well, though a few patrons said they liked it. Personally I thought it was all blah. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THANKS FOR THE BUGGY RIDE: Laura La Plante—September 16-17. Pretty good picture, not much of a drawing card. O. K. for Sunday. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

MEN OF DARING: Special cast—63%. September 6. A "covered wagon" type of picture and excellently done too. Isn't Jack Hoxie getting to be the fattest thing! You're all right though, Jack. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

ALIAS THE DEACON: Jean Hersholt—53%. July 9. This is one of those 100 per cent pictures, and I mean 100 per cent good. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THE COHENS AND KELLYS IN PARIS: Special cast—60%. September 9-10. Note from the percentage that this went over good with us. Had no adverse criticism and many favorable comments. As usual, we were glad to pay more but made a little money in spite of it. This picture went over good but somehow did not come quite up to our personal expectation although cannot say just how it fell short. Some of the print just a shade too hazy and dense for our projection. Very good on the whole. Eight reels.—Wolfe and Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

THE FEARLESS RIDER: Fred Humes—47%. July 12. Rather low percentage for a Western, but it is as good as the usual program Western. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THE PHANTOM FLYER: Al Wilson—47%. July 27. It takes courage and lots of it to do what Wilson does, but even so you get tired seeing the same thing over and over. Mrs. Grice won't see this, so I'm safe. (We've been married fifteen years.) Five reels.—H. B. Grice, Aiken Mills theatre, Bath. S. C.—General patronage.

THE FOUR FLUSHER: George Lewis—66%. July 2.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

FREEDOM OF THE PRESS: Special cast—A mighty good picture with no drawing power.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Warner Bros.

STATE STREET SADIE: Myrna Loy—60%. September 2. Gave very good satisfaction, held interest, well worth showing.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

DOG OF THE REGIMENT: Rin Tin Tin—95%. September 9. Rinty sure helps the box office. Don't be afraid to boost him. Six reels.—John Kamuda, Grand theatre, Indian Orchard, Mass.—General patronage.

King George Appears In British Sound Film

King George of England and other members of the royal family appear in a talking picture made last Wednesday in London, according to press dispatches. The scene was the trooping of the colors, in which the king and the Prince of Wales appeared. The film was presented in the Balmoral Castle ballroom.

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NO LOSSES in the BOX OFFICE

WITH GOLD SEAL ELECTRIC

TICKET REGISTERS

15th Year of Faithful Service

AUTOMATIC TICKET REGISTER CORP.

723 SEVENTH AVE. NEW YORK

TICKETS for Every Purpose of LOWEST Market Prices

THE BETTER OLE: Syd Chaplin—May 6. Very poor in my estimation. People did not like it, too long and drawn out. Several walkouts. Nine reels. —John Mraz, Colton theatre, Colton, Wash.—General patronage.

State Rights

CAPITAL PUNISHMENT: Clara Bow—Just a wonderful picture. One that will please any audience 100 per cent, and then some. Six reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

MY LADY OF WHIMS: Clara Bow—A great picture. Only wish all pictures were as good as this one. Pleased 100 per cent. Seven reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

PERILS OF THE COAST GUARD: Cullen Landis —Very good picture. No kicks and many comments. 'Nuf sed! Six reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

THE PLASTIC AGE: Clara Bow—One of as nice a picture as I have ever run. Clara sure good. Six reels.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

Serials

TARZAN, THE MIGHTY: (Universal) Frank Merrill—This is the biggest drawing card I have ever played. On the sixth episode it is holding up consistently, and doing every week, two or three times as much as any serial I have ever run.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Short Features

COLUMBIA

THE FIREMAN: Charlie Chaplin—A fair comedy. Print fair. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE FLOORWALKER: Charlie Chaplin—Not much of a comedy. Print fair and photography very good. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

EDUCATIONAL

DUMB BELLS: Billy Dooley—Good comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

GREEN EYES: Cameo—Good one reel comedy.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

HOME MADE MAN: Ham Hamilton—Funny. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HUSKY HERO:—Not much to this, just a filler. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

MEET THE FOLKS:—Fair comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

NON-STOP FREIGHT:—This is the best cartoon I ever ran. It's real clever. One reel.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

OFF BALANCE: Cameo—Good comedy, it gets quit a few laughs. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

QUEEN'S WILD:—Good comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

SHAMROCK ALLEY: Big Boy—A good kid comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

F B O

BEAUTY PARLOR: Cooke-Guard—These comedies are very popular and get the audience in an uproar through laughing. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

BILL GRIM'S PROGRESS: Cooke-Guard—We have played all twelve of this series and found them very good. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

NEWSLAFFS:—Our audiences do not care for them, not up to date, many of the jokes are poor. One reel.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

WHIRLWIND COMEDIES: Charley Bowers—These comedies are very poor. F B O did a wise thing by getting rid of this bird. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE WISECRACKERS: Cooke-Guard—This is another good series and went over very well for us. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE WISECRACKERS: Second series. Two thirds were good, one third was poor.—J. W. Schmidt, Grand theatre. Breese, Ill.—General patronage.

SAY AH-H: Cbarley Bowers—A very funny novelty comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE STUNT MAN:—Just fair. Two reels.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

It Won't Be Long Now!

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FOX

BLUE BLACK EYES:—Pretty good comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

ELEPHANT'S ELBOWS:—A very good animal comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

METRO-GOLDWYN-MAYER

BARNUM AND RINGLING: Our Gang—Not among the best of the Gang comedies, but a good average. Kids went wild over it, of course. Print a bit under par for Metro. Two reels.—Wolfe and Williams, Screenland theatre, Nevada, Ohio.—General patronage.

DOG HEAVEN: Our Gang—Very good gang, but the laughs are too scattered and scarce. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

FLAMING FATHERS: Max Davidson—Max Davidson in a bathing suit that fits him all over, is a scream in this. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

FROM SOUP TO NUTS:—Kept house in uproar. Slapstick stuff which went over good. Metro has the comedies.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

ODDITIES:—Some are very good, the average is fair. Would not repeat. Asked to contract for a new theatre. One reel.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

WHAT EVERY ICEMAN KNOWS:—Kept them laughing. Good comedies like this make the audience feel good. Two reels.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

ZARINA'S SECRET: Colors—Subject fairly interesting. You will get by.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

ODDITIES: Not much to them. One reel.—Andrew Rapp, Theatorium theatre, Emlenton, Pa.—General patronage.

LIMOUSINE LOVE: Best plot of any comedy I ever saw; also best directed. Money was spent on the wedding dresses and how. Though subject matter rather ticklish—(naked lady in a limousine, so we're told, shots didn't disclose more than bare shoulders) yet it is so cleverly handled that I do not believe it offended any one. The Knights of the Exalted Order of Horse Feathers surrounding the female and attempting to shield her from public gaze is a scream. One or two titles rather bold but thank fortune there's no smut in it. Metro is putting thought into their comedies. Just think of it—thought in a comedy—not machines—what are we coming to? Keep it up, Metro, you're putting comedies on a higher scale, and if you'll keep 'em clean the world is yours.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

PARAMOUNT

AERO NUTS: Krazy Kat—Fair filler. Much better than "Inkwell Imps." Film condition okay, for a wonder. Half reel.—Wolfe and Williams, Screenland theatre, Nevada, Ohio.—General patronage.

CONFESSIONS OF A CHORUS GIRL:—"Skating Home." This is a real comedy, and another of the new Paramounts. Two reels.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

THE DIZZY DIVER: Billy Dooley—A pretty good comedy. New print, but a little dark. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FRENCH FRIED: Neal Burns—Nothing—in two reels. Who said short subjects would save the day? Not this kind, brother! Two reels.—Wolfe and Williams, Screenland theatre, Nevada, Ohio.—General patronage.

HOT SCOTCH: Jack Duffy—A good comedy. New print and photography very good.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

SEALING WHACKS: Krazy Kat Kartoon—Not so much. In fact, not worth half what we had to pay for it. About the only reason for this junk must be the advertising stunt that Paramount puts across in the fade-out. 600 feet.—Wolfe and Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

TIE THAT BULL: Bobby Vernon—This is a very refined title for any comedy. Why use such titles for comedies. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

PATHE

ALL BULL AND A YARD WIDE: Fable—Good one reel comedy. Went good with my gang. One reel.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

THE FOX HUNT: Fable—Real good comedy. One reel.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

NEVER THE DAMES SHALL MEET: Charlie Chase—Pretty good for a Chase comedy. Charlie is getting better or else familiarity engenders tolerance in our cynical bosom. Two reels.—Wolfe and Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

PATHE NEWS:—Comparing Pathe news No. 65, run Saturday and Paramount news No. 5 run Sunday, Pathe leads by a mile. Pathe had lots of interesting foreign scenes and Paramount had the same old stuff, principally aeroplane business. Of course, this comparison may not be fair except in this one instance, but will make further comparisons from time to time. Running two news a week is a new stunt for us. Don't know how it will take as yet.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE RIVER OF DOUBT: Fable—A good one reel comedy. One reel.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

SHOULD TALL MEN MARRY:—This is very good. Stan Laurel puts it over. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

SIGNS OF SPRING: Fable—Very good comedy. One reel.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

UNIVERSAL

ALE GAZAN:—Can't say much for this one. One reel.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

CASH CUSTOMERS:—Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.

WATCH GEORGE: We watched but didn't see much. These comedies very tame after running Paramount's and Metro's. Carl, wake up and put more money time and brains in them!—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

TAKING THE COUNT: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MISCELLANEOUS

THAT'S MY MUMMY: Buddy Messenger—Pretty good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

YELLOW DOG: Edgar A. Guest—Artistic, poetic and pathetic to show a bunch of fans expecting a comedy. However, they lived through it. Fine for a highbrow program as a filler. One reel.—J. W. Crabtree, Joyland theatre, Corning, Ark.—General patronage.

Model Theatre in Model Town Is British Project

(Washington Bureau of the Herald-World)

WASHINGTON, Oct. 2.—A model theatre in a model city of 3,000 to house workers in the film industry at Elstree, England, is the plan for the previewing of pictures made in the Elstree studios. The Housing Corporation of Great Britain will act as managing agents of the estate and will supervise buildings.

People Must Go Masked But Truth Shall Be Nude

(Special to the Herald-World)

NEW YORK, Oct. 2.—At the meeting of the A M P A last Thursday it was decided to dignify the name of the "naked truth" gathering which takes place every February, by naming it "The Naked Truth, Hollywood Masked Ball." Only those wearing masks will be allowed on the floor. Costumes may be as full as you like, but the meeting expressed the hope that the folks will all enter into the spirit of the occasion and bring out the naked truth.

Peace, War Draw In Labor Battles; Sound Big Issue

Labor conditions affecting principally musicians and resulting from expiration of former contracts and the introduction of sound pictures, were about equally amicable and militant the past week. Walk-outs, including those in sympathy, occurred in Salem, Ore., and San Francisco. In Kansas City, where non-members of the local union form the orchestra of the downtown Capitol, dynamite bombs were threatened as a substitute for the stench variety which have been used.

On the other hand, in Portland, Seattle, New Orleans and Columbus, O., negotiations with the stage hands and musicians produced either settlement or signs of settlement.

San Francisco musicians asked that present terms be reconsidered to cover the synchronization situation. The union demands that the sound-policy Embassy use an orchestra, and also that the wage scale be increased from $81 to $105 a week. Musicians in three Salem, Ore., houses are out in sympathy with the striking projectionists, for whom non-union workers have been substituted. Wages are the issue.

A three-year agreement has been reached with musicians by the John Hamrick circuit in Portland, Ore., and Seattle, the terms requiring orchestras in addition to sound devices. In New Orleans also the managers' association has adjusted its dispute with the musicians, and a three-year contract is expected giving the musicians a five per cent increase and placing organists in houses having sound. Loew's Broad in Columbus, O., has agreed to shift the seven musicians dismissed when sound was installed to the Loew Ohio, to augment the orchestra there.

Time on Hands, Firemen Start Their Own Theatre

(Special to the Herald-World)

ALBANY, Oct. 2.—The fire fighters of Hermon, N. Y., a village located in the foothills of the Adirondacks, believe they can make some money in conducting a motion picture theatre, and accordingly have opened a theatre in the village, which had been closed for some time. There are not many fires in Hermon, and the men figure that with the possible exception of an operator, they will be in readiness at all times to respond to the fire alarm even though they may be conducting a motion picture theatre.

Sophie Tucker Is Guest of A M P A

NEW YORK—Sophie Tucker, who is going soon to Hollywood to make a Vitaphone picture for Warner Brothers, will be the guest of the A M P A at a luncheon October 11 in the Paramount hotel.

Don't Be Nuisance in Efforts At Contact, Exhibitors Warned

The More the Theatre Is a Community Center the More Successful the Owner, But "Buttonholing" Patrons Until They're Scared Out Is All Wrong, Declares Biechele

[Mr. Exhibitor! What do you do to make personal acquaintances of your clientele? In the following article, the first of a series to appear in the "Herald-World," R. R. Biechele, head of the Kansas-Missouri M P T O, points out the dangers of "buttonholing" patrons in an over-zealous attempt to establish personal contact.]

[By Special Correspondent of the Herald-World]

KANSAS CITY, Oct. 2.—Probably all exhibitors have varied ideas concerning contact between a theatre owner and his patrons, but R. R. Biechele, manager of the Osage theatre, Kansas City, Kan., and president of the M P T O Kansas-Missouri, has a view point all his own.

Can Be Overdone, Too

"I have seen and heard of so many experiences in personal contact between the theatre owner and his patrons that I have come to some definite conclusions," Biechele said. "To begin with, the practice can be overdone, as well as underdone. I have seen some exhibitors 'buttonhole' a patron until the latter pulled away in sheer self-defense. That type of exhibitor would aid his business by remaining backstage. There is, however, a real knack in knowing your patrons. Such a knowledge, of course, can apply only to suburban theatre and not larger houses of big cities.

"I have found that the amount of personal contact necessary depends upon individual patrons. I have many patrons who are much more satisfied with a pleasant nod than they would be with a review of my golf game of the afternoon.

Learn Patrons' Interests

"In every man's life there is something of outstanding interest to him. Learn what is of most interest to those patrons of yours. It will pay you big dividends. For instance, I know three men who have large families whom they bring to the show almost every night. I feel satisfied they come often because they feel that they are known personally, although, truthfully, I scarcely know anything about them, aside from their names and their 'big interest' in life. As they pass into the theatre I greet them, respectively:

"'How was your golf game today?'

"'How's the car running?'

"'How was business today?'

"That is all that is necessary. There are other patrons, of course, who relish a longer conversation. If you have the time to spare, give them what they want. I would say that the more a suburban theatre is considered a community center for the neighborhood, the more the success of that exhibitor will be. That can't fail to prove true in all cases."

Skouras to Head Warner Chain, Sell St. Louis Houses

(Continued from page 27)

independents because he offered to do business on a cash basis.

Negotiating Outside New York

Fox is also understood to be negotiating with independents in cities outside of New York, notably Philadelphia and Chicago. Apparently, he is making more than certain for an outlet of his product.

The return of Joseph P. Kennedy promptly started a series of negotiations for the Keith-Albee-Orpheum circuit, but that is another story.

Empress to Be Changed To Vitaphone Theatre

(Special to the Herald-World)

ST. LOUIS, Oct. 2.—There has been no official confirmation in St. Louis of the reported purchase of the Skouras Theatres here by Warner Brothers, nor of the companion rumor that Spyros P. Skouras, president of Skouras Brothers Enterprises, is to head all the Warner theatre activities.

J. Reeves Espy, publicity director for the Skouras Enterprises and the St. Louis Amusement Company, has repudiated published statements that he admitted "there is a chance for consolidation involving the Skouras Theatres, but said nothing definite had been done."

In some quarters it is believed that if Warner Brothers do take over the St. Louis Amusement Company chain many of these houses will later be resold to individual owners. Skouras Brothers Enterprises and Harry Koplar control the St. Louis Amusement Company.

The Empress theatre, which is under a long term lease to Skouras Enterprises, will be converted into a Vitaphone house under the Warner Brothers management, reopening this month.

Projection Room Status Brings Order to Close

(Special to the Herald-World)

COLUMBUS, Oct. 2.—The Columbus Fire Department, after an inspection of the Hollywood theatre, oreder it closed because of extra fire hazards. Fred Mason, the operator, tried to have the order rescinded but to no avail until he rushed the necessary changes. The trouble was reported to be that in the projection room the magazines did not conform to state fire regulations. One of the exits also was blocked, the department stated.

Orman Opens New Series Of Radio Talks on Films

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Felix Orman started a news series of talks on the industry from KFI Thursday in a national hookup. In the seven talks Orman will discuss production, direction, acting, writing, photography and lighting, comedies, news reels and short features.

Delight Evans Named Editor of Screenland

(Special to the Herald-World)

NEW YORK, Oct. 2.—Miss Delight Evans becomes editor of Screenland Magazine with the January, 1929, issue. She will continue her reviews of pictures. Miss Evans started with Photoplay when 15 years old and was with Photoplay until she joined Screenland.

CHICAGO PERSONALITIES

By Whit

THE Row these days is a rather pleasant place to be. Business is running smoothly along, with nothing at the moment popping up to cause any disturbance. One sees positively beaming countenances in the exchanges, caused of course, by good business. In fact practically every exchange reports a substantial increase in business over last year.

Henry Herbel of Universal says his sales are far in advance of last year, and he is especially buoyant these days because he has just seen and heard Universal's first all-talkie.

Frank Ishmael says he is suffering again from writer's cramp from writing contracts, and Max Schwartz reports a similar malady. M G M sales are well above last year's, so we're told, and the boys there do look happy.

Herb Washburn reports a similar condition in sales, and even has time to play golf now and then, and Eddie McEvoy, who pops in and out of Chicago quite often in his capacity as special representative in the Midwest for F B O is in such a happy mood, he's giving away golf sticks of a special make—and he's Scotch, too. But perhaps his having closed the entire Midwesco circuit made him temporarily forget he's Scotch.

Harry Lorch has so many exhibitors in his office these days it's hard to catch him idle enough to get a statement out of him, but his helpers declare that business this year is riding right over last year's figures, and of course, there's "King of Kings."

Tom Gilliam of First National reports additional business this year both in the city and the country. And Bill Brumberg of Columbia, who spends most of his time in the Hoosier state reports fine business for Columbia. According to Bill, exhibitors this year are after the big pictures and are paying big money, if necessary, to get them.

It seems to be the general rule that business in all the exchanges is better than last year, and that the companies are getting more money for their product.

And we find the exhibitors in a fairly happy frame of mind, too. None of them report unusual business, but on the other hand none of them seem to have any particular grievance. Business in the small towns and small city houses seems to be, well, not good, not bad.

* * *

And now that this, shall we say, analysis (?) of the film situation hereabouts is duly reported, we'll hash out the weekly news items, and what could be better than the one about King Vidor, who's in town this week absorbing local color, or rather colors, the colors being black, high brown and yellow. Vidor is soon to direct a talking picture composed entirely of negro players, and he chose Chicago as the place to get both his inspiration and his talent. He and Delaney of the Metro exchange have been visiting all the Black and Tan joints in town. Vidor reports that he has already picked up several entertainers of promise. The picture will be made in the South. Vidor should be quite capable of making the film, for he hails from Texas, you know.

* * *

Carl Laemmle spent 24 hours in our fair city this week, and the Universal boys were all on deck to give him the usual hearty welcome.

* * *

The State theatre has gone burlesque with Harry Miller as manger. It is the latest to make a bid to the night-lifers with a Saturday midnight performance.

* * *

Wedding vows will be spoken by Benjamin Banowitz and Miss Anne Levitsky on October 14. Banowitz is connected with his father in the operation of the Harmony theatre.

* * *

A cueing service for exhibitors has been formed by Marie Pierson and Maurine Conover, the idea being to furnish exhibitors who subscribe for the service with cues for phonographic accompaniment to motion pictures. Both of the young women were formerly connected with National Theatre Supply with duties concerning Orchestraphone.

* * *

A. W. Haferkamp, who operates the Hollywood, and his wife have returned from an automobile trip to Lake Superior.

* * *

We hear that the Blackstone theatre at South Bend is doing good business with stock these days.

* * *

It is reported in the paper at East Chicago that the erection of a $240,000 theatre is being contemplated there.

* * *

The Granada theatre inaugurated last Friday a weekly stunt which may grow into quite an event on the North Side. It is a dance given each Friday evening, especially for Northwestern students, after the close of the last show. About 300 couples were seen Friday night tripping the light fantastic in the Granada lobby to the tune of Kaley's orchestra.

* * *

And the Norshore, a few blocks to the North, holds a "Northwestern Night" each Friday, a policy which was begun last year.

* * *

Fifty or more people saw a screening last week of Columbia's picture "Submarine," of which we have heard quite a bit lately.

* * *

William Mueller, V. T. Lynch and Verne Langdon are the latest to make known their intention to go to the M P T O A convention at Toronto.

* * *

Jack Miller and his brother, George, were called to Buffalo last week because of the serious illness of their father.

* * *

The River Park theatre in South Bend is being completely redecorated, and the new Armo theatre there. a repeat house, will open in about 30 days.

* * *

Al Kent, special home office representative for Columbia, was in town last week.

* * *

Harry Lerner expects to have sound equipment in his Buckland theatre at Elkhart about the first of November.

* * *

Adolph Roscrans, formerly Columbia representative out of Detroit, is located at the Chicago exchange now, working the Illinois territory.

* * *

The Opera House at Mount Carroll has reopened and the new manager is B. T. Arnold.

* * *

Bill Heasman of the Colonial at Danville has contracted for Dramaphone sound equipment.

* * *

Adolph Sigfried, who has been ill for the last two weeks, was in the city last week.

* * *

The Gaiety at Springfield, operated by Watts and Thornton, has opened with stock with the Gifford Players trodding the boards.

* * *

The Majestic, a B & K house which formerly ran vaudeville, has changed to a straight picture policy and the New Orpheum, seating around 2,900 is presenting the vaudeville in Springfield.

* * *

Mr. and Mrs. Nate Wolf are happy these days with a new addition to the family. A seven and a half pound baby girl born last Thursday.

* * *

Last week we wrote that John Gilbert stars in "Tempest." Now you know and we know that John Barrymore gets the honor for starring in this picture.

A real cowboy, folks! Tommie Gilliam, Jr., herds cows every day on a farm near Warsaw, Indiana. The pony's name, you can be sure, is Tarzan, for Tommy's daddy is a First National man. If F N doesn't sign up this young Indiana cowman and his pony, we'll be surprised.

Jack Miller Arranges Special Convention Cars

Jack Miller, president of the Chicago Exhibitors Association, has arranged for special cars to carry exhibitors in this territory to the convention of the Motion Picture Theatre Owners of America to be held at Toronto, October 16-18.

The special cars will be on the International Limited of the Grand Trunk Railway, leaving Chicago 5:30 p. m. Monday, October 15 and arriving Tuesday, 8:30 a. m. Fare and one-half rates have been granted by the railroad.

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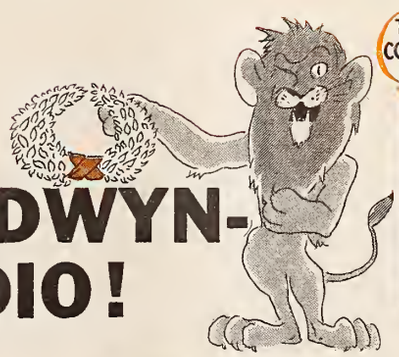

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1928

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A splendid motion picture, well done and superbly acted.
—*Motion Pictures Today*

This is in. A peach of a woman's picture and of wide appeal to all classes.
—*Film Daily*

FOX knows best the

KNOWS BEST

MADGE BELLAMY ~ LOUISE DRESSER ~ BARRY NORTON

JOHN BLYSTONE PRODUCTION

A sure-fire in the regular houses. Fox's first real dialog picture, a most worthy and class effort.
—*Variety*

Has everything that spells entertainment. You'll like it.
—*N. Y. Evening Journal*

Fascinating tale. Well worth seeing.
—*N.Y. American*

A dandy picture. Madge Bellamy and Louise Dresser give magnificent performances.
—*N. Y. Daily Mirror*

Highly entertaining, with capable acting and sound direction.
—*N. Y. Times*

A superior picture. Worthy of your consideration and attendance.
—*N.Y. Herald Tribune*

It looks as tho when it comes to buying a corking story and sticking to it, "Fox knows best."
—*Exhibitors' Daily Review*

See and hear the best thing in this town . . . go to the Globe.
—*N. Y. World.*

odern taste in pictures

MOTHER KNOWS BEST

California and Canada

MOTHER GROSS BEST

Palace Theatre Montreal

Picture broke every two-day record, beating by $2,000 previous week-end house record held by STREET ANGEL.

"Mother Knows Best," the first talkie worthy of serious consideration. Scores triumph at Circle. Has clinched the progress made by the Fox company in this form of entertainment. It is the most intelligently directed and acted talking picture ever made.

—Los Angeles Evening Herald.

"Mother Knows Best" steps forth as one of the most moving pictures of the year. In its fine, dramatic climax it moved scores to tears. Its telling is simple and forthright. Humor of merry and unforced charm punctuates its adventures. Its sincerity and gathering power, due to expert story construction, splendid acting and able direction, held the audience in a spellbound silence, broken only by the enforced use of many handkerchiefs. Rare cinema achievement.

—Los Angeles Evening Express.

Carthay Circle Los Angeles

Picture doing sensational business at $2 top. Capacity audiences at every performance. The talk of the city, both press and public.

Movietone in great triumph. A new chapter in the history of talking pictures is written. This is the first feature with Movietone dialogue and it is a revelation. The dialogue is unquestionably history-making. The acting and direction deserve some superlative comment.

—Los Angeles Times.

Amazingly realistic drama. One of the most amazing things of its kind I have ever seen on the stage or screen. Madge Bellamy as the daughter is a revelation. She achieves an artistry that stands out as one of the fine performances of the year. Louise Dresser has never more thoroughly demonstrated her ability. I want to commend all who had a part in the production of this picture.

—Los Angeles Examiner.

This Talker Talks MONEY!

SCORE another winner for FOX

Here's how the happiest, snappiest, scrappiest of football pictures scored at the ROXY:

PRESS	PUBLIC
100%	100%

You will welcome "Win That Girl."

—N.Y. Telegram

A cleverly acted, amusing comedy.

—N.Y. Times

Refreshingly different, consistently entertaining.

—N.Y. Journal

Steadily amusing.

—N.Y. Post

WIN THAT GIRL

with

DAVID ROLLINS
SUE CAROL

DAVID BUTLER *Production*

Give yourself a treat with a sight of "Win That Girl."

—Chicago Herald Examiner

Should be a good box-office bet.

—N.Y. Graphic

Immensely pleasing and refreshing.

—N.Y. Telegraph

Lively comedy.

—Chicago American

Smart showmen are teaming up with FOX

WORLD'S MIGHTIEST PUBLICITY TIE-UP!

FBO'S

MACFADDEN MAGAZINES
TRUE STORY
TRUE ROMANCES
PHYSICAL CULTURE
DREAM WORLD
TRUE DETECTIVE MYSTERIES
TRUE EXPERIENCES
DANCE
GHOST STORIES
N. Y. EVENING GRAPHIC
PHILADELPHIA DAILY NEWS

Sold solid to your fans in advance! Sixteen and a half million Macfadden readers waiting on edge for its flaming thrills! Love its theme . . . and all the world its audience!

SINNERS IN LOVE

BERNARR MACFADDEN

True Story Picture

Taken from
True Story Magazine

Directed by
GEORGE MELFORD

Olive BORDEN—*Huntley* GORDON
Daphne POLLARD—*Seena* OWEN

MAMMOTH circulation

40,000,000 Reader Scoop!

Hearst and hundreds of other newspapers deliver twenty five million readers into your hands for this de luxe sensation! A love story . . backed by Colossal Exploitation Destined to Rock the world . . and wreck records!

Presented by
WILLIAM
Le BARON

STOLEN LOVE

Owen MOORE

Marceline DAY

Story by
HAZEL LIVINGSTON

Directed by
LYNN SHORES

The stampede is on!

Everybody's talking Gibson, thinking Gibson, signing for Gibson. And here you have him in his finest Rodeo picture—"Calgary Stampede."

Carl Laemmle
presents
A UNIVERSAL-GIBSON

Hoot Gibson

Directed by REAVES EASON

KING OF THE RODEO

TIFFANY-STAHL ANNOUNCES

TIFFANY TONE

Ten (10) Special Productions Synchronized with Music -- Sound -- Talking Effects

THE FIRST OF WHICH ARE—

"THE TOILERS" *A Reginald Barker Special Production*
Musical Score prepared and personally supervised by DR HUGO RIESENFELD

"THE CAVALIER" *A Special Production*
Musical Score prepared and personally supervised by DR. HUGO RIESENFELD

"THE GHETTO" *Featuring* GEORGE JESSEL.
In which the star who created the original role of "THE JAZZ SINGER" on the stage will be seen and heard

"THE RAINBOW" *A Reginald Barker Special Production.*
With as powerful a theme as "THE TOILERS."

Six (6) additional Special Tiffany Tone Productions
To Be Announced Shortly

Announcing also to take the place of elaborate Stage Presentations

Ten (10) Color Symphonies

Tiffany-Stahl Furnishes to the exhibitor a complete synchronized program with music, voices, sound and color.

TIFFANY-STAHL PRODUCTIONS INC.
The Better Entertainment

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY · NEW YORK CITY

SYNCHRONIZED BY
R.C.A. PHOTOPHONE

THE TOILERS

A REGINALD BARKER SPECIAL PRODUCTION

A tremendous epic of the mines hailed far and wide as one of the most powerful and dramatic screen pictures of the year.

With a cast including Douglas Fairbanks, Jr., and Jobyna Ralston and Harvey Clark and Wade Boteler.

"Toilers" Among Year's Best Films
—Chicago Evening American

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

The CAVALIER

SYNCHRONIZED BY R.C.A. PHOTOPHONE

A THRILLING TALE OF A KNIGHT ERRANT

With an extraordinary cast of players

A powerful box office attraction

MUSICAL SCORES BY Hugo Riesenfeld

JACK SAVAGE

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

10 TIFFANY COLOR SYMPHONIES

PHOTOGRAPHED THROUGHOUT IN "TECHNICOLOR"

They take the place of elaborate presentation acts. Something entirely new and novel.

—

Not fillers on the program — but— fillers of seats.

WE GUARANTEE that Tiffany Color Symphonies are produced exclusively for sound installed theatres and will not be shown elsewhere this season as silent pictures.

TIFFANY COLOR CLASSICS ARE THE TALK OF THE INDUSTRY —

TIFFANY SYMPHONIES WILL LEAD THE FIELD.

TIFFANY ONE PRODUCTIONS

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

NOTE: The FOX Advertising Department has had to prepare this standing form to rush out details on the consistent successes of Fox pictures.

again another FOX picture

breaks another house record

Street Angel
The River Pirate
Four Sons
Fazil
Win That Girl
Mother Knows Best
Plastered in Paris
Me, Gangster
The Air Circus
Mother Machree
Sunrise
Making The Grade
The Red Dance
Dry Martini

—

Movietone or Silent Prints

$1500 more than Canada's Biggest Week!

MOTHER KNOWS BEST

beat week record held by "Street Angel" at the Palace Theatre, Montreal and now holds record for biggest week in any theatre in Canada.

Talking about talkers—this John Blystone Movietone now holds International Records!

FOX record-wrecker of all time

$ Success!

-all New York went wild-

over CARL LAEMMLE'S perfect combination of Sound, Music and Dialogue seen and HEARD in Director PAUL FEJOS' incomparable TALKING PICTURE—

LONESOME

From an Original Story by Mann Page. *Supervised by Carl Laemmle, Jr.*
Starring GLENN TRYON and BARBARA KENT

at the **COLONY** *Theatre, N.Y.*

"The best talker feature the movies have yet achieved." —*N. Y. Daily Mirror.*

"Milling crowds at the Colony. Tells the story with unusual brilliance." —*N. Y. Eve. Post.*

"A worthy picture. Seemed to go over big with the audience. A-1 entertainment." —*N. Y. American.*

"Successful. Excited women trampled one another to see it." —*N. Y. World.*

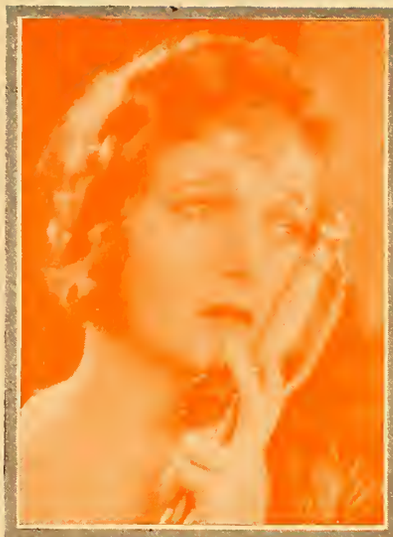
"Unprecedented crowds. An excellent picture . . . cleverly conceived." —*N. Y. Eve. Graphic.*

"The story is gripping. You can detect Fejos' genius." —*N. Y. Evening World.*

Great in the silent version too!

ARE YOU PREPARED FOR THE

BEST?

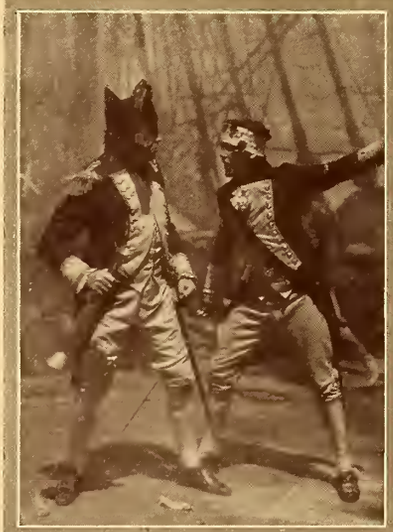


Now you must key your standard of screen values to a higher level. Prepare to discard all your old ideas of what perfect screen entertainment should be. Not "Is it as good?", but "How much better?"—is the question you'll ask yourself when you compare "The Divine Lady" with the greatest screen spectacles of the past. . . .

With "The Divine Lady" the phrase "A Great Motion Picture" takes on new meaning. So fabulously rich are the materials in this mighty special that they force an entirely new conception of the scope of cinema art! . . . A fortune spent to re-enact in rich detail the most colorful naval combat in history.

The ecstasy of one of history's greatest loveslives upon the screen . . . With the star of a score of hits as the little gutter girl whose beauty was to sway the fate of nations—her loves the scandal of an Empire, until . . . to prove her love's greatness she sacrificed—LOVE ITSELF!

Massive spectacle of scores of sea monsters in mortal combat. A cast of thousands in breathless battle action. And SOUND! . . . You HEAR the thunder of flaming frigates at death-grips. Lord Nelson's mighty fleet roaring its challenge to the French at the history-famous Battle of Trafalgar. . . . .



Corinne Griffith *in*

From the sensational best-seller by E. Barrington—read by half-a-million—syndicated to millions more. Produced by Frank Lloyd, famous for "The Sea Hawk." And 5 famous names for your marquee lights—Corinne Griffith, H. B. Warner, Victor Varconi, Ian Keith and Marie Dressler. . . . . .

A FIRST NATIONAL SPECIAL *for Posterity!*

The Divine Lady

First National Pictures

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Toronto sets stage for Efficiency Convention of M P T O A; Sound, labor and financing of arbitration lead topics for discussion; Missouri delegates bring protection issue to meeting; Gala reception is on tap for theatre owners; Woodhull takes goodly delegation from New York to Canada; Board of directors goes into action Monday night, October 15 with general sessions starting Tuesday; Page of pictures of leading figures at previous gathering; History of organization from Cleveland to Toronto.

COMPLETE INDEX TO CONTENTS

NEWS

R C A getting control of K A O and F B O in 300 million dollar deal; merged organization starts with 700 theatres.

Contract committee ratifies instrument and formulates plan for financing arbitration, divorcing this problem from aiding exhibitor organizations.

World Wide Pictures will start selling about November 1, says "Jay Dee" Williams; Starts with six completed films.

Leaders from several states meet at convention of Michigan M P T O; Trade Commission probes working of new code of ethics.

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PRESENTATIONS—Doc Webb, Albert F. Brown, Roy Dietrich, Harold J. Lyons, J. Virgil Huffman, Ted Leary, Harm and Nee, Florence Brady, Eddie Hill, Dean Stevenson, Brooks Costumes, Ransley Studios.

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Whole Vol. 93, No. 2 (Vol. 35, No. 5) October 13, 1928

Nuisances

THE HERALD-WORLD is frequently called upon to deny rumors and reports published in certain papers which are more or less identified with the motion picture trade. We say, "more or less," because the facts would indicate *less* while the vain imaginings of their publishers would indicate *more*. Last week Mr. George Trendle of the Kunsky Enterprises asked us to deny and correct a particularly wild and irresponsible report which had been given space, but probably not much publicity, fortunately, in one of these publications.

We do not mind, in fact rather enjoy, obliging our friends in such matters. But the great regularity in the appearance in print somewhere in the trade of wild and unfounded rumors leads us to the belief that if certain of our leading executives would awake to the seriousness of this situation various important interests in the trade would be able to escape the very definite harm now being done through the publication of such stuff.

It is an unfortunate fact that the trade paper situation to certain of these executives only appears as a subject demanding their thoughful attention when a fire breaks out in their own block. While a neighbor's house is being damaged their interest and concern is very little indeed.

A serious and continual menace is tolerated because certain of these executives are over-fond of seeing their names and glowing accounts of their accomplishments in print, or else it may be that their backbones begin to bend and waver when they think of the possibility of some paper printing something about them that has not been written and issued by their press departments.

The rank lack of responsibility which is tolerated—and even encouraged—with respect to certain publications which are, as we have said only "more or less" identified with the picture business, is a serious reflection upon the welfare of the industry and, also, upon any reputation for commonsense which various of the executives in the business may enjoy.

Practical Aid

MR. HAROLD B. FRANKLIN, operating head of the West Coast Theatres, Inc., has shown commendable initiative in the constructive work he has done in the promotion of sound pictures and in the instruction of his managers and projectionists in the best available methods of handling sound projection and presentation.

In a booklet which Mr. Franklin has had issued there is set forth a considerable amount of valuable information on the handling of sound pictures in the theatres, all of which is now most timely and most necessary. The booklet contains, among other important features, an article by Mr. F. H. Richardson, the HERALD-WORLD projection expert, whose articles appear monthly in "Better Theatres." This booklet, we understand, was placed in the hands of every manager and every projectionist connected with the West Coast circuit.

It is plain to see that in the midst of the uncertainty and confusion which surrounds the entire sound picture subject almost generally throughout the trade this booklet, issued by Mr. Franklin, has been of very great value to the personnel of his organization.

Again alive to the necessities of the day, Mr. Franklin has had issued a later booklet, prepared by Mr. Jeff Lazarus, which covers the advertising, publicity and exploitation of sound pictures. Because of the quantity of exact and essential information which this booklet contains, the HERALD-WORLD is re-printing generous extracts from it for the benefit of theatre men generally.

* * *

Toronto

EXHIBITORS attending the forthcoming convention in Toronto will assemble at a time when there is great need of an interchange of thought and information on the problems of the hour. The forecast is that the convention will be a well-ordered one, constructive and worthwhile for those who attend.

Fortunately, the political complexion of many past conventions of the exhibitors' association will not appear. No time will be lost in political manipulation which should leave plenty of opportunity for the carrying out of a program which will enable every exhibitor who attends to return to his theatre better equipped to meet and solve the problems confronting his business.

These annual meetings of exhibitors have no reason for existence unless they contribute to every individual delegate sufficient information and knowledge to make the time and effort involved in attending worthwhile. It is gratifying to be able to record that from present indications the Toronto convention will be made well worthwhile for those who attend. And this with no reference whatsoever to any of the now timely inducements for going abroad.

* * *

THERE appear to be many in the trade who now believe that the theatre map of the United States is going to be cut up into sections, like a huge piece of pie, with each of the divided-off sections being allotted to one of the chief theatre circuit companies. While the facts do not support this theory, it must at least be acknowledged that it would be an improvement over the theory, so widely held a while back, that all of the theatres would be tied up in one or two chains.

All Roads Lead to Toronto For Efficiency Convention

Gala Reception on Tap at Convention; "Welcome" Is Word

By PETER VISCHER

NEW YORK, Oct. 9.—Led by "Pete" Woodhull, president of the M P T O A, exhibitors from the Eastern states were preparing today for the big trek to Toronto for the three-day international convention starting next Tuesday. Word from the Canadian committee, headed by J. C. Brady, has it that arrangements for entertainment promise the exhibitors a royal time and unexcelled hospitality.

With the cooperation of the national organization headquarters, a varied speaking program has been effected which opens with welcoming speeches by Mayor McBride for the city of Toronto and N. L. Nathanson for the exhibitors, the response to be by Joseph W. Walsh of Hartford, Conn.

Eberson to Talk on Sound

John Eberson, Chicago architect, will bring to the convention a clarifying address on theatre construction, with emphasis on acoustics and sound pictures. Besides the problems of how to build a new theatre he will indicate just how houses now operating may be changed with slight expense to make the Talking Picture fit right into the situation.

Synchronized pictures in their various phases will have a large part in the speech-making. Rudolph Miehling, electrical engineer and assistant supervisor of projection of the Publix Theatres, will give the wider outlines. Fred Desberg, general manager for the Middlewest of Loew Theatres, Inc., is to talk on sound pictures from the standpoint of the chain theatre owner, and M. A. Lightman, president of the M P T O of Arkansas will discuss them from the viewpoint of "Main Street," the smaller theatre owner. Representatives of manufacturers of sound equipment will explain technical phases.

George W. Harvey, president of the A M P A and director of publicity for Pathe, will talk on "Exploitation," a subject which he knows from alpha to zed.

Col. John A. Cooper of Toronto, one of Canada's most conspicuous World War veterans and president of the Motion Picture Distributors and Exhibitors of Canada, will discuss the music license tax. Harry Sedgewick of the Nathanson Circuit will relate Canadian exhibitor experiences along different lines and indicate their national program.

Banquet Brilliant Affair

A program of a national character on the labor situation will be given definite consideration.

The convention banquet, Wednesday, promises to be a brilliant affair. One of the principal speakers will be the Hon. William Phillips, United States minister to

(*Continued on page* 34)

Sound, Labor and Financing Of Arbitration Head Topics

Missouri Takes Protection Issue to M P T O A Meeting—Varied Program Prepared

By ERNEST A. ROVELSTAD

Toronto is all set for the Efficiency Convention of the M P T O A, October 16, 17 and 18. Milwaukee in 1925 and Los Angeles in 1926 produced their Harmony Conventions, when Allied States returned to the fold. At Columbus last year was what might be called the Merger Convention, when the exhibitors decided to admit producer-owned theatres to the organization. Now Toronto!

Exhibitor Politics Fades as Issue

Exhibitor politics, which truly enough provided more or less welcomed pyrotechnical diversion at previous meetings but took just that much needed time from discussion of problems crying for attention, seems to have gone its way as an issue. To quote from the editorial of Martin J. Quigley in this issue.

"The forecast is that the convention will be a well-ordered one, constructive and worthwhile for those who attend."

Developments in the industry in the past year, and indeed in the last few days, promise to provide the leading subjects to be threshed out on the convention floor. One of these, the financing of arbitration, takes its cues from the meeting of the contract committee last Thursday and Friday in New York and from the convention of the M P T O of Michigan at Kalamazoo October 9 and 10.

At the New York sessions a plan for financing arbitration boards was evolved, but with a decision not to confuse this plan with the question of providing funds for exhibitor associations. At the Kalamazoo meeting, exhibitor leaders of the Middlewest and Southwest convened to seek their own solution of the arbitration matters, and it was freely predicted that they would bring their conclusions to Toronto for national convention action.

The question of interchanging synchronization devices is one that has come to the fore in the exhibitor's mind the past few months, and this will have its place of importance on the floor of the convention at the King Edward hotel in Toronto. Tied up with that problem are those of operation of sound equipment, and censorship of talking pictures.

Four Presidents

"Pete" Woodhull

Eli Whitney Collins

Michael O'Toole

Sydney S. Cohen

Labor Solution Sought

Largely out of synchronization springs also the attempt to be made at this convention to arrive at a general rule of operation for national handling of the labor problem, which in the past year has brought an unprecedented number of differences and difficulties for theatre owners.

On the agenda are also the perennial matters of overbuilding and overseating, the music license tax, nontheatricals, legislation, and even television.

Missouri's delegation was to carry the protection question before the convention, following the action of the M P T O of Eastern Missouri and Southern Illinois last week in sending protests to all exchanges in St. Louis against the demands of the St. Louis Amusement Company controlled by Skouras Brothers and Harry Koplar, for protection varying from 35 days to 14.

Goodly Delegation from N. Y.

A goodly and lively delegation from New York was promised by R. F. (Pete) Woodhull. Among others who were slated to attend as delegates were the following:

Kentucky—C. N. Koch, Fred J. Dolle, Charles Krebs; Missouri and Illinois—Fred Wahrenberg, Oscar C. Lehr, Charles Goldman, Tommy James, Clarence Kaiman, T. E. Yemm, G. M. Luttrell, Robert C. Cluster, I. W. Rodgers; Kansas—R. R. Biechele; Ohio—William M. James and P. J. Wood;

(*Continued on page* 34)

Exhibitor Organization—Cleveland to Toronto

CLEVELAND 1920

MOTION PICTURE THEATRE OWNERS OF AMERICA formed at the Winton hotel, Cleveland, at a tremendous rally of independent theatre owners meeting to combat what was considered the dangerous policy of Famous Players-Lasky Corporation in acquiring theatres. Impetus had been given the movement by a mass meeting called in Chicago by Willard Patterson of Atlanta a few weeks previously, at which Frank Rembusch took a leading part. Sydney S. Cohen of New York was elected president. Famous Players was condemned in resolutions. A war chest of $100,000 was started with $2,000 contributions from Marcus Loew and James Miles. EXHIBITORS HERALD was given enthusiastic endorsement. Sam Berman, Charles L. O'Reilly and Senator James J. Walker of New York, general counsel, took a leading part in strengthening state organizations and raising finances.

MINNEAPOLIS 1921

MOST of the convention's time was taken up with preliminary plans for the launching of a $15,000,000 exhibitor-owned national distributing organization (which never materialized). Thomas H. Ince, Lewis J. Selznick, W. W. Hodkinson, Benjamin B. Hampton and Federated Film Exchanges were announced as ready to cooperate. Sydney Cohen was re-elected. A movement was started toward establishing peace with Famous Players. The convention was held in the West hotel the latter part of June. The heat was terrific. Exhibitors Trade Review was smiled upon by organization officers and MOVING PICTURE WORLD frowned upon.

WASHINGTON 1922

JUST before the convention, it became known that Sydney S. Cohen, president, and Senator James J. Walker, general counsel, had had a bitter quarrel. It was carried to the convention and excluded practically any other business. Charles L. O'Reilly, Sam Berman and scores of other prominent New York leaders took Walker's side of the controversy and boomed him for president, despite Walker's insistent denial that he would be a candidate. The battle was carried to the convention floor. Pandemonium reigned at the opening session. On the second day, Walker was granted the floor and scathingly denounced Cohen. Cohen replied in kind. The swinging of the Central West to Cohen by Al Steffes settled the dispute, and Cohen was swept back into office by a vote of 348 to 62. No other candidate was nominated, 62 registering their vote against Cohen. The New York leaders withdrew from the organization.

CHICAGO 1923

ANNOUNCEMENT by Sydney S. Cohen that he would decline re-election brought numerous candidates into the field. The leading ones proved to be Al Steffes of Minneapolis, and James C. Ritter of Detroit. When the convention assembled, it became apparent that the "old guard" favored neither Steffes nor Ritter and were bringing pressure on Cohen to run again. The scenes at Washington were re-enacted with Steffes and Ritter both withdrawing from the race and their backers denouncing Cohen for his change of mind. Variety, the favored paper of the year, explained Cohen was compelled to run because Henry Ford was attempting to manipulate the association. On rollcall, Cohen received 234 out of a possible 380 votes. The Central West states immediately became inactive and formed what later became known as the Allied States, an organization as powerful in membership and influence as the national.

First Leaders of M P T O A

(Cleveland, 1920)

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First Vice President—C. C. Griffin, San Francisco.

Vice President—Joseph Hopp, Chicago.

Vice President—Willard C. Patterson, Atlanta.

Vice President—C. W. Gates, Aberdeen, S. D.

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Ralph Talbot, Oklahoma City.

A. W. Lilly, Dallas.

M. C. Kellogg, Denver.

Glenn Harper, Los Angeles.

Daniel S. Markowitz, San Francisco.

Jake Wells, Richmond.

George H. Grombacher, Spokane.

BOSTON 1924

WITH the Allied States organization and the New York group ignoring the convention, the session at Boston was one of serene harmony. There had been rumors that everything might be patched up and a love feast held, but the insurgents did not appear. Sydney Cohen retired from office quietly. Michael J. O'Toole was elected president, and "Pete" Woodhull was named chairman of the board of directors. The only near-excitement was an attack on Marcus Loew by Lee Ochs of New York, who claimed that Loew was trying to monopolize all branches of the business. The lobby buzzed the evening of the speech but it was forgotten the next morning.

MILWAUKEE 1925

HARMONY was restored again at a convention aimed to give tremendous aid to independent producers and distributors. Record attendance was attracted, and there were almost as many present from other branches of the business as there were from the exhibitor branch. "Pete" Woodhull was elected president and Sydney Cohen came back into active control of the organization as chairman of the board of directors. The Allied States buried the proverbial hatchet and participated. Joe Seider became an active force in the organization and was to take a leading part in the later battle over the uniform contract. The "play date" bureau was organized with substantial contributions from independent producers to finance the work. Its operation was not overly successful. Later in the year, the Allied States became practically inactive in the organization again.

LOS ANGELES 1926

POSSIBLY attracted by the lure of the picture studios, the attendance was again tremendous, estimates running as high as 1,400. Stars paraded on the platform before each session. Studios were visited. All made merry at balls, parties and receptions. The Allied States again returned to the fold, Al Steffes declaring in a dramatic speech that they would put their shoulder to the wheel but would not accept offices. Eli Whitney Collins was named president, only to have to retire late in the year when he sold his theatres and retired from the business. Harry Nichols, HERALD photographer, made a graphic pictorial record of the convention. The uniform contract "riders" were discussed pro and con, but left for the officers to handle.

COLUMBUS 1927

WITH a comparatively small attendance, the convention was orderly and harmonious. The consensus seemed to be that without the producer-distributor-theatre owner in the organization, it could not be strong enough to function against attacks from the outside of the industry and that more could be accomplished in the business by "round table discussions" than by spectacular battling. "Pete" Woodhull, president in 1925 and active since the organization of the M P T O A, was drafted back into the presidency.

MPTOA Convention, *Toronto*, October, 1928

They've Played Part in Exhibitor Conventions of the Past

[Oldtimers and "Newtimers" will note that several of these have passed on to the largest theatre of all—the Beyond]

R. G. Liggett

C. C. Griffin

Joseph Hopp

Frank J. Rembusch

Harry Lustig

H. A. Cole

Fred Seegert

W. D. Burford

Julian Brylawski

Theo. L. Hays

Joseph M. Seider

Fred Herrington

W. C. Patterson

W. A. Steffes

C. A. Lick

H. M. Richey

James J. Walker

J. C. Ritter

Glenn Harper

P. J. Wood

R. R. Biechele

W. A. True

Sam Berman

Charles O'Reilly

Jack Miller

E. M. Fay

William M. James

Jake Wells

William J. Sweeney

H. B. Varner

MPTOA Convention, *Toronto*, October, 1928

Cole Quits Contract Group; Richey Hints He'll Follow Suit

Internal Dissension in Committee Is Shown by Allied States' Leaders at Annual Convention of M P T O of Michigan at Kalamazoo

By WILL WHITMORE

KALAMAZOO, MICH., Oct. 9.—Internal dissension in the Uniform Contract Committee is seen in the resignation of Col. H. A. Cole of Texas, a member of the unaffiliated exhibitors' group, who resigned personally to R. F. Woodhull, chairman of the group, yesterday in New York. This was made known here today at the opening of the annual convention of the M. P. T. O. of Michigan.

Richey Intimates He'll Resign Also

Dissatisfaction in the conduct of national organization affairs was indicated by the presence here of officials of several Allied and other state organizations and was further shown by the intimation of H. M. Richey, general manager of the Michigan organization and secretary of the exhibitors' group, that he too may resign. Richey stated that his decision will be determined by a meeting tonight of the states' leaders, at which a number of national problems will be discussed.

Chief of these topics will be the work of the Uniform Contract Committee, which met last Thursday and Friday in New York.

Col. Cole will make his resignation public tonight in a letter to Woodhull.

"My views do not coincide with a majority of the members of the Contract Committee," Cole stated, "and I see no reason for remaining a member longer. Nothing was accomplished in New York Friday, nor do I see how anything further can be accomplished." The Uniform Contract was ratified at the New York meeting.

Among those from other state organizations present are Frank J. Rembusch of Indiana, Al Steffes and A. A. Kaplan of Minnesota, Jack Miller of Chicago, Col. Cole, E. B. Smith of Iowa, W. M. James and P. J. Wood of Ohio, Fred J. Herrington and M. A. Rosenberg of western Pennsylvania and A. J. Brylawski of Washington, D. C.

A testimonial dinner was given President H. T. Hall last night.

About 60 members are present but many more are expected tomorrow.

No official delegates will be appointed for the Toronto convention but a goodly number of members is expected to attend.

Arc Lamp Company Takes Larger Quarters

(Special to the Herald-World)

NEW YORK, Oct. 9.—Hall & Connolly, manufacturers of arc lamps and accessories, whose equipment is installed in representative theatres throughout the country, removed last week from 129 Grand street, to larger quarters at 24 Van Dam street. The company has just developed a new high intensity reflector arc lamp which, on from 50 to 90 amperes, gives results formerly requiring 125 amperes, it is claimed. The growing demand for the company's product is given as the reason for the need of greater floor space.

W. Pa. Owners Discuss Wage Scales, Fire Laws

(Special to the Herald-World)

PITTSBURGH, Oct. 9.—The M P T O A of Western Pennsylvania met here last Friday at the William Penn hotel. Among the topics which came up for discussion were the operators' and musicians' wage scale, the new state rules requiring Sentry safety devices on projectors, the new fire prevention ordinance now before the Pittsburgh city council, and the association's case against members of the Film Boards of Trade.

It was brought to the attention of the members that 329 cases have been filed in four months by the Pittsburgh exchanges.

Dramaphone Production Reported Now at Peak

The Dramaphone Company of Chicago announces that production is progressing as rapidly as possible and installations are now being made at the rate of about six per week. The two most recent installations were made at the Colonial theatre, Danville, Ill., and the Premier theatre, Valparaiso, Ind.

Many inquiries are being received concerning the device for the musical accompaniment to pictures.

Arthur James Acquires Exhibitors Daily Review

(Special to the Herald-World)

NEW YORK, Oct. 9.—Arthur James, editor of Motion Pictures Today, has acquired Exhibitors Daily Review and yesterday became its publisher and editor. W. R. Wilkerson remains as part owner. James continues the weekly publication.

As Many Moral Codes for Screen as Cranks to Make Them, Says Kennedy

Censorship has resulted in almost as many varieties of moral codes for the screen as there are cranks to propose them, Joseph P. Kennedy, president of F B O, said last week in his WJZ radio address, the text of which follows:

To tell you what *little* I have learned of the enormous activity we call show business would take so long that I tremble to think how much of your time, and my own, I could consume if I knew *all* there was to be known about the art of providing profitable and entertaining amusement for the masses.

Censorship Cranks

Soon after I had left the banking field to manage a motion picture corporation, I attended a meeting of the leading executives in the business. The late Marcus Loew, one of the fathers of the amusement business and one of its greatest characters, who had a robust and direct sense of humor, was present. When we had been introduced he asked me what my last job had been before I went in for motion pictures. Somebody answered for me and told him I'd been in banking. "Why are you going in motion pictures," said Mr. Loew,—"I thought bankers had an orderly mind?" Like most flashes of satire, that had more than a touch of truth. The picture business, which so suddenly dominated the amusement world, was in turn dominated by men who made no pretensions to knowledge of art or banking training, but who possessed an uncanny knowledge of suiting the public taste. The present force of executives in the amusement business, like Kent, of Famous Players, —Schenck, of Metro,—William Fox, the Warner Brothers,—the Costons and the Comerfords, and many others, possess all the qualifications that executives in other large industrial enterprises possess.

In the enormous rush to satisfy an enormous demand for pictures, almost anything went by that did not actually violate police regulations. This brought on a cry for censorship which has resulted in almost as many varieties of moral codes for the screen as there are cranks to propose them.

We know that between the vogue of censorship and the vogue of the sort of pictures that needed censorship, the public was deluged with miles and miles of films that at their worst were questionable, and, at their best superlatively stupid.

Real Acting Demanded

Yet, while things were admittedly in a mess and the newest jokes about the cupidity of producers and the insipidity of players were so very true that they quickly became stale jokes, we witnessed several fine, outstanding achievements. Beginning with Griffith's "Birth of a Nation" and "Intolerance" down through the German historic series, the living tragedy of a nation called "Grass" and the beauty and dignity of Cecil DeMille's masterpiece, "The King of Kings," the new art of the motion picture made substantial gains, justified its claim to the title of art.

Some have claimed that the motion picture took more than it gave. It crippled legitimate drama and even invaded the old standby for talent—vaudeville, but it did furnish the world public a new form of amusement and instruction at a cost within the reach of everybody.

Now, with the advent of the talking picture it remains to be seen how the movies, from custard-pie comedies, bathing beauty rackets and the old triangle motive to the more ambitious presentations of literary classics and historic figures, will stand up.

The day has gone when the intelligent public we seek as permanent customers will tolerate a hodge-podge of poor plots and pretty faces. They want substance to stories and real acting. Perhaps the time will come when television will carry the best of entertainment into the home.

I don't know. The entire amusement industry is in a state of flux and experimentation. Novelties of today become obsolete tomorrow.

But one thing I do know, and everybody who has any business in the amusement business should know—that sophistication is on the increase, and that prizes in the form of profits only go the way of producers who bet their brains and money in the long run on popular intelligence.

RCA Getting Control of KAO And FBO in 300 Million Deal

Association of Kennedy With Sarnoff and Young Expected

Merger Starts with 700 Theatres and F B O as Producing Unit—Sound Films Primary Aim

By PETER VISCHER

NEW YORK, Oct. 9.—The Radio Corporation of America made a dramatic entrance into the very vitals of the film industry this week. Despite the fact that all interested principals were reluctant to discuss their plans, it became known that negotiations are being brought to a close whereby control of the Keith-Albee Orpheum Circuit and F B O Pictures will be obtained by the giant of the radio world.

The deal is to be completed through an equitable exchange of shares in K A O and F B O for shares in R C A. The entire transaction will make the new merger an organization commanding $300,000,000 in capital, and perhaps much more. The primary purpose of the organization will be to produce, distribute and exhibit perfected synchronized pictures made by the R C A's Photophone system. At the same time it is expected that a move will be made immediately to bring big time vaudeville back to its once great estate.

Kennedy's Status Not Disclosed

What the future will bring cannot be foretold now. Engineers of the R C A organization have before them the fascinating possibility of broadcasting motion pictures, a practical application of television. For the present, however, their efforts will be concentrated on the vast field of amusement.

The keenest interest attaches itself, of course, to the position of Joseph P. Kennedy as the result of these latest gigantic moves. Rumors to the effect that Kennedy's position in the industry was getting precarious have been circulated ever since his disagreement with First National and he himself stated, upon his recent return from Europe, that he knew of no deal for the K A O circuit under his command.

Still Pathe Business Advisor

Now it develops that Kennedy was keeping his affairs confidential for business reasons. Negotiations with K A O had been underway for ten days when they finally reached public notice. According to Kennedy's own admission, however, they went on with him sitting in a seat of power and it is just as likely as not that he will be associated with the astute David Sarnoff and the clear thinking Owen D. Young when the details of the new amalgamation are worked.

Whatever comes to pass, Kennedy is still the business advisor of Pathe and, as such, functioning as a film executive of importance. His contract with Keith-Albee Orpheum, furthermore, has until some time in December to run. His plans, then, have time to develop, naturally in silence, for he declines to discuss them.

As a result of its new move, R C A takes a position of considerable importance in the film industry. Through K A O, the organization will start with a nucleus of about 700 theatres, a healthy holding. Through F B O, it has an active functioning producing unit. Through its own engineers, it has the problem of recording and reproducing sound in hand. Through the National Broadcasting Company, a subsidiary, it has a radio ally that may come in handy in case of need.

It will be noted that despite K A O's interest in Pathe, the latter concern is not mentioned as a party to this merger.

The new amalgamation starts under the banking sponsorship of Lehman Brothers and Blair & Co., though it is possible that additional banking units will be brought in.

Maurice Goodman, general counsel of K A O, has also been an active figure in the various negotiations.

Bankers Confirm Project

Official confirmation of the project was contained in the following statement issued by Lehman Brothers:

"Lehman Brothers and Blair & Co., advise that discussions are under way contemplating the formation of a holding company in which the Radio Corporation, Keith-Albee-Orpheum Company and Film Booking Offices will be interested. Details have not yet been worked out." It was revealed that this statement was issued without solicitation, a fact indicating that the project is complete except for formalities. Kennedy then issued the following:

"The announcement that the Radio Corporation of America Photophone has secured control of the Keith-Albee Orpheum Circuit and Film Booking Offices is premature. Negotiations between the executive boards of these three organizations have been pending for ten days and are still pending. Beyond this there is nothing more to be said at this time."

Contract Ratified; Plan to Finance Arbitration Laid

(Special to the Herald-World)

NEW YORK, Oct. 9.—The contract drawn up at Chicago in February was definitely accepted and ratified as the "standard exhibition contract of the motion picture industry, without reservations or exceptions of any kind or character," at a meeting Friday in the offices of the M. P. P. & D. A., of which Will Hays is the head.

Resolution Is Adopted

The following resolution was adopted:

"Whereas, the current standard exhibition contract was agreed upon by the Motion Picture Trade Practice Conference Contract Committee at Chicago, on the 21st day of February, 1928, with the understanding that if prior to June 1, 1928, a plan to finance the operations of the Boards of Arbitration and of the national and all local exhibitor organizations was not agreed upon the contract committee would again meet at a time and place to be designated to make whatever amendments, eliminations from, or additions to the contract deemed necessary, and

"Whereas the contract committee having again met in the city of New York on October 4th and 5th, 1928, and having considered and discussed many plans and suggestions to finance the operations of the boards of arbitration and the national and all local exhibitor organizations, and

Financing Kept Separate

"Whereas, the committee have reached the conclusion that the financing of the boards of arbitration should not be linked with the financing of the national and local exhibitor organizations, and

"Whereas, the committee have agreed upon a plan to finance the operations of the boards of arbitration,

"Now, therefore, the members of the contract committee hereby agree that the contract as agreed upon at Chicago on Feb. 21, 1928, be and the same hereby is finally agreed upon as the standard exhibition contract of the motion picture industry, without reservations or exceptions of any kind or character, the contract committee, however, continuing to act in relation thereto under and in accordance with the resolution of the Trade Practice Conference which appointed the committee."

The resolution was signed by Felix F. Feist, Joseph I. Schnitzer, Ned E. Depinet, R. R. Biechele, Nathan Yamins, B. N. Berinstein, by Gabriel L. Hess and H. M. Richey as secretaries, and attested by R. H. Cochrane and R. F. Woodhull, chairmen of the committees involved.

Louisville Mayor Seeks Crime Film Censorship

(Special to the Herald-World)

LOUISVILLE, Oct. 9.—Acting Mayor Harry E. Volz, in a statement last week, said, that he would confer with the city attorney relative to drafting an ordinance for censorship of motion pictures in Louisville. Crime pictures of a type, "that result in youths carrying guns, becoming bandits and lawbreakers, and which result in disrespect for the law," are those aimed at.

He Gets a "Mark of Zero" For This Recitation!

(Special to the Herald-World)

DES MOINES, Oct. 9.—A Roosevelt high school sophomore rushed in to his favorite teacher and asked her if she thought he looked like Douglas Fairbanks.

"Not to any alarming extent," she answered.

"Well," he said enthusiastically, leaping over a couple of desks and hanging by one finger from the light fixture (it is said), "there was an old foreign born woman on the street car this morning and when I gave her my seat, she nodded politely and said, 'Don Q'."

BROADWAY

Wide World

A POLISHED mahogany table with a globe of the world upon it, draped with an American flag. This is what catches the eye when one enters the new offices of *J. D. Williams* and his World Wide Pictures, Inc.

This little group of still life, as the artists would have it, is really the symbol of Jay Dee's new enterprise. The table means business, and you will notice that its polished surface offers no haven for lazy flies. The globe represents the sphere of Williams' activity. The American flag is his guardian.

* * *

The eminent Mr. Williams might be accused, by unthinking persons, of doing a *George M. Cohan*. That is far from the truth; he is merely applying clear thinking to old business.

In brief, it is Jay Dee's plan to bring the best pictures made in Europe to the United States and Canada. He expects to import perhaps forty or fifty a year, the cream of the crop in England, France, Germany, Sweden, and Turkey, should the Sultan (or his successor, if that worthy is out of business) decide to go in for films.

Thus, Mr Williams will in a certain measure offset the endless chain of American pictures that pour into Britain and the Continent. And that, to his analytical mind, is nothing more or less than good sound business.

* * *

The laws of economics, quite unlike the Volstead Act, actually work and cannot be circumscribed. Americans can't expect to send pictures to Europe forever, without taking a balancing amount in return. For one thing it can't keep up economically. For another, England particularly cannot allow it to continue. For a third, Europe is sore and getting nasty with quotas.

Finally, Jay Dee will tell you, it isn't good business. Competition is still the life of the trade and will do the films of the world good, beginning with Hollywood, if there is a measure of rivalry.

* * *

The big problem, of course, is to get good pictures out of Europe. Williams says it can be done. To make sure it can be done, he will not bring a picture until he has seen it completed. And what's more he will not sell one until the exhibitor has had a look at it himself. Every one of his exchanges (he is using the physical distributing equipment of Educational) will be equipped with a projection room. Furthermore, every picture will be sold individually.

* * *

"This plan can't fail," said Williams, as he showed me around his new offices. We came to a vault and there painted above it, scratched and worn with age, was the legend: "Warner's Features, Inc."

J. D. grinned. "We're leaving that sign," he said, "for luck."

* * *

Toronto

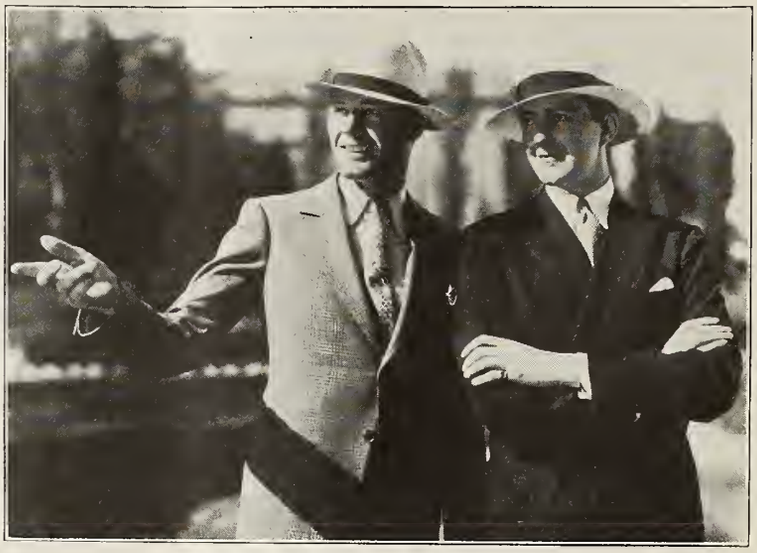
TORONTO seems to have a peculiar appeal for the boys on Broadway these days. *R. F. Woodhull,* president of the M P T O A, is back with glowing promises for the coming convention, and a big crowd is expected to go up.

PETER VISCHER.

Finishes Role in All-Talkie

NEW YORK.—Pauline Frederick will arrive in New York this week from Hollywood, where she has recently completed the leading role in "On Trial," a Warner Brothers Vitaphone all-talking production. She holds a new long term contract, but her next role will not be played until early spring.

From and in Foreign Fields



"Yes, this is Hollywood—believe it or not!" We presume to quote Lane Chandler, Paramount featured player, whose right wing is lifted over the film colony for the edification of Robert Castle, just come from Vienna. Paramount signed Castle to be Bebe Daniels' leading man.

What can happen in Japan when the Mikado's army decides it wants to see a photoplay. The structure is no fortress, but the Schochikuza theatre at Nagoya, in front of which army officers are shown waiting for the opening of Paramount's "Legion of the Condemned," the air-warfare melodrama featuring Gary Cooper and Fay Wray.

THE BOX OFFICE RECORD

will appear as a department of EXHIBITORS HERALD AND MOVING PICTURE WORLD, issue of

NOVEMBER 3

Bandit Gets $6,400 At B&K's Chicago; $2300 Belpark Loot

Balaban & Katz' leading theatre, the Chicago in the Loop, was added Sunday night to the list of the nation's picture houses which have been the object of banditry. One man, well dressed and gripping a revolver in his gray-gloved hand, forced a girl cashier, the manager, the treasurer and two others to hand over $6,400 of the day's receipts.

Miss Helen Bowers, the cashier, had just taken the money from the box office to an office in the basement. A policeman accompanied her. Then he went back upstairs. With her in the room were E. Levin, the manager; M. F. Concannon, his assistant; B. Cobb, the treasurer; H. Bishop, a clerk; and Ike Brown, a colored porter. Levin opened the door to go to the main floor. The robber met him, revolver leveled. The four men were thrust back. Having previously counted out $3,000 to Cobb, Miss Brown now placed the $3,400 beneath her as she sat down. The robber knew that the $3,000 he had taken from Cobb was not all. He demanded the rest and got it. He backed up to the door, opened it and was gone.

Over 4,000 were then viewing a performance upstairs, while many others were passing out through the foyer.

Another Chicago robbery Sunday night gave two masked bandits $2,300 of the receipts of the Belpark theatre, a neighborhood house. Louis Weil, manager, was forced to hand over the money as he was counting it in the office following the final performance.

"Noah's Ark" Premiere At Chinese November 1

(Special to the Herald-World)

NEW YORK, Oct. 9.—"Noah's Ark," starring Dolores Costello, will have its first showing November 1 at Grauman's Chinese theatre in Los Angeles.

Warner Brothers' production force has been concentrating for months on the completion of this story, in which over 5,000 players are said to have taken part.

Musicians Union Buys Building for Quarters

(Special to the Herald-World)

NEW ORLEANS, Oct. 9.—The Musicians Mutual Protective Union, local 174, has purchased the property at 1416 Bourbon and will use it as a business office and club rooms. The property is a two-story structure. It is being thoroughly renovated.

Williams Begins Sales by Nov. 1; Films Will Be Sold Individually

"Jay Dee" and World Wide Pictures Starting with Six Films—Will Bring Maximum of Fifty Productions to America —Only Completed Product to Be Sold

(Special to the Herald-World)

NEW YORK, Oct. 9.—World Wide Pictures, Inc., organized by the energetic J. D. Williams to bring the best of European films into the American market, will be ready to do business by November 1 at the latest. Approximately a hundred salesmen will be in the field at that time, for Williams is making progress at his New York office.

Fifty Pictures to Be Maximum

Williams plans to bring forty or fifty pictures a year—no more—to America. They are to be sold individually, under his direction and that of Joseph S. Skirboll, sales manager. Only completed pictures are to be sold, according to Williams, and each will be sold individually.

"We are working on the General Motors plan of salesmanship rather than the Ford plan," said Williams, in an exclusive interview. "We realize that there are all kinds of theatres and that they cater to all kinds of people. We know that a certain picture may be great for one house and perhaps not go in another at all.

Varied Product Assumed

"An exhibitor comes to us and we do not ask him to take a block of pictures, sight unseen. We do not ask every one to buy a Ford; ours is to be a different kind of salesmanship. We are going to have Cadillacs for sale and LaSalles, and if your house caters to Chevrolet trade, we're going to be able to take care of you too.

"Furthermore, we are not going to try and sell you the most expensive picture we have, because our margin of profit is exactly the same on all our pictures. We won't care which of our pictures are sold, just so long as we do do business."

Starts with Six Pictures

World Wide is starting out with six pictures, all completed and ready for showing. They are: "Moulin Rouge," a British made picture with many scenes of night life in Paris; a German picture temporarily named "Love's Crucifixion;" Monty Banks in "Eve's Apple," which may be changed to "Adam's Apple," a very amusing picture; the powerful "Tesha;" a Beau Geste story of British soldiers in Northern Africa called "Tommy Atkins," and a picture with Pauline Fredericks temporarily named "Mummsy."

Williams hopes to bring new life into the American theatre. He expects that new faces, foreign scenes, international reputations will not only draw bigger crowds into the theatres but will in time have their effect in raising the general level of American films. Competition, he believes, will do the trade a world of good.

Theatres Continue Help For Victims of Storm; 150 of Saenger's Aid

Efforts in aid of storm victims continued to be made by theatres the past week. Saenger's Theaters, Inc., of New Orleans, instructed the managers of its 150 theatres in Louisiana, Mississippi, Alabama, Florida, North Carolina, Arkansas and Texas to stage midnight matinees for the benefit of the hurricane suffers in Florida, Porto Rico and the Virgin Islands. The total box-office receipts of these shows are to be turned over to the local chapters of the Red Cross.

Several hundred dollars were collected at the Pantages theatre in Kansas City for storm victims in Florida. Louie Charninsky, manager, had an act announce that contributions would be taken up by ushers at each performance during the week. The contributions averaged about $65 a performance.

Injury Better, Rodgers To Go to Toronto Meet

(Special to the Herald-World)

ST. LOUIS, Oct. 9.—I. W. Rodgers of Poplar Bluff and Cario, Ill., who suffered a fractured arm in an automobile accident several days ago, is reported now on the road to recovery. He plans to attend the national convention at Toronto, as a delegate from the M P T O of Eastern Missouri and Southern Illinois, of which he was the first president.

What Exhibitors are Saying

about EXHIBITORS HERALD and MOVING PICTURE WORLD

"What is a car without an engine? It runs as much as an exhibitor without the Herald-World. The finest magazine on theatrical purpose."—*Peter Pairolero, Manager, Rex theatre, Ramsay, Mich.*

* * *

"We take your magazine and find it interesting and useful and would not care to be without it as long as we are in the picture business."—*Beatty and Johnston, Crescent theatre, Red Deer, Alberta, Canada.*

Easy for Alert Manager to See What Public Wants, Say Exhibitors

Spending Too Little Time with Audiences Spells Trouble at Box Office, Declare Louisville Exhibitors

[By Special Correspondent of the Herald-World]

[Following is another in the series of articles appearing in the "Herald-World" on personal contact and its value to the theatre owner.]

LOUISVILLE, Oct. 9.—No exhibitor can please all the people all the time. If this were possible, showmen would be getting rich a whole lot faster and in greater numbers than they are today. This is one place where the individual or local exhibitors have an edge, in that they are in better position to watch results and see how their programs on the screen, their organ programs, orchestras, or sound equipments are taking.

TOO many exhibitors, theatre men here declared, do not spend enough time in their houses, studying the features of their patrons, and endeavoring to figure out the percentage that are showing pleasure over the various parts of the bill, the type of these patrons; and then the percentage and type of those who are yawning, or who are clearly bored.

Cities and Crowds Differ

There is a vast difference in cities and in the crowds which attend the shows. Some cities have an enormous foreign born population, or second generation of immigrants, and some fairly large and old cities brag over the fact that 90 per cent or more of their population is native born. In such cities the population is probably better educated.

An organist in a large theatre was asked by a friend, "How in the world did you ever devise such a terrible organ program as the one you put on last week?" This friend knew the organist well enough to put the question bluntly.

The organist was almost tearful. He explained that he had absolutely nothing to do with it. The program was arranged for him, and the slides made up and sent. The organist had objected strenuously over having to play the program, but his objections were ruled out. He played it without applause. It was absolutely flat. Yet the organist was a high priced man and a topnotcher in his profession.

Easy to See Public Reaction

It is the same way with a lot of orchestras, theatre men say. They may call it "jazz" but where there isn't a good voice out of the several that may try, and where there is a lot of nonsense that isn't even funny, the public gets very bored. It isn't hard to watch the crowds and see how they are taking the stuff.

It has been said that in come cities the audiences are not demonstrative, and won't give anything a hand. That is bunk, according to theatre men. In one city that is notoriously poor on applause, it is to be noted that good stuff, whether from orchestras, organs, stage entertainers, or what not, gets a hand and plenty of it. The reason given for the sparing use of hand clapping is that the audiences are a little better educated, and do not give approval to class D entertainment.

Tempermental? What Then?

For sake of argument it may be admitted that musicians are temperamental, along with theatrical performers in many instances. Still some people will sit through two performances of a continuous show to hear a good orchestra or organist deliver something that is liked, which perhaps doesn't appeal to the general public. And too many pianists think they are comedians and do not limit themselves to just playing popular music, which they could do, theatre men declare.

Too many managers catch a few people that they know as they are leaving the theatre. With beaming face—and indicating a belief that his show is the best ever—the manager asks the patron: "Well, how did you like the show?" And the patron, not wishing to hurt the manager's feelings, and realizing just about the kind of an answer the manager is hopeful of receiving, replies: "Best ever." After getting a number of such responses the manager tricks himself into thinking that the bill is all right, and that it is merely the public that is not appreciative, that it is weather conditions, bad times or what not, that keeps them away. However, he, if he is a good reader of faces, and can read lip movement of quietly made remarks, can see for himself when the public isn't so well pleased. That's where true personal contact becomes a factor in successful exhibition.

Change Board Name

BOSTON.—The New England Film Board of Trade has officially changed its name to the Boston Film Board. Meetings will be held the first Monday of each month, and the arbitration meetings are changed from Fridays to Mondays.

Trade Body Probes Working of New Code Of Ethics to Decide if Action Is Needed

(Washington Bureau of the Herald-World)

WASHINGTON, Oct. 9.—A thorough check-up of the results of the code of ethics for the motion picture industry, adopted in New York last October and made public by the federal trade commission in May, is being made by officials of the commission, with a view to determining whether any further action is necessary at this time.

When the code was adopted it was recommended by Mr. Markham Flannery, director of the trade practice division of the commission, that a trial period of six months or a year be given to see how it worked out, and it is understood that Flannery now is compiling information with a view to making a report on the situation to the commission. On the basis of his report the commission will determine whether a second conference should be called for the purpose of amending the code or whether the time so far given it has been inconclusive.

Meanwhile, it is understood, counsel for Paramount has been in conference with attorneys for the Federal Trade Commission, with a view to narrowing the issues in the suit now pending in the Federal court in New York. This action, it is stated, would materially expedite disposition of the case.

Fox's "Four Devils" at Gaiety Shows Excellent Acting by Janet Gaynor

Judicious Cutting of Murnau Picture Called Advisable—Chic Sale Scores on Movietone

By PETER VISCHER

NEW YORK, Oct. 9.—William Fox brought one of his new pictures into New York this week, "Four Devils," which combines the energies of the celebrated F. W. Murnau and Janet Gaynor. That the picture will bring crowds into the Gaiety theatre, where it opened with a considerable fanfare, cannot be doubted.

The picture was rather severely criticized, but it cannot be denied that it contains much that can be heartily recommended. Many found it dull and unexciting, when it is merely a bit too long. Many thought that Miss Gaynor didn't have enough to do, forgetting that what she did do was done magnificently. Apparently all were agreed, however, that Mary Duncan was called upon to give such an extraordinarily unbelievable performance as a vamp of the old school that the entire picture suffered.

Judiciously cut, as it undoubtedly will be, "Four Devils" will make a thoroughly exciting drama of circus life. By the time this picture reaches the Roxy and other centers of Fox industry, it is pretty safe to say that it will rival the huge successes scored by "Four Sons," "Fazil" and now "Mother Machree."

The program included a superb skit called "Marching On" with Chic Sale. This is by far the best bit yet turned out in Movietone and competent sidewalk critics predict success.

Ontario Exchanges Demand Liberalism In Censor Methods

(Special to the Herald-World)

ONTARIO, Oct. 9.—Representatives of all exchanges here waited on Hon. J. D. Monteith, provincial secretary, at the Ontario Parliament buildings last Thursday, to register a formal protest against present censorship conditions in Ontario and to offer a number of important suggestions, all of which are being considered, it was stated. The distributors asked for the following changes:

The establishment of a board of appeal entirely distinct from the board of censors, a county judge as chairman of appeals, that the two vacancies on the board of censors be filled immediately, speedy appointment of a permanent chairman to the Ontario censor board, which office has been vacant more than two years; more liberal censorship on the part of the Ontario board, reduction in the Ontario tax on film exchanges and a reduction of reel censorship fees, and that the county judge have direct supervision over all motion picture matters in Ontario.

Rothstein Tours Europe And He's Missing Nothing

Cards have been received from Nat Rothstein, director of advertising, publicity and exploitation of Universal, now touring Europe with Mrs. Rothstein. His itinerary from Lucerne reads like a list of the cities of Italy —Lugano, Como, Milan, Venice, Genoa, Mentone, Nice, Monte Carlo, Cannes, Rome. They climbed the Jungfrau and Nat probably considered the possibilities of bringing it home for exploitation service.

Musicians' Union Buys Building

NEW ORLEANS.—Members of the airport commission witnessed "Wings" at the Tulane theatre as guests of the producers and Resident Manager Blair.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

A baker's dozen of American beauties—that is, Mexican beauties transplanted. The thirteenth is Raquel Torres (at center), the others, Miss Torres' honor guard at a Latin-American fiesta staged by Sid Grauman in connection with the showing at his Chinese theatre in Hollywood, of M G M's "White Shadows of the South Seas," in which Miss Torres has the leading feminine role.

Right: A new study of that rising maid of the films, Barbara Kent. Miss Kent is no novice before the camera, yet it was only recently, opposite Glen Tryon in Universal's "Lonesome," that she displayed histrionic talent theretofore not wholly revealed.

Among the industry's leading executives who have lately returned from Europe. L. A. Young, president, and Grant L. Cook, secretary and treasurer, of Tiffany-Stahl, are shown aboard the Ile de France as it arrived in New York harbor.

Ruins of the Novedades theatre in Madrid, Spain, in which more than 150 persons burned to death when fire broke out during a legitimate performance. Over 230 were injured in fighting their way out. It is such disasters that modern construction, as now required by law throughout the United States, makes impossible. The picture shows firemen searching for victims. (P. & A. Photo)

The struggle—the victory—the girl! How long have these been the blessed trinity of story-telling success? For aeons, at least. In the scene above from Universal's "Silks and Saddles," Richard Walling has raced and won. Marian Nixon completes the triad.

Principle functionaries of "Blindfold"—which is a test only to the extent that it is the first picture directed for Fox by Charles Klein. It was formerly called "Fog." Shown are George O'Brien, the star; Lois Moran, feminine lead; and Klein.

This "Cossack coiffure" shows how important after all is a hank of hair. It adorns Laura La Plante, as above, in Universal's mystery play, "The Last Warning."

Roy Del Ruth, who began shooting this week on Warner Brothers' Vitaphone production of the popular musical romance, "The Desert Song." It will have 500 singers.

Test your guesser on this. What, if any, are the groom's feelings? The bride's? Why? And how? Perhaps Harry Gribbon and Polly Moran, who appear thus in M G M's "Honeymoon," will invite the winner to a hot place for (at least) the winter.

Congratulating themselves on their promotions, which came from Paramount in connection with one picture, "Avalanche," a Zane Grey melodrama starring Jack Holt. Otto Brower was promoted from assistant director to director; Doris Hill, from minor parts to feminine lead; Charles Barton, from second assistant to assistant director; and Roy Clarke, from second to head cameraman.

Try this on your girl-friend, if she be—er—recalcitrant. This demonstration, however, is by Charles Lamont and Estelle Bradley, who are married. The roller coaster provides thrills for Miss Bradley's new Educational comedy, "Making Whoopee," directed by Lamont.

Man, woman and one who threatened to tell on them. The latter is he lying forever stilled, enacted by Nicholas Soussanin. Donald Reed is the lover, Billie Dove the paramour and star of First National's "The Night Watch," from which this scene is taken.

Prominent in a new field is Josiah Zuro, who has been appointed musical director of Sound Pictures, Inc., a Joseph P. Kennedy unit producing F B O and Pathe talkies.

Pretty, funny—and please do not overlook the comma. Born the one, Dorothy Coburn has achieved the other in supporting roles of Universal-Stern comedies.

Important folks assembled among the simple appointments of a ham 'n' egg foundry, which forms a set for Warner Brothers' "The Greyhound Limited." They are Howard Bretherton, who is directing; Ben Reynolds, cameraman; Edna Murphy, Monte Blue and Grant Withers. "The Greyhound Limited" is one of Warner Brothers' series being made entirely with dialogue.

Another "Mr. and Mrs." representing Educational, Jerry Drew and Anita Garvin. Drew, one of many comedy stars developed by Jack White, is experiencing rather sensational success these days. Mrs. Drew, formerly of Ziegfeld's Follies, is now playing leads in Educational comedies.

Critics Give Only Own Opinion, Not Public's, Say Theatre Men

Should Stick to Audience's Reaction, Declares Saenger Ad Director —Should Write Honest Criticism Regardless of Advertising, Tulane Theatre Manager Holds

The socalled dramatic critic of the newspaper gives only his own opinion of a motion picture and his critique cannot speak for the public, two theatremen of New Orleans agree in the following articles, prompted by the letter of Jack O'Connell of the Vita-Temple, Toledo, printed last week in the HERALD-WORLD

Says Only Reactions Should Be Recorded

Newspaper critics do not represent the majority of the public but "if the industry must be burdened by this incubus" let him stick to recording only audience reaction, declares Jack Meredith, director of publicity and advertising of Saenger Theatres, Inc. Sam Blair, manager of the Tulane, "legit" house which occasionally books highclass pictures, believes that honest criticism will help deter managers from booking third class shows into first class theatres.

By JACK MEREDITH
Advertising and Publicity Director
Saenger Theatres, Inc.

The motion picture critic functioning as he is today is a paradox. The newspaper for which he is writing, and who, it is assumed, sponsors that which appears in its columns, very often carries advertising and publicity which is in direct contradiction to the critic's personal reaction to the picture.

When this "authority" was created, there was a reason for his existence. His duty then was to counteract, if necessary, the "brainstorms" of the circus press agent, whose one axiom was "trim the sucker," but the motion picture industry is not an itinerant business. It is an established industry and should be accorded that respect and not treated as though it were a street fakir subject to surveillance.

"Saddled with Parasite"

Why should this be so? Why should the motion picture industry be saddled with this parasite that attacks that from which he draws sustenance? Would Wanamaker, Macy, or Gimbel's continue advertising in a newspaper that assigned a reporter to inspect their merchandise which they were advertising, if the same reporter published an article to the effect that the wool clothes which had been advertised as unusual values were not all wool, or, in effect, destroyed the confidence of the purchaser in the firm's integrity?

Would bankers permit their securities to be examined by a "journalistic financial expert" and have his cynical prophecy regarding them publicized?

Would automobile dealers permit a cub reporter to examine the integral parts of a motor and then publish his opinion as to the amount of satisfaction the prospective customer will derive from it after the manufacturers have invested a fortune in parts and put over a national advertising campaign?

Cub Reporter as "Expert"

Would Ralph Pulitzer or William Randolph Hearst enjoy having a motion picture publicity man (many of whom are former editors and newspapermen) criticize the editorial policy of their papers through the medium of the screen? We think not.

Then why should not the exhibitor, whose screen has a larger select circulation than any local paper, exercise the same prerogative and criticize the local newspapers as compared with the great metropolitan journals or even the literary classics, as comparison is the basis of criticism—and the line of demarcation is made by the individual.

Amusements, as a commodity, are such an intangible object that no individual is capable of determining its reception by the general public.

Yet to this task cub reporters are assigned whose only justification is that they wish to see a show free. Editors and feature writers cover political campaigns, and without hesitancy print a halo of purity about the head of the politician whom they have endorsed, regardless of past reputation of the particular office-seeker, extolling his virtues only; but the motion picture industry is tossed to the cub to sharpen his teeth upon.

Represent Small Class

Furthermore, motion picture critics of the newspapers are not representative of the public. The great majority of them are intellectuals or make pretensions in that direction. They are representatives of a class and that class does not average more than five per cent in the largest cities. In the smaller cities and towns it averages less than one-half of one per cent. The plots, the stars, the characterizations that the great mass of American film fans enjoy are distasteful to most of the critics. Every year in their "ten best pictures of the year" poll are to be found a few successful pictures, but the majority of them were dismal box-office flops.

If the industry must be burdened by this incubus then let us have a reviewer who reports the reaction of the audience who have paid for the privilege of seeing, rather than an opinionated hypochondriac from whom real light is hidden by an infinitesimal shadow.

Honest Criticism Best, Says Sam Blair, Tulane

By SAM BLAIR

The dramatic critic should be a man (or woman) whose opinion is not shaken by the number of lines of advertising given by the production, personal friendship to the producers or managers of the theatre, or the number of passes he receives for himself and his friends. While the criticism is but the opinion of one man, still the critic should watch the effect of the production on the audience, and guide his hand towards this end.

A critic should be truthful and, if the production is bad, write his story to that end irrespective of wails of the managing editor and business office of the newspaper in the fear that the advertising space will be curtailed. A squawk from a manager who has been bitten by a bad one should never influence a critic in his honest opinion. A theatre that always has good productions and a turn-a-way house—there is no such animal.

Like Jack O'Connell of Toledo, I say let us have honest criticism. This will deter many managers from booking third class attractions in first class houses in the hope of getting away with it, either by bullying the newspapers by threatening to cut down lineage or jollying the critic.

But above all, encourage the newspapers to send a critic who knows the technique of the theatre.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Mating Call," a Paramount picture starring Thomas Meighan with Evelyn Brent and Renee Adoree, directed by James Cruze.
HIPPODROME—"Tenth Avenue," a Pathe film with Phyllis Haver and Joseph Schildkraut.
55TH ST. PLAYHOUSE—"The Lost Expedition," a U F A polar travel film.
FIFTH AVENUE PLAYHOUSE—"The Coffin Maker," "The Loves of Zero," and "The Suicide of a Hollywood Extra," experimental films directed by Robert Florey.
STRAND—"The Night Watch," a First National production starring Billie Dove, directed by Alexander Kroda.
CAPITOL—"Our Dancing Daughters," a Metro-Goldwyn-Mayer film with sound starring Joan Crawford, John Mack Brown and Nils Asther, directed by Harry Beaumont.
RIALTO—"The Battle of the Sexes," with Jean Hersholt, Phyllis Haver and Don Alverado, directed by D. W. Griffith.
RIVOLI—"The Wedding March," a Paramount picture with Erich von Stroheim and Fay Wray.

HELD OVER AND REVIVED

CRITERION—"Wings," Paramount, opened August 12, 1927.
ASTOR—"White Shadows in the South Seas," Metro-Goldwyn-Mayer, opened August 1.
CENTRAL—"Lilac Time," First National, opened August 3.
WARNER—"The Terror," Warner Brothers all-talking picture, opened August 15.
EMBASSY—"Submarine," Columbia, opened August 30.
GLOBE—"Mother Knows Best," Fox, opened September 15.
CAMEO—"Q Ships," an English Document drama, opened September 15.
WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
COLONY—"Lonesome," Universal, opened September 30.
GAIETY—"Four Devils," Fox, opened October 3.
ROXY—"Mother Machree," Fox, revived for another week.

Larry Semon, One Of Films' Leading Comedians, Is Dead

(Special to the Herald-World)

VICTORYVILLE, CAL., Oct. 9.—Larry Semon died here yesterday, the victim of pneumonia. He was 39 years old.

Funeral services were to be conducted today at San Bernardino and the body was to be shipped to Philadelphia for burial.

Semon, whose most recent affiliation was with Educational, began his career as a screen comedian many years ago, and his motion picture work followed a long experience on the stage. A few years ago his was one of the most famous personalities in the films.

He began on the stage in juvenile roles. Later he became a magician, and still later, a newspaper cartoonist. Returning to the stage, he appeared in tumbling acts.

George Beban Dies; Italian Actor Hurt In Fall from Horse

(Special to the Herald-World)

LOS ANGELES, Oct. 9.—George Beban is dead. The actor who became widely known for his Italian characterizations, died from injuries in a fall from a horse and from uremic poisoning.

Beban, who was 55, was born in San Francisco, and started his stage career at 8 years, retiring from both stage and screen two years ago. Among his pictures were "The Alien" ("Sign of the Rose"), "The Loves of Ricardo," "Pasquale and His Sweetheart" and "Jules of the Strong Heart."

SOUND PICTURES

THE BOX OFFICE RECORD

will appear as a department of EXHIBITORS HERALD AND MOVING PICTURE WORLD, issue of

NOVEMBER 3

Fox Studios Busy On Two Pictures With Talking Parts

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Harlan Thompson, Broadway playwright, is now at the Fox West Coast Studio writing dialogue in collaboration with Frederick H. Brennan for "Badges," a new Movietone feature. This story by Max Marcin, another New York playwright, is being directed by Lew Seiler, with a cast made up of a combination of players from the legitimate stage and the cinema. The cast includes Charles Eaton, Helen Twelvetrees, Earle Foxe, Carmel Myers, Henry Sedley, Joe Brown, Clifford Dempsey, Christopher C. Lee, Baby Mack, Arnold Lucy, Bess Flowers and Dorothy McGowan.

John Ford, Fox director, is producing "Napoleon's Barber" and the cast has been selected for the talking parts. Otto Mattieson will play the role of Napoleon; Frank Reicher will be seen and heard as the barber; Helen Ware will play the barber's wife; and other members of the cast include Natalie Golitzin, playing the character of Empress Josephine, Philippe De Lacy, Darcy Corrigan, Russell Powell, and Michael Mark.

Littleton Writes Dialogue

(Special to the Herald-World)

NEW YORK, Oct. 9.—Scott Littleton, former American aviation pilot of the World War, is writing talking continuities for Pathe He came to the lot a short time ago with Benjamin Glazer from First National, where he had been associated with Glazer in similar work.

Portland U A House Wired

(Special to the Herald-World)

PORTLAND, ORE., Oct. 9.—Completion of sound installation and equipment at the United Artists theatre has been made and the first picture to be used will be "The Woman Disputed" with Norma Talmadge, to be followed by "Battle of the Sexes."

All F N Pictures in Future to Have Dialogue; 6 Plays Bought

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Every picture produced by First National hereafter will contain dialogue sequences. This announcement has just been made by Al Rockett, general and production manager for the company, upon his return to Burbank from New York where he conferred with Irving D. Rossheim, president. Decision was made at this conference to convert the First National studios eompletely to talking pictures.

"All First National stars, including Colleen Moore, Richard Barthelmess, Billie Dove, Corinne Griffith, Milton Sills, Dorothy Mackaill and Alice White are involved in this new state of affairs," declared Rockett.

"Three sound stages are now in the process of erection at the studio, the first being practically completed. The second and third will be completed in 60 and 90 days respectively. More than $1,000,000 worth of sound device equipment is now awaiting installation.

"Six plays now running in New York have been purchased for filming both as silent and talking pictures. We have made very ambitious plans for a vast increase in First National production, and this year will be far and away the busiest in the history of our organization."

"The Missing Man" To Be Pathe's First All-Dialogue Picture

(Special to the Herald-World)

NEW YORK, Oct. 9—"The Missing Man," a stage play by John Posner, European playwright, and Benjamin Glazer, will be put into production at once as Pathe's first one hundred per cent talking picture.

With the purchase of "The Missing Man" there ends a several months' search for the best possible vehicle for Pathe's initial all-dialogue production. A stage play was sought because only in that way could be secured a story with dialogue already written, and with "lines" tested by performance before critical audiences, it is claimed.

The decision to put the play into production was made immediately on the return of Joseph P. Kennedy from Europe. Work of casting the picture has already begun at the Pathe Studios in Culver City. Production will be under the supervision of Benjamin Glazer, in charge of sound production for Pathe.

He Makes "Personal Appearance" in Talkie

NEW YORK, Oct. 9.—A new European talking picture device is at present recording a scientific lecture which will be released shortly on an American lecture circuit, thus replacing the lecturer. Dr. Benjamin Gayelord Hauser, Viennese physiologist and chemist, will "speak" to audiences in as many as half a dozen auditoriums in various parts of the United States simultaneously. Many of his engagements have been previously made and call for a personal appearance. Instead Dr. Hauser will send a film and an operator in his place.

"City Lights," Next For Chaplin, Talks But Charlie Won't

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—"City Lights," Charlie Chaplin's next picture for United Artists, will be fully synchronized and will contain talking sequences, but Chaplin, himself, will not be heard. He prefers to depend wholly upon pantomime.

"City Lights" goes into production within a week on a five acre plot with sets depicting a business section of a metropolitan city, a park and a public square. Chaplin has written the story and is now busy with the dialogue. It is a story of city night life, high and low. Chaplin hopes to finish camera work in eight weeks. It will be released about the first of the year.

Company Acquires DeForest Phonofilm

(Special to the Herald-World)

NEW YORK, Oct. 9.—At a meeting of the directors of the DeForest Phonofilm Corporation last week, the consent of the majority of the stock holders of the company was used in accepting the proffer of the General Talking Pictures Corporation for the entire assets of the DeForest Company. General Talking Pictures Corporation was organized several weeks ago by the Schlesinger interests of America, England and South Africa for the purpose of acquiring the rights to Phonofilm and making it a large factor in the talking picture field.

Represents Film Colony

HOLLYWOOD.—Ethelyne Clair, F B O leading woman, was invited to represent the motion picture colony at a reception tendered Secretary of the Navy Wilbur by the Breakfast Club of Los Angeles.

Two ads used by Don Hoobler in an advertising campaign announcing the inauguration of talking pictures at the Irvin theatre, Bloomington, Illinois. Both ads are attractive and effective in layout, but the copy does not contain enough force. The wording, in general, is more suited to advance ads, than for ads used on the opening and second day of actual showing. Copy in an ad on a specific sound picture should tell exactly and concisely the nature of the sound. The ad on the left fails to do this. It says that you will hear your favorite screen and stage stars, but it does not say that you will hear Nagel and Costello. This should be stated definitely. The second ad lacks force in copy. The three lines, "The Most Unusual Scientific Development in Recent Years," is weak. Would it not be better to say: "The Marvel of Science," or "Science's Latest and Greatest Contribution to the Entertainment World." The phrase, "See and Hear Conrad Nagel and Dolores Costello in 'Glorious Betsy'," is also week, because it does not tell the reader what he will see and hear. Tell your reader exactly what he will hear! Make them feel the passion, the beauty and the thrill of actual spoken dialogue on the screen. Use such catch lines as the following: See and Hear Conrad Nagel Speak and Live on the Screen. See and Hear Conrad Nagel Make Love to Beautiful Dolores Costello. You Will Hear the Marseillaise sung with all the fiery passion of France. You Will See and Hear Whole Sequences in Actual Dialogue. See and Hear Conrad Nagel as the Nephew of Napoleon Whisper His Love to Beautiful Dolores Costello as Glorious Betsy, the Belle of the Old South.

Christies to Film 32 Additional Talking Shorts for Paramount

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—The Christie Film Company has just closed a contract with Paramount for the production of 32 talking pictures, these to be in addition to the regular program of two reel comedies already announced as the current schedule of 1928-29 releases. This means a considerable increase in Christie production activities, according to Charles H. Christie, who made the announcement.

The new group of pictures will be pre-released during the current playing season to those theatres which have installed Western Electric equipment. The new Christie talking pictures, it is expected, will thus form the bulk of the short feature product which Paramount will distribute in sound. They will also be issued in silent form.

Prominent in the new pictures will be a series of one-act plays, the rights to which are being acquired from well known authors. Another novelty in the coming talking pictures will be the Octavus Roy Cohen colored stories enacted by negro characters.

There's Always News in Those Curls of Mary's

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—My, my, those curls again! This time Mary Pickford will stop production for a day on her first talking picture, "Coquette," to examine 400 models of bobbed hair styles. You see, Mary has offered a prize of $1,000 to the barber submitting a style of bob that pleases her most.

Hal Roach Allies With Victor for Sound Production

(Special to the Herald-World)

NEW YORK, Oct. 9.—The Hal Roach Studios in Culver City and the Victor Talking Machine Company will be allied for a long period of years in the production of sound pictures, according to the terms of a contract just signed between the two. The contract means that the Our Gang Kids, Stan Laurel and Oliver Hardy, Charley Chase and other Roach stars will be heard in talking pictures.

The enlargement of the Roach plant is being rushed to completion and Victor technicians will arrive at once to begin work. The Victor Company will supply vocal artists and musicians.

"Singing Fool" Breaks Albany, Troy Records

(Special to the Herald-World)

ALBANY, Oct. 9.—"The Singing Fool" established a new record for sound pictures last week at the Mark Strand in Albany, and the Troy theatre in the neighboring city of Troy. The Troy theatre played to the biggest week-end business in its history and last Monday's matinee was the biggest the house has ever had. Thousands of persons were turned away from both houses during the week. Crowds at the Mark Strand stood throughout matinees and were standing some nights until 10:30.

Two Houses Wired

(Special to the Herald-World)

ALBANY, Oct. 9.—Western Electric equipment has been installed at the Troy theatre in Troy, and the Mark Strand theatre, here, and is being given its initial try out this week in connection with the showing of "King of Kings" at both theatres.

KAO House Wired

(Special to the Herald-World)

LOUISVILLE, Oct. 9.—The Mary Anderson, KAO house, recently started its sound pictures with "King of Kings," which went over well.

Navy's Band Leader Aids In Scoring "Annapolis"

(Special to the Herald-World)

NEW YORK, Oct. 9.—Henry J. Peterman, leader of the United States Naval Academy Band, is cooperating with Josiah Zuro, musical director of Pathe sound pictures, in insuring absolutely authentic music for the synchronization of "Annapolis," the Pathe picture staged in the actual locale of the patriotic adventure story.

Advertising and Exploiting Sound

(This is the second of a series of articles on advertising and exploiting the second picture. They were originally prepared by Jeff Lazarus and the advertising staff of West Coast Theatres.)

SYNCHRONIZATION of motion pictures is the synchronization of sound with the screen. On the foregoing pages (last week) we have listed the five different categories of synchronization. Before we go into the details of handling these attractions, let us consider what synchronization we have right now.

For our advertising purposes, we will be concerned for the present with only Movietone and Vitaphone. If any other synchronous equipment or methods arise which have any additional significance of showmanship problems, we will advise you further.

The only differences that exist between Movietone and Vitaphone are mechanical. The Movietone sound is put right on the film and the Vitaphone sound goes on a disc.

So far as the public knows, there is undoubtedly very little distinction in their minds, excepting that they have only heard these two designations, Movietone and Vitaphone, so far in connection with successful exhibitions.

Beyond the fact that both of the phrases: "Fox Movietone" and "Warner Brothers Vitaphone" have definitely begun to have some trade value with the public, and neither can be used for the other's product, they have not much significance as advertising expressions. . . . This arises from the fact, explained in detail on earlier pages, that there are five different kinds of both of these synchronizations. And, the only way that you can get money at your box office is to define, declare and yell your heads off enthusiastically, explaining and expressing the vital features of whichever category the particular synchronized picture you are advertising, comes under. It is not enough to say "Movietone;" it is not enough to say "Vitaphone;" because not only will people not know exactly what to expect, but they are apt to think you have speaking when you do not have speaking, or that you haven't, when you have. And, in either case, you will suffer either during the time you are showing that particular attraction or when you try to sell your next one.

Don't Try to Be Smart

Therefore, we come down again to the reference to the five categories on earlier pages, and to the detailed phrases and explanation which follow.

Before we go into a specific discussion of this problem of advertising synchronization, we must issue a word of caution which is plainly this: don't try to be smart in advertising synchronization. In the simplest and the clearest language that you have, advertise with all the enthusiasm that can be generated by and for an assured box office magnet, that your screen *speaks* or *sings*. Dozens of phrases and methods which have proven successful will be found on the following pages. Remember that your public is interested only in knowing whether it will "hear," and what it will "hear." Hence, that question must be answered prominently in every part and channel of your advertising.

In other words, a talking attraction is important first because it is a talking attraction; second, because in this talking attraction "so and so" and "so and so" can be heard speaking or singing; and, third, because it is either a Fox Movietone or a Warner Brothers Vitaphone talking or singing attraction, and the title of the attraction is incidental.

The old adage that we must advertise what, when and where, becomes "do they hear; whom do they hear; what do they hear—when and where."

Another word of caution: In selling synchronization of any kind, DO NOT sell the equipment nor the technical engineering values of either the talking of synchronized pictures, the synchronization of pictures or the projection of either. People are not interested in knowing why they hear but only in knowing what they hear.

Men who have spent weeks studying synchronization, are still far from a complete knowledge of the subject. Hence, you can't educate your public into synchronization in one ad or a series of ads or a few stories.

There is an illusion and a glamour about talking and synchronization on the screen. Don't take a chance on spoiling it by writing or publishing some technical copy which to many people will merely make synchronization look like another kind of canned music or phonographic trick.

Don't Go Behind Screen

Don't in other words, go behind the scenes and show your people that Santa Claus is really a young man who clerks in the bank during the day.

Consider this: Do you yet understand the technique of synchronized equipment? Can you keep your people engrossed in such a dry subject long enough to teach them if you do; or can you hope to teach it to them at all if you don't?

Hence, this explicit advice: Don't in any

(Continued on next page)

Toronto All Set To Hail M. P. T. O.

(Continued from Page 19)

Arkansas—M. A. Lightman, J. F. Norman; Chicago—Jack Miller, Ludwig Siegel, M. A. Choynski. Others from Chicago who were to attend included William Mueller, Tony Pastor, V. T. Lynch, Verne Langdon, Fred Gilford, Lester Petchin, Arnold Schaak, James Stepanek and son, and Miss Tess Heraty.

While Al Steffes of Minneapolis had not announced his intention to attend, no one doubted but that this former stormy petrel would be on hand when sessions opened.

Equipment dealers also promised to be well represented.

Following the meeting of the board of directors Monday night, the program of the convention calls for a civic luncheon at 12:30 Tuesday at the King Edward hotel with welcome addresses by Ontario and Toronto government officials; the first business session at 2 p. m., with a sightseeing drive for wives of the conventioners and an afternoon tea at Sunnyside Beach with Harry Sedgewick of Famous Players Canadian as host. Tuesday there are to be business meetings morning and afternoon and a banquet and ball at 7 p. m. under the auspices of the Ontario Division of the M P T O A, as well as a guest program for the womenfolk at the Uptown theatre in the afternoon. On Thursday three business sessions were scheduled, a bridge and tea at Casa Loma for the women guests.

Basch Handles Movietone

(Special to the Herald-World)

BOSTON, Oct. 9.—Jack Basch, former city salesman for Fox, has been placed in charge of sales of Movietone in New England.

Canadian Hospitality On Tap for Exhibitors

(Continued from page 19)

Canada. Another speaker will be the Hon. James Malcolm, the Canadian minister of trade and commerce in the Mackenzie King cabinet. The Hon. G. Howard Ferguson of Ontario, premier of Canadian Provinces, will occupy a big place in the banquet program.

The heads of the different divisions of the Canadian Commitee are: J. C. Brady, general chairman; S. Major, treasurer; Miss Laura Elston, secretary; Alderman W. A. Summerville, chairman, reception committee; Harry Ginsler, chairman, entertainment committee; Harry Alexander, chairman, finance committee; Miss Ray Lewis, chairman, ladies committee.

Des Moines House Opens With Sound; Raises Price

(Special to the Herald-World)

DES MOINES, Oct. 9.—The Capitol theatre in Des Moines, a Publix house, opened October 5, with "The Terror" in celebration of the installation of Vitaphone apparatus. This is the second Des Moines theatre to plan for sound pictures. The evening prices were boosted 10 cents making the admission now 60 cents. Children's admission prices were not changed.

Wire Pantages House

(Special to the Herald-World)

PORTLAND, ORE., Oct. 9.—The Pantages theatre will show synchronized and talking pictures starting the last week in October, according to Manager J. A. Johnson. The vaudeville policy of the theatre will not be changed.

Advertising and Exploiting Sound

(Continued from page 33)

way ever attempt to describe technically anything about synchronization.

We come back to the original tenet of the modern motion picture theatre manager: "If your screen talks and sings—say so"—say who and say what. And, when you have said that in as many channels and as enthusiastically and as forcefully and as confidently as you can, you have told your whole story.

Of course, the first and most important problem anyone will have in connection with synchronization, is to advertise and put over the installation of the equipment and the inaugural, the first program given with it.

This is a simple matter; simple to the extent that it requires a city-wide campaign, raving and yelling about the one subject—that your screen will talk or sing or both on a given date.

The best advice which can be given in connection with inaugurating a sound policy is for you to tackle it as you would tackle the opening of the theatre or an Anniversary Week, or the introduction of a great new band leader, or the presentation in person of an Al Jolson or a Paul Whiteman. . . . Ask for newspaper, business firm, transportation line and other cooperation, just as you would for any of such events. . . . Your request will be quite logical. . . . Because you will inaugurate new big business when you inaugurate talkies.

Copy Must Sell Talkies First

Beginning with the definite plan that all copy must sell the talkies first, with Movietone or Vitaphone (or both) next in importance, you must seek out as many channels as you can find and use them to get that message over.

The phraseology will be found in the attached ads, trailer copy, etc. As an example of what the average city should do, here are the channels which the home office suggested to one city for advertising its inaugural Movietone and Vitaphone programs:

Use: "SEE AND HEAR," "OUR SCREEN WILL SPEAK AND SING" and such copy, and fill in with additional copy such as will be found in the attached ads, trailers, stories, et cetera, in the following typical media of advertising;

1. Four to six week teaser in all current channels, such as screen, program, ad underlines, house banners, etc.
2. Special section in newspapers, including all modern products like colored tile bathrooms, radios, phonographs, airplane toggery (from department stores) vacuum cleaners, etc.
3. Circus heralds on "See and Hear" in connection with all personalities.
4. Extra banners and posters on "talkies" wherever they can be placed around lobby and theatre front, connection with all personalities.
5. Every vacant store plastered with one-sheet "See and Hear" material.
6. Banners at intersections and in hotels.
7. Window cards in windows of song stores on songs in first few sound shows.
8. Mirror signs, menu mention, drink tie-ups, soda fountains, restaurants, etc.
9. Photographic and lithograph cutouts of personalities to be "seen and heard" at inaugural, including those in News Weekly and short subjects—inside theatre, in lobbies, in windows at bus stations and railroad stations and street car terminals. . . . All with names imprinted and "See and Hear" prominent.
10. Signs for rear wheel caps on cabs.
11. Bus lines for banners.

(Continued next week)

DUPLEX-O-PHONE

THE feature of having six turn tables adds to the scope of the instrument. The four center turn tables are worked automatically—no operator being necessary, which feature alone is worth the price of the instrument. The instrument is also equipped with the two single turn tables, for cueing the picture.

On the DUPLEX-O-PHONE, you can play six different records within a second's notice, fading out one and bringing in the next tune instantaneously.

MASTER CONTROL

By this device, you can control the volume from the softest to the loudest tone. The DUPLEX-O-PHONE is also arranged to handle from one to four Dynamic Speakers, and each can be controlled individually from the other. This is a very important feature. By this control, the sound can be modulated to suit the show house. The instrument is equipped with a powerful amplifying unit, built to handle four Speakers.

Nelson-Wiggen Piano Co.
1731-45 Belmont Ave., Chicago

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Not a pair, but this trio is most responsible for the voyage of "Noah's Ark." Chancing upon them together, the omnipresent photographer "snapped" Dolores Costello and George O'Brien, the stars of Warner Brothers' pretentious production; and Michael Curtiz, who directed it.

Langdon Greeted By Mayor and City Leaders on Tour

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Harry Langdon, who is making a rather exclusive personal appearance tour of three cities—Portland, Ore., Seattle, and San Francisco—was the recipient of honors second to none in motion picture annals upon his arrival at Portland.

He was greeted at the station by the mayor, chief of police and an escort of civic leaders, and was tendered five invitations for breakfast on the way to his hotel.

His act, a departure from his former stage presentations, reveals the Harry Langdon of the screen and permits him to register more convincingly with a theatre audience than on the screen.

Reports from the Portland theatre have it that he is breaking house records daily.

It is reported that upon his return to Hollywood, he will accept one of three offers, which was tendered him before his northern tour.

Harold Lloyd Breaks Arm

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Production of Harold Lloyd's newest picture will continue steadily despite the fact that Lloyd broke his left arm Monday during a game of handball.

Mae Murray Returns

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Mae Murray returned yesterday from a 14-weeks vaudeville tour and will go back to the M G M studios for a short engagement.

Pollard Completes "Show Boat"; Production Campaign Started

Laura La Plante in Star Role; Billie Dove's "Adoration" Finished Under Direction of Frank Lloyd; George Hill Ends Work on Big Film, "Gold Braid"

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Harry Pollard finished work on the silent sequences of "Show Boat" today. It has been in production since the middle of July at the Universal lot. Laura La Plante appears in the role of "Magnolia," starring feminine part of the production. Work on the dialogue sequences will begin at once, Universal announces.

Production on the Rise in General

A number of pictures went into production in the past two weeks with the explanation from studio officials that the "production campaign" is under way and that a booming season has begun.

Two pictures were completed on the First National lot during the past week. One was, "Adoration," Billie Dove's current picture under the direction of Frank Lloyd. The other was, "Scarlet Seas," a story of the Caribbean Sea, starring Richard Barthelmess. Betty Compson and Loretta Young are in the cast and John Francis Dillon directed.

Fox Completes Two

Fox also completed two last week. "Husbands Are Liars," in which Ray Cannon directed Conrad Nagel and June Collyer; and the Rex Bell Western directed by Norman McLeod. Lola Todd played opposite Bell.

George Hill finished taking the final scenes of "Gold Braid," Metro-Goldwyn-Mayer's latest production, starring Ramon Novarro. Exteriors for this picture were made at the San Diego, U. S. N. Base. Anita Page played the leading feminine role. James Cruze completed, "A Man's Man" for Metro-Goldwyn-Mayer. It is a William Haines vehicle with Josephine Dunn in the feminine lead.

Shooting on "Geraldine," which Melville Brown has been directing for Pathe, was completed during the week. However, the cast has been recalled and a sound picture will be made of the production by means of Photophone. Dialogue will be used as well as sound and musical synchronization. Eddie Quillan and Marion Nixon play the featured roles and are supported by Albert Gran and Gaston Glass. This is to be Brown's first effort in directing a sound picture.

Tom Mix's latest production for F B O was completed during the past week. Eugene Ford directed with Sally Blaine playing opposite Mix. Two others were completed on the F B O lot. "Hardboiled," starring Sally O'Neil with Donald Reed and Lilyan Tashman under direction of Ralph Ince; and "The One-Man Dog," which Leon Dusseau directed with Virginia Bradford and Sam Nelson featured with the dog, Ranger.

Paramount completed, "His Private Life," and "The Shopworn Angel," during the week. The former is an Adolphe Menjou vehicle with Kathryn Carver in the feminine lead. Frank Tuttle directed. "Shopworn Angel" co-stars Gary Cooper and Nancy Carroll under direction of Richard Wallace.

The Gotham production, "The Head of the Family," which Harold Beaudine has been directing at Tec Art Studios was finished last week. The cast included Virginia Lee Corbin, Mickey Bennett and William Russell.

Warner Brothers have completed, "One Stolen Night," co-featuring Betty Bronson and William Collier, Jr. Scott Dunlap directed.

Ford on "Barber"

John Ford started the direction of the Fox comedy-drama, "Napoleon's Barber," with Otto Matieson playing the part of Napoleon. The cast includes Natalie Golitzin, Frank Riecher, Helen Ware and Philippe DeLacy.

Lou Seiler also started work on a picture for Fox during the week. It is called, "Badges" and is taken from the play of the

(*Continued on page 38*)

Charles Lamont *Educational Director*

is directing "Big Boy"

"Noah's Ark" to Open October 19 at Grauman's Chinese Theatre

Jetta Goudal Vehement in Her "Sermon" Against Temperament—Fox Films to Dedicate Sound Studios October 28

By DOUGLAS HODGES

HOLLYWOOD, Oct. 9.—"Noah's Ark" will go into Grauman's Chinese theatre here October 19, according to authoritative sources today.

The picture follows "White Shadows of the South Seas," M G M film which opened August 3.

IT is said that 225,000 people have attended the Chinese treatres in the few weeks since the opening of the picture.

George O'Brien has the big male role of "Noah's Ark," with Dolores Costello in the feminine role. Michael Curtiz directed. Sound is used throughout. Dialogue is inserted at intervals.

The Warner Brothers theatre, which is operating a few blocks East of the Chinese, will also have a sound picture on the screen at the same time. The name of the picture has not been revealed but it is a certainty that it will be a Warner Opus.

* * *

Jim Loughborough, publicist—realtor—Hi-Hatter, has decided that, after all, the cows and chickens are better scenery than the mahogany desks of city editors. He bought a life interest in a few acres out Owensmouth way last week and now appears weekly on Hollywood boulevard with a straw in his mouth.

(Telephone number—confidential.)

* * *

Jetta Vehemently Denies "Temperament"

Jetta Goudal's press agent sent the following copy to the papers this week:

Jetta, contrary to her detractors, doesn't throw things at her directors. This is how she feels about the criticisms:

"The most absurd thing in the world for people to say is that I am temperamental. The opposite is quite the truth. This criticism gained impetus when some fellow heard me express—perhaps loudly and excitedly—just what I wanted to wear in my pictures. That man mistook zeal for temperament."

* * *

Fox to Dedicate New Sound Studio

The Fox-Movietone Studio at Fox Hills will be dedicated October 28. The general committee is headed by Sol Wurtzel and consists of 28 other men associated in some manner with Fox Film Corporation. The reception committee consists of all the directors on the lot together with a number of stars and featured players.

The medical committee consists of Dr. E. A. Skaletar.

Each of four stages is 225 feet long and 125 feet wide. Unlike the theatre the stage is all there is to a motion picture studio stage; there's no auditorium. From the outside the Fox stages might be mistaken for storage warehouses. Their walls rise to a great height and there is not a window in one of them. The walls themselves are about three feet thick and are composed of concrete, cork and air spaces.

There is a large administration building, topped by a tower from which bells ring out the important studio hours; a great building filled with dressing rooms, with showers and bath tubs, and a place on the roof where between scenes sun baths can be enjoyed; the largest privately owned electricity generating plant on the Pacific Coast, buildings in which there are rooms which artists use for rehearsals; and projection rooms in which the studio people see and hear their pictures before they are given to the world.

* * *

Ham Beall Again Crashes My Colyum

Harry Hammond Beall is the new president of Hi-Hatters, according to announcement of the organization following the meeting Tuesday night. J. M. Loughborough is the new assistant chief Hi-Hatter and Frank Bruner is treasurer. P. A. Swope is secretary. W. H. Lollier, retiring Chief Hi-Hatter, is named on the board of directors.

Harry D. Wilson Leaves Carewe to Be Publicist For Schenck's U A Units

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Harry D. Wilson, formerly press representative for Edwin Carewe-Dolores Del Rio, who returned to America from a European trip, has been made press representative for the Joseph Schenck production units at United Artists.

Wilson left Carewe suddenly three weeks ago in Paris, where he was handling his publicity. The job he is in was at one time held by Beulah Livingston, who is now with the Corinne Griffith unit.

Maria Corda

in

THE COMEDY OF LIFE

to be started next week at FIRST NATIONAL

Alexander Korda *Directing*

GEORGE SIDNEY Says

Cohens and Kellys Series Three Looks the funniest Of all to me.

HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE

HANSHAW PICTURES ANNOUNCE 12

TALKING FEATURE PICTURES
FOR THE INDEPENDENT MARKET

First Pictures ready for release
December 1928

EVERYONE A ROAD SHOW

Real Stars—Real Stories—Real Directors

Synchronized Throughout—Dialogue
Musical Scores—Sound Effects
For Use On

THE HAN-A-PHONE

(HEAR WHAT YOU SEE)

FIRST THREE RELEASES

"The Expensive Sex"—"The Eternal Feminine" and That
Wonderful Radio Story "Ann of Tin Pan Alley"

ENDORSED AND SPONSORED BY 158 RADIO STATIONS
THROUGHOUT THE UNITED STATES

HANSHAW PICTURES

5751 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIF.

HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE HAN-A-PHONE

Goldwyn Makes a Roman Holiday of Vessel Dynamiting

(Special to the Herald-World)

HOLLYYWOOD, Oct. 9.—Samuel Goldwyn invited 20 newspapermen and visiting firemen to view the dynamiting of a 250-foot schooner at Catalina Island one day last week. It was a great Goldwyn affair.

Ronald Colman, in person, acting in the picture . . . five or six doubles for Colman . . . 2,400 pounds of dynamite . . . 15 cameras . . . two cases of ice cold ginger ale. Everything was ordered for the shooting. The picture is "The Rescue." United Artists will release it and it will feature Lily Damita.

Lily incidentally did herself proud—both by keeping out of the way of the dynamite and shrapnel and also by donning an apron in an hour of need and serving a "first aid emergency lunch." It was 2:30 p. m. when the guests were instructed to have lunch on Goldwyn. The cook refused to serve. Miss Damita helped a few of them to the ham sandwiches. Some of the guests went without food until their return home that night, others tipped the cook so generously that he served them.

But as these Hollywood invitations go, it was a big thing. The schooner blew all to smithereens. There wasn't a piece of it left the size of a jewel in your watch.

Sound Pictures Bringing Opportunity for Studio Author, Declares Editor

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—According to Edward J. Montagne, Universal's scenario editor-in-chief, the advent of sound pictures is going to give the original author the greatest opportunity of his career. Composers are being engaged and original ideas are being developed from start to finish in the studios, instead of trying to adapt the ideas of playwrights and authors, who are asking more for sound rights to their stories than they originally obtained for them.

Russian Opera Director In Charge of Universal Synchronization Music

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Joseph Cherniavsky, former director of the Petrograd Imperial Opera, has been assigned the post of director in charge of musical synchronization of all Universal pictures. Cherniavsky will write scores for pictures already completed, as well as for those in production or to be made.

MARK SANDRICH

Director is preparing

"The Wildcat"

formerly "The Wicked Angel"

for COLUMBIA

W. Beaudine to Head New Director Group

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—William Beaudine will head an organization now being formed with the object of bringing together a group of Hollywood directors who have served ten years or more in their profession. The association plans to have educational and social advantages, one of its more serious purposes being the study of talking pictures. An unofficial census of about one hundred eligible members has been made.

"Show Boat" Completed By Pollard; Production Campaign Is Started

(Continued from page 35)

same name by Max Marcin. This is the first 100 per cent all talking feature length production to be attempted by Fox. Carmel Myers, who plays a featured role as a girl crook, is the only person in the cast who has not been recruited from the stage. Helen Twelvetrees and Charles Eaton, who play the leading roles, and Earle Foxe, who plays opposite Miss Myers, are all from the legitimate stage.

William DeMille launched work on his initial talking picture during the week. It is Paramount's "Half an Hour" and has an all-star cast. DeMille wrote the continuity and dialogue for this vehicle.

The only picture to go into production on the Metro-Goldwyn-Mayer lot during the past week was "All at Sea." It is the latest George K. Arthur-Karl Dane co-starring comedy. Josephine Dunn is seen in the leading feminine role opposite the two "gobs." Byron Morgan is responsible for the story and continuity.

Warner Brothers started production of "Kid Gloves" and "Frozen River," a Rin-Tin-Tin picture under direction of F. Harmon Weight. Conrad Nagel is the star of "Kid Gloves" and Lois Wilson is the feminine lead. The supporting cast includes Edward Earle, Maude Turner, Richard Cramer and Edna Murphy.

George Melford is directing Olive Borden, Hugh Trevor and Noah Beery in an F B O picture called, "Love in the Desert." Production started October 1.

On the Metropolitan lot, Burton King is directing a production for Excellent Pictures. It is untitled and features Helene Costello and Ralph Forbes.

Walsh's Face Cut When Rabbit Leaps Through Windshield of His Car

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Raoul Walsh suffered serious injury to one eye and severe cuts on his face when a jackrabbit leaped through the windshield of the automobile in which he was riding. The accident occurred near Cedar City, Utah.

Louise Dresser Engaged As Exclusive Fox Player

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Fox has signed Louise Dresser to a contract calling for her exclusive services. Her first picture will be filmed in Italy.

Fox Re-Signs Marion Orth

HOLLYWOOD.—Marion Orth, scenarist, has been signed to another long term contract with Fox. Miss Orth recently completed the scenario for "Street Fair," Janet Gaynor's new Fox picture, which is now in production.

Herschel Stuart Is Appointed Managing Head of Poli Group

(Special to the Herald-World)

LOS ANGELES, Oct. 9.—Harold B. Franklin, president of West Coast Theatres, and Winfield Sheehan, vice president and general manager of the Fox, announce that Herschel Stuart, who has been in charge of West Coast's Seattle division, has been appointed general manager of the Poli circuit in New England, recently acquired by Fox. Stuart's headquarters will be in New Haven, Conn.

Stuart's promotion comes after a long period of service with West Coast. He started his theatrical career in Dallas, Texas, as manager of the Old Mill theatre. The E. H. Hulsey circuit in Texas made him general manager. When Famous Players bought the circuit, Stuart was placed by Harold B. Franklin, then in charge of the Famous Players chain, in St. Louis, where he remained for several years.

Stuart later went to Publix. Joining Loew's, he was placed in charge of that circuit's Baltimore and Washington houses. As soon as Franklin assumed the presidency of West Coast, Stuart was placed in charge of the Seattle division.

All Pathe Features To Be Dialogued in Future, Says Brown

(Special to the Herald-World)

NEW YORK, Oct. 9.—All future Pathe features will be dialogued, according to an announcement by Colvin W. Brown, executive vice president of the company. Brown has just returned to New York from Hollywood, where he visited the Pathe studios.

Brown is reported as having been much pleased with the sound tests which were made by Benjamin Glazer. The results were so satisfactory that work was at once begun in putting dialogue into pictures now in production. Dialogue will be confined to those portions of the picture which are particularly adapted to the new treatment. RCA Photophone sound recorders are being used throughout.

New additions have just been made in Pathe's stock company in the persons of Marion Nixon, Carol Lombard and Stanley Smith, all of whom have just been placed under contracts.

Frank Borzage Signed To New Fox Contract

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Frank Borzage has signed a long term contract with Fox, to begin at the expiration of his present contract on January 1. His next production for Fox will be "True Heaven," a story by Tristram Tupper.

Berger Going Abroad To Shoot One Picture

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Ludwig Berger sails for Europe on October 13, where he will direct one picture. Berger will return to Hollywood in February to resume his contract with Paramount.

Finish Editing Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Captain H. H. Caldwell and his wife, Katherine Hilliker, have finished editing and titling the Samuel Goldwyn production, "The Awakening."

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Releases

WEEK OF OCTOBER 7

EDUCATIONAL—"America's Pride," Our World Today, one; "Companionate Service," Dorothy Devore, two; "The Lucky Duck," Billy Dale, Snappy, one.
PARAMOUNT—"Loose Change," Sandy MacDuff, Christie, two.
PATHE—"The Terrible People," Chapt. 10, two; "Cure or Kill," Aesop Fable, one; "No Picnic," Smitty, two; "The Defensive Half-Backs," Grantland Rice, one; Pathe Review No. 41, one; Topics of the Day, No. 41.
UNIVERSAL—"Come On, Horace," Arthur Lake, Snappy, one; "Tarzan the Mighty," No. 9, two; "Look Pleasant," Let George Do It, Stern Brothers, two; "Dead Game," Western, Acord, two.

WEEK OF OCTOBER 14

EDUCATIONAL—"Come to Papa," Big Boy—Juvenile, two; "Glorious Adventures," Hodge-Podge, one.
PARAMOUNT—"Picture My Astonishment," Confessions of a Chorus Girl series, two.
UNIVERSAL—"The Fiery Fireman," Oswald, Snappy, one; "Tarzan the Mighty," No. 10, Adventure, two; Collegians No. 4, Junior Jewel, two; "Buster Trims Up," two; "The Fighting Forester," Cobb, Western, two.

WEEK OF OCTOBER 21

EDUCATIONAL—"Stage Frights," George Davis, Mermaid, two; "All in Fun," Jerry Mandy, Cameo, one.
UNIVERSAL—"Wax Figures," Snappy, one; "Tarzan the Mighty" No. 11, two; "Shooting the Bull," Mike and Ike, Stern Bros., two; Untitled Western with Bob Chandler, two.

WEEK OF OCTOBER 28

EDUCATIONAL—"Fisticuffs," Lupino Lane, two; Untitled Tuxedo comedy, two.
UNIVERSAL—"Bull-Oney," Oswald, one; "Tarzan the Mighty," No. 12, Adventure, two; Collegians No. 5, Junior Jewel, two; "Newlyweds' Court Trouble," Junior Jewel, two; "Red Warning," Jack Hoxie, Western, two.

WEEK OF NOVEMBER 4

EDUCATIONAL—"Hay Wire," Stone-Dale, Cameo, one; "The Quiet Worker," Drew, Ideal, two.
F B O—"Watch Your Pep," Racing Blood series, Vaughn-Cooke, Standard, two; "OKMNX," Barney Google, Standard, two; Curiosities No. 2, one.
UNIVERSAL—"Fun in the Clouds," Lake, Horace in Hollywood series, Snappy, one; "Tarzan the Mighty" No. 13, Adventure, two; "Cross Country Bunion Race," Let George Do It, Stern Bros., two; "The Secret Outlaw," Western, Bob Curwood, two.

Newspictures

PARAMOUNT NEWS NO. 20—Americans win in international polo series—Byrd leaves for California to embark for South Pole—World's biggest dirigible proves worth in test at Germany.
FOX NEWS NO. 3—Football starts on national gridirons—U. S. polo team wins international match—Hoover prepares for his Southern trip.
KINOGRAMS NO. 5436—U. S. team victors in international polo—Hundred state and national champions meet in annual typing contest at California—New German Zeppelin makes good on test flight.
INTERNATIONAL NEWSREEL NO. 79—100 typists fight for championship at California—Big crowd turns out in Middle West to welcome Smith—U. S. beats Argentinas crack in Polo match by score of 7-6
M G M NEWS NO. 15—Germany's new Zeppelin, world's biggest, makes first flight—Glenna Collette wins national golf title at Hot Springs—Football games start on national gridiron.
PATHE NEWS NO. 82—National typist contest is won by Albert Tangora—Yankees and Cardinals prepare for 1928 World's series games—United States beats Argentine in national polo game.

Hal Roach and Christie Sign to Expand Total of Sound Shorts

Comedians of Both Studios Will Be Heard on Screen—One-Act Plays and Negro Stories Will Be Synchronized

That the lightning forward movement in the use of sound is spreading throughout the entire field of short features is evidenced in two important developments of the past week.

Hal Roach and Christie Sign New Contracts

Hal Roach has signed contracts with the Victor Talking Machine Company which mean that synchronization is to be used for many years to come in that producer's pictures. Our Gang, Stan Laurel and Oliver Hardy, Charley Chase—the public will hear them as well as watch their comedy actions. And now contracts have been negotiated by Charles Christie calling for Paramount distribution of 32 sound pictures in addition to the regular program of two-reel comedies previously announced.

The newly announced product is to be prereleased during the present season in theatres which have installed the Western Electric equipment.

Thus it is expected that the Christie sound pictures will form the bulk of synchronized short product to be distributed by Paramount. At the same time, the pictures will be available without synchronization.

Series of One-Act Plays

A series of one-act plays will be a part of the new product. Then there will be the Octavus Roy Cohen stories of colored folk, some of which already are being made into synchronized pictures.

Technicians of the Victor company are now arriving in Culver City, where the enlarging of the Hal Roach studio is being rushed to completion.

Under the contract, Victor is to supply vocal artists and musicians, and comedy in the spoken form promises to make rapid strides. Walter W. Clark, Victor's general recording expert, is to supervise the installing of the Electrical Research Products equipment.

"I look forward to a very interesting season of talking and sound comedies from our studios for two reasons," Hal Roach stated in New York. "One is the minuteness of detail with which the Victor company is going about this special cooperation with us. And the second reason is traceable to the fact that practically all the players under contract to me have had previous stage experience.

"Stan Laurel, Oliver Hardy and Charley Chase in their experimental tests for spoken humor have lived up to the expectations which their previous stage experience warranted. As for the Gang, the success of their recent nationwide tour of the leading motion picture houses of the country has proved their stage presence and their ability to amuse the public not only with their antics but through the spoken word.

"And, as we have built a definite reputation, for quality in silent pictures, we intend to have that same quality extended in our sound pictures."

THE BOX OFFICE RECORD

will appear as a department of EXHIBITORS HERALD AND MOVING PICTURE WORLD, issue of

NOVEMBER 3

Airplane Stunts Feature Educational's Air Series

Two daring stunts in airplanes feature the first two pictures in Educational's new "Russ Farrell, Aviator" series. Reed Howes is the hero of both of them.

In "The Sky Scraper," his airplane drops down on a smuggler's plane that is attempting to take off and prevents it from getting into the air where it can use its machine gun. Following a mile-high machine-gun battle with the plan of the smuggler gang in "The Skywayman," the pilot of the smuggler's plane is forced to leap with his parachute when his ship goes down in flames. Reed Howes also leaps with his parachute, making a sheer drop of more than a thousand feet before pulling the cord of his parachute.

PRESENTATION ACTS

Try to Be Original in Your Work

STAGE SHOWS

Chicago *Uptown*

Week Ending October 12

Bennie Krueger's "West Point Days" started out in true military fashion—the sounding of "Taps" even before the heavy curtains parted. The opening scene was a flowery setting, with the **Gamby-Hale Troup,** an interesting male chorus, singing some stirring number about West Point.

Immediately after that **Virginia Johnson** made her entry and **Joseph Griffin** came out from the wings to meet her, singing "Rolling" Along," in which she joined him. This was given a good hand. **The Ballet Beauty-Marvels** came out in some springy-looking costumes for a routine, after which they paired off with the men while Johnson and Griffin gave another encore.

Bennie Krueger then introduced "Two Ambassadors From an Unknown Land," more generally known as **Born and Lawrence,** who clowned through a very funny dance that has been seen many times before, but is still very good. A little more elowning and they went off the stage with the audience still laughing.

Griffin and Johnson then came on again, he singing "A Faded Flower" and she following with an operatic selection. For this singing a transparent scrim curtain hid the orchestra from view. When the curtain went up again, the musicians were wearing cadet uniforms and the setting was somewhat more in keeping with the title of the presentation.

The ballet girls then came out in green tulle and white wigs, which gave them a cameo-like aspect. Their classical dance was well appreciated; it was certainly beautiful.

The band arrangement following was "Second Hungarian Rhapsody" by Liszt, which got one of the best hands of the entire performance. A piano solo during this number was rendered by **Rudolph Wagner** of the orchestra.

Krueger followed this with a few popular numbers on the saxophone—"King for a Day" and "St. Louis Blues," during the latter of which his facial expressions and bodily movements did their best to make that hot piece hotter. The Uptown audiences like Bennie and they like his saxophone, and the combination of the two more than satisfies.

The male chorus came out again, one member of which sang "Your Land, My Land" in which the entire troupe joined in the chorus. The ballet girls came out again, this time wearing bright red military outfits, and did a routine that was well done and just as well received. It may be commented here that the **Ballet Beauty-Marvels did** some of the finest work of their particular type that has been seen in quite a while. They are as snappy as a salute and as dainty as a dancer is expected to be, and their unison is perfect. The girls' coats, opened on one side, revealed the Stars and Stripes, while the changing curtain in the background showed pictures of Generals Lee and Grant, together with the American shield.

The entire performance was very interesting but more on a classical order than the usual jazz presentation. The finale being of a more or less patriotic character naturally received more applause than is usually tendered the closing scene of a performance.

New York *Roxy*

Week Ending October 5

The stage show opens this week with "Battle of the Bubbles" which is a beautiful scenic and dancing number featuring **Marion Keeler, Florence Rogge, Patricia Bowman, Jeonette Garrette,** and

(*Continued on next page*)

McNeil Smith

Many ushers have become theatre managers and even theatre owners, but very few of them have become expert musicians—so is the case of McNeil Smith, popular feature organist of the Marquette theatre, a Chicago Southwest Side house—before Smith mastered the organ he was one of those fine looking military ushers in a deluxe Chicago picture house—constant study and hard work made him a success.

B & K Books Red Grange In Person

Balaban & Katz will star Red Grange in a special stageband unit called "Come On, Red," which will open at the Oriental theatre, Chicago, on October 20th. Grange will appear in five of the deluxe B & K Chicago houses during the football season. The offering is being staged in Chicago with a group of talented artists capable of supporting this famous football star.

Big Timers Now

Chamberlin and Himes, formerly of the presentation stage and recently featured in the Ziegfeld Follies, are now touring the Keith-Albee Orpheum Circuit as a featured attraction. The team is well-known as one of the most comical Apache dancers. This week they are featured on the bill with Florence Brady, Karyl Norman and Harry Fox at the Palace theatre, Chicago.

Still Playing

Boyd Senter, for many seasons featured in Publix unit shows and one of the best saxophone players in picture houses, is being starred this week in the Paul Ash show at the Oriental theatre, Chicago. In addition to Senter, Harm and Nee and many other presentation acts appear in the "Sunny Spain" band-show.

Popularity Won By Hard Work And New Ideas

Study Your Audiences and Give Them What They Really Like Best

By A. RAYMOND GALLO

How long will community singing last?

How many times have you heard this question in the last four years? The proper answer would be "as long as you present something worth while with a novel twist." The country is full of organists, some are darn good musicians and some are not. We are not here to criticize or judge how good or bad they are, but simply want to extend a service that may enable you to keep up the pace with the other fellow.

We have discussed the subject so often that we really hate to waste any more valuable space and type. However, we believe that in order to succeed in any venture, it is necessary that all effort and thought be centered in the one thing uppermost in any one's mind, and that is, to succeed *successfully* in your chosen line of endeavor.

Let us set aside for the time being the question of how long will community singing last, and let us wonder how long will our jobs last if we continue to do the same old stunt day in and day out. One does not necessarily have to play classical solos nor master the organ in such a manner that they should be heralded as a world's best. By just concentrating on the particular type of specialty that your particular neighborhood really appreciates and wants, you will have created for yourself a particular nook in your town. Ideas and suggestions are always good, especially if they come from reliable sources, but do not make the sad mistake of following the other fellow's footsteps forever. Try to be original and even if your efforts are not claimed as very clever, you will at least have won the respect of your fellow organists and your followers as one who can always look to himself for ideas.

Albert F. Brown, featured organist for Marks Brothers in Chicago, is well known nationally as the originator of Scrim Organ Solos and the Scrimaphone. Eddie Meikel, another well known Chicago organist has made a name for himself through his organ club which he conducts at the Harding theatre. Henri A. Keates is popular as the organist who put community singing on the map in

Chicago, and many other organists are as popular in their line.

Just recently Jean Anthony, also a Marks Brothers organist invented a new broadcasting device whereby he leads the audience in singing his songs.

Edward K. House, now featured organist for Balaban & Katz has won for himself the title of the "different and entertaining organist," due to the fact that he sings and talks to his patrons. Jesse Crawford, has created a national reputation for sticking to ballads and straight solos, so has Milton Charles and many other good organists.

Preston Sellers, for many years with Lubliner & Trinz, has worked himself up to being one of the best photoplay organists in Chicago and the result of it now is that he ranks as high as any other featured organist in the country who offers solos.

We could go on here forever telling you what so-and-so has done, and why they are popular, but time and space is limited at this moment, therefore we will have to put this subject aside for awhile and just trust that those who follow up this department each week have really secured some helpful suggestions for future use.

As the old saying goes, "it is not the clothes that make the man, but the man, that makes the clothes," therefore try to be as good as you can, in what you do and try to do it a little bit different than the other fellow.

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: In your September issue of the EXHIBITORS HERALD on page 46 in which you review the Presentation Acts at the Oriental theatre for the week ending September 21st. I would like to call your attention to your comment on the Abbott dancers.

I enjoy reading your comments every week but do not like to see a comment like the one you gave us when the girls were not the Abbott dancers.

The Abbott dancers dance at the Oriental theatre every other week and the girls you wrote about were not the Abbott dancers.

Thanking you for past favors and trusting you will keep this in mind in giving criticisms in the future, I am, Very truly yours, **Merriel Abbot, Merriel Abbott School of Dancing, Chicago, Ill.**

PRESENTATION ACTS—To the Editor: A line or two to tell you I really appreciate your many favors of the past, and as soon as I'm able to reciprocate—you won't have to call on me!

I've noticed so many of the boys reading your department I suggest you rename it "Musician's Herald."

Due to your friendly notices and write-ups, I received three good offers—but they were all out of town, and it would take important money to make me leave Chicago. So after the band closed at the Piccadilly, I barged over to the Embassy with Ben Green.

Thanking you again and with best wishes for your continued success, I am, Very truly yours, Dean Stevenson, Chicago.

Lichter at Maryland

Joie Lichter, formerly musical conductor of the Central Park theatre, Chicago, and recently of the Varsity in Evanston, is now directing the concert orchestra at the new Maryland theatre, another B & K Chicago house. Joie is very popular with the picture house goers.

Del's Smile Sign Is Biggest in Detroit

The signs of the times are getting bigger. Del Delbridge, that popular master of ceremonies who has played more than 1,500 performances in Detroit, is advertised on the largest sign in that city. It occupies most of the space provided by a 60 by 90 foot wall of the Capitol theatre where Del now holds forth, and is a cutout of Del. The smiling face of Delbridge is 36 feet high by 28 feet wide and required 28 sheets of beaver board four by eight feet each. His smile is exactly 11 feet wide; his hand is 20 feet long and the leader's baton he holds is 33 feet long by four inches wide. This gigantic sign required an artist and a helper two and one-half days to sketch and paint. Eighty-three sheets of beaver board and seven gallons of paint were required to compete the job.

The Regal Leaders

Dave Peyton, for many years one of Chicago's most popular colored musical directors, is now sharing honors with Fess Williams as musical conductor of the Regal theatre, Chicago. Peyton arranges and synchronizes his own scores for photoplay accompaniment and personally supervises the concert orchestra from the pit. Williams is the Paul Ash of the colored house.

Midwesco Opens Agency

Edward J. Weisfeld, production manager for the Wisconsin theatre, Milwaukee, has been made production manager for the entire Midwesco circuit of theatres operating in the state of Wisconsin. A booking agency has been established in the Woods Theatre Building, Chicago, for the purpose of securing talent for their stageshow, with Henry Shapiro as booking manager.

Art Conducting Riviera Music

Art Frasik, formerly musical conductor of the Tower theatre orchestra, Chicago, is now in a similar capacity at the Riviera theatre, Chicago. Earl Estes presides at the organ.

Both were formerly at the South Side house now under Balaban & Katz management. The Riviera is also under the B & K banner now.

Back Home

Lou Kosloff, at one time first violinist for Paul Ash and lately a bandleader in his own name, is now back at the Chicago theatre conducting the stageband. Lou is the only master of ceremonies and stageband conductor that has mastered Paul Ash's mannerisms perfectly, and yet maintained his own individuality.

Lucky Boys

The "Lucky Boys," a group of athletic acrobats formerly known as "The American Belfords," are now breaking all records in picture houses as a novelty attraction. They are the first offering of this sort to have ever played in front of a stageband 'way back in 1918 during a benefit performance at the Metropolitan Opera House, New York.

Publix Likes Teal

Ray Teal, at one time master of ceremonies of the Howard theatre in Atlanta, Georgia, is now leading the bandshows for the Palace theatre in Dallas. It is also reported that after a few weeks Teal will be brought into the Texas theatre, San Antonio, to replace Don Galvan.

STAGE SHOWS

(*Continued from preceding page*)

the **Roxy Ballet Corps.** This is a singing and dancing classical number depicting the pleasure of playing with soap bubbles. The theme song is "Les Reves sont des Bulles de Savon."

Secondly comes the quartette from Rigoletto, sung by **Beatrice Belkin, Adelaide De Loca, Harold Van Duzee** and **Douglas Stanbury.** The quick-change set is a masterpiece of stage mechanism, and the number is purely operatic, going over big, as does every number of this type with Roxy audiences.

Russell Markert's famous **Roxyettes** appear with a big reception hand, doing one of their well-known precision caprice dances, which wins their usual strong applause.

Prelude in C♯ minor, one of Rachmanioff's famous compositions, is sung by the **Roxy Chorus,** the special lyrics written by **J. Parker Coombs,** and the choral arrangement by **Max Hersberg.** Very beautiful panorama scenic effect, and marvelous blending of voices.

The first presentation of Henri Therrien's "All Because of You" is offered, sung by **Henri Therrien** and **Marion Keeler,** dances by the **Cardell Twins,** and assisted by the **Roxy Ballet Corps, Chorus** and **The Roxyettes.**

Milwaukee *Wisconsin*

Week Ending October 12

Milwaukee welcomed back **Dave Schooler** as master of ceremonies in a snappy bill this week featuring "Hello, Dave" as the theme. The setting for the stage this week differed much from previous weeks in that it had a sort of ballroom effect. The **Gang** were all dressed in formal attire to help carry out the effect.

Behind the curtain the Gang began playing "Rhapsody in Blue" and then the **Carla Torney** girls, clad in the costume of pages of the 15th century, came out and gave a characteristic dance. They all had the long trumpets, too.

First on the program was **Mitzi Mayfair,** a diminutive dancer, but one who certainly can step. Her intricate steps and dances had the crowd gasping with admiration. They gave her a big hand. She's small—and that always helps. She then gives a jazz rendition of a night club dancer, after the first encore, and that's good, too.

Wallie Jackson, who is a lot of fun, then came on and cut up with lots of jokes and dances. He even directed the orchestra for a while. The crowd liked him a lot.

Karavieff then came on the program and was very good. The singing seemed to take hold of the crowd and they applauded a lot.

The **Carla Torney** girls then came out with a ball dance, bouncing rubber balls around. It was a clever dance and good.

Dave Schooler then played a Liszt concerto, "Doll Dance" and a few other numbers, assisted by the orchestra. The crowd liked this very much.

New Orleans *Saenger*

Week Ending September 28

With the advent of the Vitaphone and Movietone in this city the number of acts in the Publix Presentation has been slightly reduced to the regret of the many thousands who during the week witness the performances.

This week "Roman Nights" is the bill, and while it is pleasing and fascinating, still there is ample room for improvement.

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The scene opens on full stage with a drop representing the exterior of the Coliseum of ancient Rome in the days of Nero, behind which the stage band under the direction of **Jack Stanley** is concealed. The rise of the drop disclosed the full band, handsomely garbed, sawing away on "Roman Nights," which incidentally was excellently rendered, followed by "Neapolitan Nights" which received several encores.

The setting, while lavish and handsome, was marred by the appearance of several plaster of paris, or was it paper mache, representation of spectators, reminding one of the ghastly figures in a morgue—and there are scores of handsome youths and lovely maidens who would have gladly sat in these seats for the privilege of seeing the show—perhaps **Manager Coats** never thought of that.

Honors were evenly divided between the handsome, well dressed, boneless—from the waist down—chorus and two prancing ponies used in the finale in a dashing chariot race, which, showing speed never got anywhere.

Mildred LaSalle sang "Every Night in the Week" (that's the name of the song)—four a day in the Publix and for an encore, "Oh, You Have No Idea." Miss LaSalle is very kittenish and pleased the boys, old and young, particularly the former.

Russell and **Marconi**, violin and accordeon players, announced as Nero's Troubadours did the March of the Wooden Soldiers fairly well, and came back twice to do it all over again for the audience before **Jack Stanley** had the opportunity to announec the next number.

Olga Soloviova's dancing was well received, and supported by the chorus made a pretty picture.

The climax to the entertainment comes when two practical ponies, attached to chariots, make a thrilling race across the stage, driven by two huskies clad in the regulation togas of the day of Nero, reminding one of the race in "Ben Hur," only the prancing horses were running on a treadmill at a terrific speed but not making much headway.

A friendly musical battle occurs between **Castro Carazo** and his orchestra, and **John Hammond** at the organ which is called "Musical Contrasts."

Honors are even—fifty-fifty as it were.

New York *Paramount*

Week Ending October 12

Ben Black and the Paramount stage orchestra are featured this week in another **Frank Cambria** presentation entitled "Beaux Arts Frolic."

The first scene represented the Latin Quarter, a street scene behind a scrim drop with atmospheric characters strolling by. **Ben Black**, the first conductor of the Paramount Stage Orchestra, received with a rousing welcome, opens with his own arrangement of "Moonlight and Roses" with vocal accompaniment by a member of the band.

Nino Fucile, operatic baritone, sings the Prologue from "Pagliacci" in Parisian artist costume.

An unique novelty is introduced, entitled "Blue Law Blues," featuring **Earl Williams** and the **Gamby-Hale Girls**, opening with a special singing number by two of the girls, in high hats, spectacles, long hair, and the members of the chorus, similarly dressed, with the addition of long hook noses, do their Blue Law song and dance. It might have been a good scarecrow number.

The **Loomis Twins**, not programmed, appeared at this point in a special harmony singing number, "What We Like," then do an imitation of **Ted Lewis** in "Me and My Shadow."

"Ten Little Miles from Town" is presented by **Ben Black** and the band, with comedy illustration of roadster driving across stage with boy and girl, then girl returns alone, walking home.

The **Gamby-Hale Girls** offer "Pastels"—a fancy fan dance in beautiful white fluffy costumes, performing some very pretty toe steps,

The show not following the program at any point, the next couple, introduced, will necessarily be nameless. A very clever comic and straight man who do some comedy singing, burlesque dancing and a rather inspiring precision dance for a finish. They went over big.

"Legion Fantastique" which is an adagio dance, is executed by three very clever people, **Bryant, Rains and Young**, two girls and a fellow, and done in a very beautiful and thrilling way, and they close the show.

Indianapolis *Indiana*

Week Ending September 30

The stage band seems to be a high point of the presentation though there is a great deal of singing and dancing, interspersed with comedy. Most of the comedy is entrusted to **Harry Savoy**. It is funny and clean along with it and gets over in good shape. The jokes are a trifle well matured, but the very personality of Savoy gets him over even with this handicap.

A young lady of unusual charm assists Savoy in his act. **Hazel Romaine**, a singer of merit, has a spotlight position in the show and a pair of comedy acrobats who have divorced themselves from the famous **Hasson Ben Ali** troupe, and an ensemble of the **Foster Girls**, complete the program.

The finale is a thrilling race of three horses across a treadmill at the rear of the stage. The riders are presumed to be desert denizens speeding to help France defend her frontiers in the time of her great need a few years ago. This and some of Savoy's offerings smack strongly of certain episodes in "Big Boy."

St. Louis *Ambassador*

Week Ending October 5

On the stage **Ed Lowry** offered "Main Street to Broadway" with **Almira Sessions**, a comical singer; **Arthur Campbell, Joe Besser**, comedian; **Ruth Witmer**, blues singer; **Barnett and Clark**, fast dancers; **Calm, Gale & Company**, steppers, and the **Felicia Sorel Boys and Girls** prominent in the cast.

Dave Silverman's overture was Gounod's "Faust."

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Howdy Folks! . . . Now that you all have rushed to your Polls to register I hope you will vote for the right man. . . . Of course far be it from me to tell you who the better man is but my records can be found at the **City Hall** if you are interested. . . . And while there look up **Buck & Bubbles** also who killed this gag. . . . I am now gathering myself a loyal cabinet of wonderful men and if I am elected we'll all paint the town red. . . . How would you like to have **Erwin Barg** run with me for Vice-President? . . . That's about all Erwin does is run from one organist into another. . . . I believe that **Milton Weil** would make a good Secretary of War and that **Louis Lipstone** would be a great Secretary of Labor. . . . As for a Secretary of Commerce and the Interior I would suggest **Al Beilin** and **James C. Petrillo**. . . . **Edward K. House** is just the man for Secretary of the Navy with his new motor boat. . . . And for Secretary of the Treasury I recommend **Carme Romano**. . . . None other than **Paul Ash** would make a better Attorney-General. . . . So let's all get together and send in an idea and suggestions to the Royal Committee at once. . . . In the meantime let's go on with the news. . . . Or scandal whatever you prefer. . . . Well, now that Atlanta, Fort Worth and Birmingham have been taken off the Publix route, Presentation Acts are looking to the East for additional weeks to fill in the lay-off. . . . A great many vaudeville artists are taking a fling at picture house work lately. . . . Some of the better known ones are **Florence Brady, Jean Granese, Tom Waring** and **Jules** and **Josie Walton**. . . . Those who made a hit in picture theatres and are now playing vaudeville are as follows: **Sophie Tucker, Chamberlin & Himes, Peter Higgins,** and **Julian Eltinge**. . . . **William J. Cowdrey, of Parkersburg, W. Va.,** writes that the song tieup of "Out of the Dawn" with the film "Warming Up" proved to be a big box-office attraction at the Smoot theatre. . . . **Edward K. House** is being advertised in the dailies as guest organist of the Tower theatre, Chicago. . . . **Henri A. Keates** goes back to the Paradise this week. . . . **Earl Estees,** formerly organist of the Tower in Chicago, is now at the Riviera. . . . **Ted Meyn** and **E. H. Hunt** will rotate as featured organists at Loew's Palace and State theatres in Cleveland. . . . **Bob West** has returned to Denver as featured organist of the Publix house. . . . **Billy Cripps,** in charge of the presentation and organ department of Remick in Chicago is "King for a Day," while the "big boy" is in the East on business. . . . Say, fellows, have you ever had an appointment with **Louis Lipstone** at the **B & K** office and had to wait. . . . What a pleasure to sit there and talk to the charming **Mrs. N. O. Hurst,** the pretty blonde informant. . . . **O. J. Lambiotte,** manager of the Mishawaka theatre in Mishawaka, Indiana, has employed **Robert Gordon** as organist. . . . Tune in on WOR and hear **Arnold Johnson's** Paramount orchestra some evening about 11:30 P. M. New York time. . . . Also the **Warner Bros. Vitaphone Jubilee Hour** on WMAQ every Tuesday at 8:30 P. M. . . . **K. K. Hanson,** the handsome male secretary to Paul Ash is quite blue these days. . . . Reason is that his newly acquired bride is in New York and he is in Chicago. . . . **Maxwell & Lee** will return to America on **October 14** after spending three months in Europe touring picture houses. . . . **Dave Schooler** is back at the Wisconsin theatre in Milwaukee as master of ceremonics. . . . **Born & Lawrence** are now playing their fourth return engagement in Chicago Balaban & Katz theatres. . . . **Brown & Bailey,** at one time with **Gus Edwards** are now playing Presentation houses. . . . **Stanley & Birnes** are back in Chicago after a whole year on the West Coast as featured dancers in a **Fanchon & Marco** unit. . . . **Red Grange** makes his presentation debut in **B & K** houses next week at the Oriental in Chicago. . . . **Verne Buck** will soon be passing out cigars to all his Chicago friends. . . . Reason is that Mr. Stork is hanging around his home. . . . Their last press notices were written when **Larry Seamen** and **George Beban** died this week. . . . The **Roller Skating Endurance Contest** is still going on in Chicago after 1,000 hours and eight persons after the cash prizes.

A. Raymond Gallo

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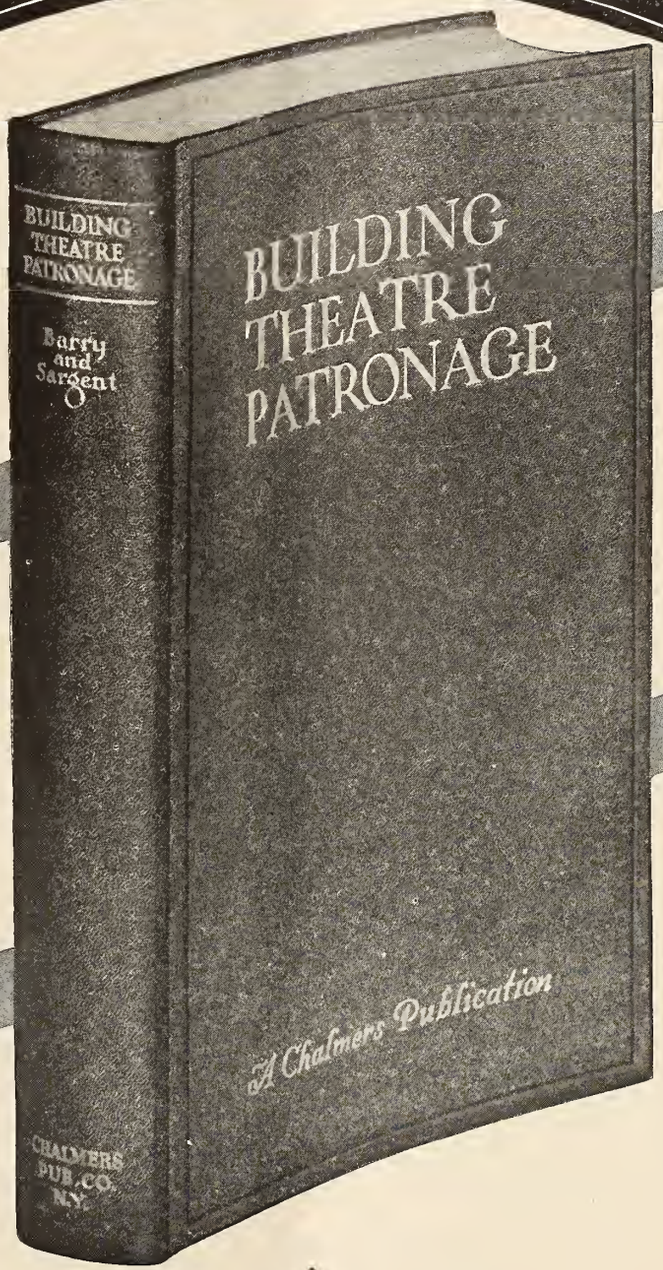

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Los Angeles *Metropolitan*

Week Ending September 28

"Flapperettes," Publix revue, with the **Foster girls** doing the dance numbers, offered wonderful support for **Henry Busse**, as master of ceremonies. The show would have been complete with Busse alone for he was given a welcome reception and reciprocated by playing several selections on his cornet. But to take the show from the start. The Foster girls appeared dancing to fast music, dressed in male attire. Their partners were stuffed dolls and were guided about the stage, their feet and hands tied to the girls. A novel creation and well applauded.

Ruth Denis followed in a song number, "That's My Weakness Now" and "You've Got a Lot to Learn." Good personality and pleasing appearance.

The orchestra then played, "When Day Is Done" to which **Busse** played the chorus on the trumpet. He encored with "Falling in Love," which brought the house right to him if he had not already made an opening.

Billie Gerber, dressed in "sheik" clothing, was then introduced. She opened with "Sweet Sue." She sings fair but not distinct. Her manner and stage presence does much to get her over. She closed doing a soft shoe dance.

The Ramus family, two midgets (male) with the aid of a six foot assistant, scored heavily in acrobatic stunts and finishing with a snappy gag that stopped the show.

Eddie Magill, the megaphone king, as usual took his regular encore singing "I Had Rather Cry Over You Than Smile Over Somebody Else." This lad has a large following at the "Met." This is his eighteenth consecutive week in one spot.

Busse and the orchestra next played "Crazy Rhythm" keeping time swinging his instrument and dancing at the same time. His activity contrasted to his size is unusual, for as **Paul Whiteman** said, "they had been together so long they were looking alike."

Gene Shelden, proved the highlight. **Busse** introduced him as a pest who was trying to break in on the stage. He appeared with a banjo and after fooling around several minutes making gestures and doing a **Harry Langdon** pantomime he had the house in an uproar. He took a couple of encores before he was released.

The finale opened with a band number playing melodies from several numbers, the **Foster girls** appearing with large cards individually lettered to spell "Flapperettes." They danced as the balance of the cast appeared for a bit. A word about **Busse** as m. c. might be welcome to exhibitors. He has a wonderful personality and makes a pleasing appearance. His line is different than that of most leaders. Even to his introductions, but being used to a different style, we wonder how the "Met" patrons will favor him. Time will tell.

Omaha *Riviera*

Week Ending September 27

Paul Spor, "Prince of Pep," was back home last week at the Riviera. He has returned to the theatre to meet popular demand for him. During his long engagement here throughout the spring and summer as master of ceremonies on the Riviera stage, theatregoers grew so attached to him that they demanded his return. Needless to say, his appearance at the theatre was greeted with an ovation.

Another Omaha favorite also is at the Riviera, namely **Harry Brader,** veteran Omaha orchestra leader who has been at the Rialto. He directs the pit orchestra. His interpretations of classical numbers are particularly well liked.

"Rah! Rah! Rah!" was the name of the stage-show, with the new stage band and **Paul** himself on college duds. The "coeds" made a presentable and agile chorus, and the college boy quartet was equally clever. Mountainous **Johnny Perkins** and diminutive **Al Gale** constituted the headliners and both went over big in their chatter and songs. The feature film was "Beggars of Life."

Philadelphia *Stanley*

Week Ending September 29

An unusually good bill at the Stanley this week was presented to a rather unappreciative audience. The program was conservative and in good taste but more applause is accorded the boisterous, jazzy acts, due perhaps to the fact that those who prefer the conservative acts do not express their appreciation so noisily.

After the overture "Light Cavalry" by Suppe, well interpreted by the Stanley Symphony Orchestra, **Edward Lankow,** bass-baritone star of the Metropolitan Opera Company, sang among other selections, the "Volga Boat Song," an excellent selection for showing the wonderful quality and range of his voice, which is capable of expressing a great variety of emotions.

Veloz and Yolanda danced a Spanish tango. Their appearance, costumes and the music all contributed to create a Spanish atmosphere. The dance was well done but the audience remained quite passive. Later they appeared in conventional evening clothes and gave a very graceful exhibition of society dancing.

Leonidoff's 16 Personality Girls are most attractive in costume and person as well as personality. They first appeared as Wedgewood girls. The background consisted of a huge Wedgewood platter and urn minus the draped figures in the design. The girls draped in soft white folds of the classic Greek costumes danced lightly in the foreground. Later the sixteen girls wore alternate red and white costumes very much abbreviated as to skirt and must exaggerated as to headdress. The headdresses were made of feathers and the entire costume sparkled with rhinestones as the perfectly trained girls moved in unison. For their last dance a gigantic clown with outspread legs formed the background. A sliding board arrangement was placed in back of each leg and the girls in clown costumes with pointed red caps slid down his legs to make their entrance upon the stage. They deserve the highest praise.

Fanchon & Marco Get Stars for Their "Ideas"

In keeping with the policy, Fanchon and Marco have secured the exclusive services of a number of motion picture celebrities to appear and headline in a number of their "Ideas."

Instead of furnishing several acts each week to offer specialties, Fanchon and Marco have succeeded in surrounding individual artists with entertaining plots that really class the stage-shows as miniature musical comedies.

Among the wellknown motion picture stars that have appeared in some of these miniature stageshows are Charlie Murray, Mae Murray, Al Jolson, Harry Langdon, Gilda Gray, Marx Brothers, Sally Rand, Bobby Agnew, and several others.

Many of these stars are employed for a number of weeks at a set figure while others of greater box office attraction are receiving a flat salary plus a percentage on the box office receipts. It has been learned that some of the above stars have received as much as $100,000 guarantee for personal appearances.

Detroit *Capitol*

Week Ending September 28

"All aboard for Chinatown and the Bowery. But going right out."

That's the cry that **Del Delbridge** heard every day this week as he led his popular band through the scenes of "Chinese Nights," the Publix stage show. The idea of the show is a brand new one, and every actor, with one exception is an Oriental. The only Occidental in the cast is **Frank Melino,** dancer, who acts as Del's guide through Chinatown.

The headliner of the unit was billed as the **"Honorable Mr. Wu"** who features impersonations of famous Broadway stars. Mr. Wu was very, very entertaining. There was a tenor one **Yip Lai,** who belied his name by singing very sweetly instead of yipping, and he had some very nice songs to sing, too.

Even the customary dance ensemble was made up of Chinese. There were six little Chinese boys and six little Chinese girls in the dancing group, and they proved they can perform intricate dance steps and routines just as well as their Occidental brothers and sisters.

And, as we said before, **Frank Melino** takes time off from his arduous duties of showing off the sights of Chinatown to dance very snappily for the edification of his audiences.

Marguerita Schuiling, contralto, and **Eugene Wilson,** baritone, were heard in the overture played by **Samuel Benavie** and his symphony orchestra. The overture comprised selections from "Robin Hood."

Salt Lake City *Pantages*

Week Ending September 22

O. Hana San presents a troupe of girl dancers in an unusual performance where both modern and Oriental dances are depicted in full view and in silhouette as the opening number of the vaudeville bill at the Pantages this week. In addition to aesthetic work of a high class order, this group presents a girl contortionist of almost inhuman capabilities, and a soprano singer who adds variety to the offering.

M. Marinoff attracts generous applause with his canine companions, appearing in a Russian Art Circus. **Walley and Zella** show their audiences some speedy dance steps, and receive a big hand, and "The Three Fellers" show a good deal of ability as song birds, comic and otherwise.

Davis and McCoy in "Much Ado About Nothing" display some comedy that seems to please very much. The picture presentation offered in this connection is "Excess Baggage" and a very good week has been had.

New York *Capitol*

Week Ending October 12

The **Chester Hale Ballet Girls** are featured this week in a scenic picture entitled "Under the Sea," which opens with a full stage set representing the bottom of the sea. The story is a legend of the magic beauty and eternal struggle for life of the enchanted dwellers of the deep.

Walters and Ellis are featured, with **Mario Naldi.** The under-water panorama, with the mermaids, sirens, sea-nymphs, starfish, jellyfish and other dwellers of the sea, is worthy of much praise as to beauty and apparent authenticity. The setting was designed by **Arthur Knorr,** scenery executed by **Ramon Temple,** and costumes designed by **Robert Stevenson.**

The adagio dance by the three above-named artists depicts the story theme, and while the show was short, it was very beautiful. **Teddy Walters** is the Pearl, **Roy Ellis** and **Mario Naldi** are the Pearl Fishers, the Enchanted Frog is played by **Mankin,** and the Octopus by **Nicholaitchek.**

Atlanta *Howard*

Week Ending September 29

Frank Cambria's stage unit show billed here as "Taka-Chance" to conform to the "Taka-Chance Week" idea made popular by Publix, proved one of the most attractive presentations of the season, thanks largely to **Bernado de Pace,** the exceedingly clever performer whose Pagliacci costume and mandolin have come to be a symbol. He has played Atlanta many times, first on big time vaudeville, more recently as the feature stage attraction in picture

J. VIRGIL HUFFMAN

Featured Organist

NEW AMERICAN THEATRE
ROANOKE, VIRGINIA

FLORENCE BRADY

"Nothing But Songs"

Now Touring KEITH-ALBEE-ORPHEUM Circuit
After a Successful Season in Picture Houses
This Week at the Palace Theatre, Chicago

UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way N. Y. City

theatres, and always scores heavily. He was a tremendous hit at the Howard this week and walked away with first honors without trying.

Charles Jolley, a very personable chap with a very pleasing tenor, sang three songs, closing with "Laugh, Clown, Laugh" and won generous applause.

The **Felicia Sorel Girls**, beautifully dressed and perfectly drilled, turned out some dance routines far above the average and received ample credit for their contribution.

Hazel Jones, now in the second week of her engagement given as a prize for finishing first in the Howard-Constitution's Personality Girl Contest, put over a neat little song, ably assisted by bandmaster **Ray Teal**, and then came back for an Oriental dance. Not only is she very much of a favorite in Atlanta, but she can dance, and she knows costuming. Her green chiffon and silver Oriental costume was a wow.

Ray Teal deserves no little credit for putting the show through its paces smoothly and rapidly. He received something of an ovation at the finish, for it is Ray Teal's last week in the Howard and in Atlanta. And Frank Cambria's show is the last stage unit show slated for the Howard. The house shifts to its new policy of "the whole show in the screen" next week, beginning Monday, October 30. Thereafter sound pictures will be the order of the day. No stage band shows, and no pit orchestra. A radical change of policy for the Howard where stage shows have been featured for many years.

Minneapolis *State*

Week Ending October 7

John Ingram and his State Theatre symphony orchestra, Minneapolis, put on a program of Dvorak with augmented stage show and finished up the program with the prelude from "There's a Rainbow Around My Shoulder."

The show opened with a dance number by Dvorak which gradually wound into the same musician's "Slavonic Dance." Two dancers, dressed in native Slav costume accompanied the music with a Slavic dance. The second number was a violin solo, "Humoresque," played by **Ingram**. After that there was a combined stage and orchestral presentation of "Massa Dear." A mixed chorus of 15 voices sang variations of the song. The stage represented a negro settlement at evening. The closing number was the prelude to "There's a Rainbow Around My Shoulder," with lighting effects on the curtain which gave the effect of a rainbow with Al Jolson's figure moving in and out as the hues changed.

San Francisco *Warfield*

Week Ending September 28

Once again a stage act has been offered at the Warfield without placing the burden of the presentation entirely on **Rube Wolf**, the genial band leader and master of ceremonies. This week's offering was "Violin Ideas," a Fanchon and Marco act, featuring **Jan Rubini**, and Rube contented himself with introducing the performers and with a trumpet solo.

The curtain went up on a stage setting in modernistic style, with greatly enlarged flowers the leading motif. The band offered "Chiquita," with the words sung from the wings, and the number came to an end with a trumpet solo by **Rube**.

Bobby Agnew, film star, was introduced and ran through with some lively patter in a joking vein, following this with a song, "I'm Walking Through the Raindrops." This song was enlivened by the appearance of a bevy of girls above the band who trooped down stairs with umbrellas decorated with jewels. With two of the girls he next offered "Anything You Say" and the three then danced.

The band offered "Lila," with the words sung by various members, and **Rube** then presented **Helen Hughes** and **Roy Smoot**, local favorites. They offered "For Old Time's Sake" and "In the Garden of My Heart" very effectively.

Jan Rubini, violinist, made his appearance on the stage above the band and played a number before coming before the footlights, offering an adaptation of "The World Is Waiting for the Sunrise." The floral settings turned slowly as he played and eight charming girls appeared on the other side, each with a violin. The girls came onto the stage and proved as versatile as they were good looking, playing an ensemble number with Jan Rubini.

A gilded performer danced and posed and the act came to an end with the entire company in action. Little new was offered, but from an artistic standpoint the act was a success.

Remick Boosting Film Of "My Man" with Song

The professional departments of the Remick Music Corporation will launch an extensive exploitation campaign to boost the popularity in sales of "My Man," one of their hit numbers. Taking advantage of the opportunity offered by Warner Bros. who are now producing a motion picture starring Fanny Brice in a story called "My Man," both the producers of the film and the publishers of the song will cooperate in extending clever tie-ups to the various exhibitors who will screen the motion picture.

The photoplay will be made with a Vitaphone arrangement whereby Fanny Brice will be heard throughout the story, singing the theme songs, "If You Want the Rainbow" and "My Man." The sheet music bears the photograph and motion picture tie-up on its title page.

Theatres who will show the picture can arrange clever window displays with record and sheet music. Radio and orchestra plugs will also help both song and film to be a big hit.

Seattle *Seattle*

Week Ending October 1

Marking his first Seattle visit and serving as a forerunner of bigger attractions, under arrangements with Fanchon and Marco—**Harry Langdon** is this week admitted by capacity audiences to be funnier on the stage than on the screen. His act is highly diverting. He is assisted by the **"Musketeers of Harmony"** with comedy as keynote stellar offerings.

Dancing that pleases introduced by teams of **John and Harriet Griffiths** and **Huff and Hunt**; while **Andy Rice, Jr.**, and **Charley Meyer** reap laughter with their comedy stepping. A bevy of "Sunkist" maidens execute a colorful dance drill.

Gene Morgan, the able master of ceremonies, "clicks" as usual with his unique style of entertainment accompanied by Seattle stage band. On the screen "The First Kiss.'

Kansas City *Mainstreet*

Week Ending September 29

"Echoes of Jazz" was the title of the stage program at the Mainstreet, which found **Harlan Christie** as popular as ever as master of ceremonies, while **Davidson's Louisville Loons** provided the music as the theatre's stage orchestral attraction.

Al Mack and **Gail Rossiter** have an eccentric dancing act and some songs which blend well together. Their number is titled "A Modern Occurrence."

Florence Brady proves to be a young girl who knows her popular songs and how to sing them to obtain the most effect. She found avoiding encores a rather difficult matter all week.

"Four of Us" in "A Quartet of Distinction" is a quartet—needless to say again—which offers several of those Southern type of songs that are not hard to listen to, especially since there is some mighty fine harmony in the group.

Coleman Goetz is a comedian who confines most of his act to monologue conversation, finishing up with a vocal number. **Gilbert** and **French** are seen in a number titled, "Introducing Themselves" and offer musical and dance numbers.

Davidson's Louisville Loons offer popular selections as the overture.

Kansas City *Pantages*

Week Ending October 5

Kelly and **Jackson**, with **Dolores Griffith**, in a comedy and dance number, titled, "Oh May!" were given prominent places on the stage program at the Pantages. The act is combined with a bit of song, some really original comedy and some clever dancing.

Mary Sweeney, billed as the "Wonder Girl," does some exceptionally clever poetry reading as an accompaniment for some rope acrobats. **Billy Gilbert & Company** have fifteen minutes of fun making in which Mr. Gilbert's ability to sneeze in an unusual manner goes a long ways towards the success of the act. **The Five Brachards** are a father, mother, daughter and two sons who tumble hither and yon over the stage in a tumbling number. **Mildred Force**, assisted by **Rollo Hudson**, is seen in a number titled "Modernisms." The act consists of some comedy and songs.

Louie Charninsky and his Pantages orchestra played a medley of popular selections as the overture.

Portland *Portland*

Week Ending October 1

Chaz Chase ran away with the show and put over his "Monkeyshines" with gusto, and seemed to have an insatiable appetite. With him on the Fanchon and Marco stage show were **Cal Norris** and his girl, two entertaining units, a long string of Centipede Beauties who gave a series of attractive dancing ensembles.

These offerings with **Don and Iris Wilkins** brought in a good crowd and George Bancroft kept them in with "The Docks of New York" as a screen offering.

Detroit *Michigan*

Week Ending September 28

We have with us this week Publix's "Bitter Sweet Blues," featuring that new connection of the stage and ballroom known as the "Sugar Cane Stomp."

These Siamese twins of syncopation **Wells and Winthrop**, were the dancing team that put out "Sugar Cane Stomp" in all its glory, and boys it's some dance. Late songs and steps hold the feature position in the show, and these two sprightly young dancers more than hold up their end of the program. And the applause they received was more than generous, too.

Dezso Retter, a European vaudeville star, disclosed some new antics in the way of acrobatics. **Grace DeFaye** did a little singing, a little dancing and some admirable fooling, and the crowds liked her. Her characterization, in song, of a drunken man, was a knockout.

"Bitter Sweet Blues" opens with the stage band all wrapped up in a huge candy box, and the various acts come out of the box as pieces of candy. The **Gould Dancers** were some very charming little bon bons.

Eduard Werner led his symphony orchestra in "Melodies of Liszt," with a cello solo of the immortal "Liebestraum" as its feature.

Philadelphia *Carman*

Week Ending September 29

"Venetian Nights," a colorful revue, well staged and costumed, was the attraction at the Carman this week.

Joseph K. Watson and **Will H. Cohan** were exceedingly funny in their characteristic comedy and these two entertainers shared honors with **Kate Smith**, who sings "blues" songs and dances in a manner all her own and has been continued for another week because of her great popularity with Carman audiences.

Carlo and **Norma** were enthusiastically applauded for their unusual and artistic dance act. The **Milano Trio** presented a variety of selections and proved themselves accomplished singers and instrumentalists.

TED LEARY

"The Versatile Master of Ceremonies"

THIRD SUCCESSFUL SEASON

STRATFORD THEATRE, CHICAGO

A National Playhouse

HARM and NEE

"Those Two Cadets"

Now Back in Picture Houses After a Successful Tour of Vaudeville

Appearing in Balaban & Katz Theatres

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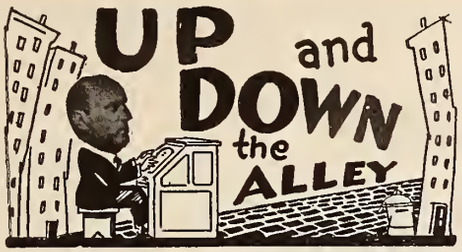

HELLO EVERYONE! This isn't Roxy—only Larry Spier's secretary who is going to "broadcast" the news from New York City.

* * *

Believe me, folks, being a song writer's secretary isn't all honey and roses, but I'm not here to tell you about the hardships and privations we suffering secretaries struggle through. I'm here to tell you some news about the music world, so if you don't read the newspapers, you'll probably know as much when you get through reading this.

* * *

The song situation they say is great—and there are loads of songs from loads of publishers just waiting to be bellowed into willing and unwilling ears. Plenty of songs to be plugged by all band leaders and plenty of slide stunts for the organists. Plenty of activity and PLENTY of work for the secretaries as I started in to tell you right at the beginning!

* * *

A few weeks ago, **Jesse Crawford** (somewhat known) presented at the New York Paramount a marvelous solo he called "Dream Songs, Past, Present and Future," which the New York critics acclaimed to be one of his best. So I am glad to inform you that Spier and Coslow, Inc., have obtained the exclusive rights to this and it will shortly be issued.

* * *

Watch out for another "corker" and one that will hand you plenty laughs, "A Lesson on Applause"—one of those knockout comedy versions.

* * *

A nice young boy, **Joe Condulla**, is conducting the relief orchestra at the Paramount Grill these days while **Arnold Johnson** and his orchestra play the merry tunes in the George White "Scandals." Joe has made a number of friends for himself, for he is very well liked by all who know him.

* * *

And still another young and aspiring orchestra leader, **Julie Wintz**, has moved into the Everglades Club. Julie and his orchestra were formerly at the Knickerbocker Grill, and enjoyed a successful engagement there, and I know these boys will be just as popular at the Everglades, for they are versatile and sure know their music!

* * *

My other boss, **Sam Coslow**, goes on a coast to coast trip this week and will hop around from city to city to say "hello" to his many friends. So if you are planning some sort of welcome if he should come to your city, you had better write me for a copy of his route at once. Are roses customary???

* * *

Outside of these few items, there isn't very much to tell you except that everyone is happy and the radio stores are doing big business. The world series is "happening" in this city now and it won't be long now before one of these theme songs will be written for the Yankees and the Cardinals. Can you imagine waiting for the Yanks' and Cardinals' entrance into the Yankee Stadium and an orchestra bursting forth with a melody that would be played throughout the game?? Think this over.

* * *

One "guy" came into my office yesterday and complained he was getting hard boiled from being in hot water so much—he wasn't a song writer!

* * *

A nice, breezy, young chap comes into see us frequently—name—**J. Fred Coots**, and very handsome. Writes some of the greatest, livliest and peppiest tunes. His latest "Here Comes My Ball and Chain" is a wow! Watch out for him—he'll go a long ways yet.

* * *

Well, here's the end of my career as one of Larry Spier's "guest conductors" or "conductoresses" (or maybe it's just the beginning). Awfully glad to have met you folks. If you want an autographed photo of me—just write for it.

MURIEL ENGEL.

P. S.:—

Well, now you've heard from my good looking secretary and know what she has to say about the music business. Somehow, something tells me that she hasn't divulged everything, but we'll forgive her this time.

Keep your eyes on this column from week to week and you'll learn a lot about yourself.

LARRY SPIER.

New Device Invented For Organists by Anthony

There is a rumor in Chicago that Jean Anthony, a Marks Bros. organist, has invented a new device that will add to the popularity of organists and community singing.

The instrument which Anthony has conceived and is now perfecting is worked on the order of a radio loud speaker and is in direct contact with the organ at all times. Although no definite title has been given the new device, it is expected that it will be named "the Vocaltone."

The purpose of this new instrument is to assist the audience in taking part in a community song-fest, with the organist leading the crowd. With a set of loud speakers installed throughout the auditorium at various angles, it will be possible for each and every patron to hear the organist's wishes, and at the same time never lose sight of the lyrics on the screen nor the melody that comes from the organ.

It really is a broadcasting outfit and will no doubt help many neighborhood organists who want to get away from the regular stereotyped community stunt.

ORGAN SOLOS

Walter Wild (New York Hippodrome) offers another Fred Kinsley organ presentation, entitled "Passing Out the Inside Information on Organ Playing." In his special composition, he tells all about the good way and the poor way of playing an organ, giving a demonstration of some of the wonderful effects that can be created by the organ. Without the swells and crescendos and glissandos, he plays two well known numbers, "My Pet" and "If You Don't Love Me"—then plays them the right way. It was a particularly interesting offering and well received.

Mrs. Jesse Crawford (New York Paramount) has forsaken the kitchen and other domestic duties, to respond to the plaintiff wails of the big organ at the Paramount, and is again seated at the stage console and accompanies her husband each week. "For Old Times Sake" is played by Mr. Crawford, "Crazy Rythem" by his pretty wife, and "Angela Mia" is put over by both, for a smashing finish to their current week's presentation.

Albert F. Brown (Chicago Granada) presented a travesty on Movietone and Vitaphone as an organ solo topic in conjunction with his scrim presentation. The lyrics were written to fit a popular tune and seemed to carry a story with each illustrated slide. The numbers used were "You're a Real Sweetheart," "Down Where the Sun Goes Down," "Chiquita," "My Darling" and "If You Don't Love Me." The hero and heroine of the Movietone organ solo were enacted by a boy and girl who sang the last two songs mentioned. In spite of the fact that the singers were of fair ability, the stunt conveyed a clever thought and smacked of originality. It was also noticed that before the finale the people were singing to the various tunes played.

Paul Davis (Chicago Embassy) used a singing jamboree for his community solo and displayed his organ ability by playing the following songs, "Back in Your Own Back Yard," "Just a Night for Meditation," "You Don't Like It, Not Much," "Happy-Go-Lucky Lane" and for an encore "My Darling." Davis has replaced Don Isham and is getting quite popular with this crowd.

BEST SELLERS

"King for a Day"—(Remick Music Corp.).
"Jeanine I Dream of Lilac Time"—(Leo Feist).
"Old Man Sunshine"—(Remick Music Corp.).
"Get Out and Get Under the Moon"—(Irving Berlin).
"Girl of My Dreams"—(Jack Mills).
"Down Where the Sun Goes Down"—(Leo Fiest).
"That's My Weakness Now"—(Shapiro-Bernstein).
"Angelia Mia"—(DeSylvia-Brown & Henderson).
"I Can't Give You Anything But Love"—(Jack Mills).
"Just a Night for Meditation"—(Shapiro-Bernstein).
"Ramona"—(Leo Feist).
"Ten Little Miles from Town"—(Irving Berlin).
"You're a Real Sweetheart"—(Leo Feist).

BILLIE—(M. Witmark & Sons)—The hit song of the new George M. Cohan production **Billie.** When Cohan writes a show he does it right, having written book, lyric and music, in other words making it one hundred percent George M. Cohan.

* * *

SONNY BOY—(DeSylva Brown & Henderson)—This new Jolson picture, **The Singing Fool**, just opened in our town and should be with us for a long time. This, the hit song of the picture, gets a great plug and the way Jolson sings it at the finish of the picture is the last word. We predict this as one of the outstanding songs of the season. By Al Jolson, B. G. DeSylva, Lew Brown, R. Henderson.

* * *

WHO WOULDN'T BE JEALOUS OF ME—(Harold Rossiter)—Written by three local writers and published by a local firm. Is very pretty and should sell. Is written as a fox trot. Words and music by Larry Shay, Haven Gillespie and George Frommel.

* * *

FLOWER OF LOVE—(Irving Berlin, Inc.)—The theme song of the Metro-Goldwyn picture **White Shadows**, a very pretty song and with this picture to help it will no doubt sell big Music by Axt and Mendoza. Lyric by Dreyer and Ruby.

* * *

OH HOW THE GIRLS ADORE ME—(Harms, Inc.)—This show has just opened in Chicago and the music is really beautiful. This is one of the hits of the show **The Red Robe.** Music by Jean Gilbert. Book and lyrics by Harry B. Smith.

* * *

REMEMBER I LOVE YOU—(Mills Music Co.)—This writer is responsible for **Girl of My Dreams** which has become the mystery hit of the year. This might be another one of those, as this writer has proven that anything can happen. Words and music by Sunny Clapp.

* * *

AVALON TOWN—(Sherman Clay & Co.)—The melody is by the writer of **Doll Dance**, the lyric by a boy who has given us plenty of hits in the past. This song is well written and should sell. Lyric by Grant Clark, music by Herb Brown.

* * *

SINCE I MET MARY JANE—(Ager, Yellen & Bornstein)—There seems to be something sweet about the name of Mary Jane and therefore this is a sweet song about a sweet girl. The melody is written as a fox trot. Words by Al Chester, music by Marcelle Mayne.

* * *

WATERMELONS (Smiling on the Vine)—(Spier & Coslow)—I never saw watermelons smile but then anything can happen in song. The writer is the well known Victor Artist and will no doubt give this song a good start. Words and music by Johnny Marvin.

Sid Berman

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

T. O. Service

"THE SINGING FOOL"

DEAR FOLKS:

I am pleased to bring to you this morning the welcome news that you can believe all you hear about "The Singing Fool." That is, you can believe all you hear about it that is favorable, paying no attention at all to any unfavorable news which may come to ear, and you can proceed then to the expectation of something better than the good things said about "The Singing Fool" lead you to expect. In other words, the picture is better than written or spoken word can indicate. That's pretty dog-gone good.

"The Singing Fool" is the perfect title. It is a perfect description of Al Jolson in the person and of Al Jolson in the picture. So closely does it fit the two—the personal Jolson and the pictorial Jolson—that I sat through the picture a bit uncertain as to whether I was witnessing a picture or a person, fiction or fact. I think that is the perfect test of a picture, isn't it? If it is, this is a perfect picture.

Jolson's voice is of course Jolson's voice. And Jolson's way with a song is no one else's, whether he deliver it in person or by mechanical means employed in this case. He heaves his chest, rolls his eyes, gasps, stammers, struggles --and the song *clicks!* That is historical. But in "The Singing Fool" he is speaking, when he is not singing, and he speaks his emotional lines with the same physical and mental apparatus employed in singing his songs. That is new history. And tremendously important.

The story of the picture is the right sort of story for this sort of actor. Its principal scenes are night clubs and theatres. Its principal characters are characters of those places. But this time they are engaged merely in being gay, sprightly, human beings, and not in running booze or shooting policemen, as night club people usually are engaged in pictures. Did I say the principals? Well, the biggest of the principals, next to Jolson, is not a night club character. It is little David Lee, the first juvenile I have heard in pictures, and all the other juvenile actors of all time have ceased to figure in the rating so far as I am concerned. David's way with his lines is the only thing more satisfactory to these ears than Jolson's, and I suspect Al would vote with me on that.

The picture is musically accompanied all the way and most of the sequences are talking sequences. I made no record, but I can recall only two brief stretches of film where subtitles were used. The first is at the beginning, where it is not particularly noticed, and the second comes pretty well toward the end. The best thing I can say for the picture, perhaps, is that this use of printed captions near the end is sharply disappointing. I guess that remark denotes my complete conversion to the "talkie." If they can continue to make them as good as they have made "The Singing Fool" I shall be very happy to remain converted.

—

"THE MAN WHO LAUGHS"

I DID not like the advertising line outside the Roosevelt theatre which read, "Better than 'The Hunchback of Notre Dame'." It didn't seem likely, after the notable history rolled up by that picture, that another, even another Victor Hugo story, could be publicly pronounced superior. But after seeing the picture I am in complete accord with Bill Hollander—if it was he who devised the sign line—and as this is the first time in a good long while that I've been in accord with Mr. Hollander about anything I consider that possibly, in spite of everything, ours are two great minds after all. The picture is undeniably better than "The Hunchback of Notre Dame."

"The Man Who Laughs" is a story of sixteenth century England. If you know the period, as so very few do, you know that it was a time of swift, colorful incident, of legalized brutality and unrestrained behavior. Mr. Paul Leni's reproduction of the place and period is a splendid thing. It is a better reproduction, I think, than was done in the "Hunchback." And Mr. Conrad Veldt's impersonation of the laughing man is at least as good as anything Lon Chancy ever did with the aid of makeup. Baclanova's portrayal of the loose duchess is without parallel in the "Hunchback" and burns holes in the screen. Mary Philbin's blind girl is properly white, pure and appealing, while bits by seemingly countless other players stand out like cameos set in a swiftly spun panorama of spectacular events.

The story, as I say, is by Victor Hugo. If you know Hugo you know that is guarantee enough. If you do not know him, perhaps it should be stated here that the story of "The Man Who Laughs" is so much better, so much more truly a story, than you are used to seeing in pictures that the next three will seem piddling fairy tales.

I do not make a practice, as you know, of advising you to book or not to book pictures I see. But there is no rule against advising you to see or avoid seeing them. If you don't see this one you're crazy.

—

"THE BATTLE OF THE SEXES"

ANYONE old enough to remember D. W. Griffith's first edition of "The Battle of the Sexes," a classic in the days when four reels was a super-length, is old enough to have heard the story about the policeman who found a dead horse on Eucalyptus Boulevard and, despairing of spelling the word, dragged the carcass over into Main street. Mr. Griffith has reversed the process, the original edition having been a Main street opus, but it is still the same horse. He's wearing golden harness and he's learned to do the Black Bottom, but Sex is still his first name and Appeal is his second.

You remember the yarn. It's the one about the father who falls for a blonde, returning penitent and all that on Mama's birthday. This time the father is Jean Hersholt, instead of Donald Crisp, and the wife is Belle Bennett instead of Lil Gish. I wouldn't say the new people are better, because they do such different things—they're as monied in this as they were penniless in the original—but they're plenty good enough. And Phyllis Haver, the blonde, is a riot in every sense of that badly abused word. She flames—if a blonde may be said to flame—more hotly than in "Chicago," which was hot enough for anyone but a hardened fireman and I'm not a fireman—are you?

There are spots in the local print that look as if the censors had done things to it, and others that seem to denote the laconic hand of Griffith making a caption do what half a reel would do better. It's pretty much in favor of Griffith letting his once-made pictures remain as they were made originally. We need more Griffith pictures, but new ones.

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"WOMEN THEY TALK ABOUT"

"WOMEN They Talk About" is a loose-fitting title for a pretty fair picture in which Irene Rich, Claude Gillingwater, Audrey Ferris, Anders Randolf and William Collier, Jr., speak at intervals. It's the story about the political fight and the frame-up against the woman candidate, who marries her opponent as usual. The voices are pleasant, especially Gillingwater's, but the picture compares with "The Singing Fool" this week at a severe disadvantage.

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Here's a Good Idea To Put Over Show

E. H. Wood, manager of the Tivoli theatre in Mishawaka, Ind., was host recently to every girl in that city under 12 years old whose first name was Mary. The theatre was showing "My Best Girl," starring Mary Pickford.

Here's a Perfect Organ Stunt for "The Singing Fool"

Vitaphone hookup, organ and screen were used to exploit Al Jolson's "The Singing Fool" at the Great Lakes theatre recently. Combined, they furnished a stunt which had the whole town talking a week before the opening of the feature.

The stunt started off as an organ recital with Carl Coleman, at the console, playing, in turn April Showers, Dirty Hands, Dirty Face; Toot, Toot Tootsie, Mother of Mine and Mammy, all choruses, with the exception of Mother of Mine, which used verse and chorus. Slides, with the exception of that for April Showers, were made locally from pictures of Jolson in "The Jazz Singer." The April Showers slide was made from that now famous black and white cartoon of Jolson used so much by Warner Bros., in which nothing except the eyes, mouth and hands, white on a black background, show.

With the close of the organ playing Mammy comes the big punch. Rigged up in the operating booth is a phonograph turntable, with an electric pick-up, which allows the use of a phonograph record, playing through the Vitaphone hook-up, to broadcast music through the horns back of the screen. Brunswick record No. 4033, with Jolson singing "Sonny Boy," the theme song of "The Singing Fool," was used, with the organ playing a soft obligato. Slides on "Sonny Boy," which may be obtained free from De Sylva, Brown and Henderson, Inc., 745 Seventh Ave., New York, were used on the screen as the record brought Jolson's voice through the horns to the auditorium.

For the first slides, up to "Sonny Boy," blue and reds were used on the foots and a dark spot on the organist. For the last number, house lights were dimmed and the organ worked dark.

"Sonny Boy" slides carried the verse and two choruses of the song, the same as played on the record. The only trouble was the synchronization of the organ and record for this song and that was done after a few trials without any trouble. It was a knockout here, with the audience applauding an exploitation stunt—which shows how good it all was.

Airplane Goodwill Tour Features Great States Theatres Campaign

Are you keeping step with the march of time and the quickened tempo of life in general in your advertising, publicity and exploitation these days? If you aren't you'll be lost in the scramble. Perhaps the general principles of getting and keeping before the public has not changed appreciably, but certainly the appeal has and is changing every day.

Aviation, as we all know, is one of the latest and most popular appeals today. Great States Theatres, Inc., a theatre chain with headquarters in Chicago has recently put over an excellent campaign using aviation as its appeal to the public. The campaign was labeled "Great States Theatres Goodwill Air Tour," which you will admit is an effective title for a campaign.

The organization made a tieup with the manufacturers of the Eaglerock airplane, the company furnishing two planes and pilots and paying all expenses for the operation of the planes. These planes visited the 18 cities where Great States theatres are located and gave free rides to numbers of the theatres' patrons and prominent citizens of each town.

That briefly was the nucleus of the Goodwill Air Tour, but that is merely the framework of the campaign. Let's look a bit closer and see how the tour was staged. We'll take any one of the towns and describe the events. The planes are expected. There's a large group of people at the airport to greet the fliers. In the crowd are the mayor, the chief of police, officials of the theatres, business men and reporters from the local papers.

The two planes swoop down on the field in graceful curves. The crowd sweeps out to greet the fliers and welcome them to the city. One of the fliers stands up in the cockpit of his plane and delivers a short speech in answer to the mayor's speech of welcome, and lauds the town on its airport and facilities for airplane transportation. (This speech is prepared in advance for the speaker by the publicity department of the theatre organization.)

Later the planes fly over the city and drop dodgers further announcing the goodwill air tour. The dodgers also say that numbers of the theatres' patrons will be given rides in the planes. These planes stay in each city several days taking patrons and prominent people in town for airplane rides.

It is self evident that such a promotion has a distinct goodwill value, and that it boosts patronage. It is bound to succeed for aviation is highly popular.

Cooperation is the order of the day and if you don't have the cooperation of merchants and newspapers in your town, you are passing up many good bets. For instance, the lobby display above is the result of cooperation with a furniture store, put over by John J. Scanlon, manager of the Palace theatre, Torrington, Conn. "The lobby display," says Scanlon, "is a duplicate of the furniture company's window. It is the three sheet of Marion Davies and Nils Asther in 'The Cardboard Lover,' the M G M picture."

Just a few of the 800 children who came to the birthday matinee held by T. W. Sharp at his Prospect theatre in Little Rock, Arkansas, to celebrate the birthday of Mrs. Sharp. A birthday club is also a permanent feature of the Prospect. The birth records are kept of all children belonging to the club and each receives two free admissions on his birthday. These are shown below.

Air Mail Day Helps Run of "Tempest"

A recent piece of exploitation for John Barrymore in "Tempest" at Loew's Valentine theatre, Toledo, obtained an important first page newspaper break. The tieup was with the News-Bee's Air Mail Day, in which the newspaper sponsored a mass movement to use air mail service.

By special arrangement air mail letters signed by Barrymore were mailed to the News-Bee, the Toledo postmaster, the Toledo mayor and the theatre, and were received at the climax of the campaign for "Tempest." The star's greetings, along with a recommendation for air mail comprised the text.

Matinees Saturday Sunday

The Lark Tales

1:30 - 3:00 — 7:15 - 9:15

The Official Publication Lark-Rainbow Theatres

McMinnville, Oregon

Barefoot Boy Had Troubles

Richard Barthelmess, who is starring in First National's "The Little Shepherd of Kingdom Come," at the Lark Theatre on Friday and Saturday, Sept. 14 and 15, now has a lot of sympathy for the old-fashioned boy who knew just two seasons—those of stone bruises and chilblains.

While Barthelmess was making the picture he played most of the scenes barefoot. He roamed over rough country in quite chilly weather, so that the two seasons came at once for him—the stone bruises and the chilblains.

It had been years since the star went barefoot, and he finds that the revival of a boyish custom holds no special pleasure, at least on rocky ground and with chilly breezes blowing.

Barthelmess' characterization of the youthful Chad in this picture, however, is one of the very finest he has ever given.

Got a Poll or Made a Hoot

First Thing—Yah, I don't need old Bill for a long time.

Second Ditto—What became of him?

First—When I tell him he said dat he was goin' to get to good wid de cops. Well I understand he got in for five years.

Returns From Honeymoon

Engaged For Feature Role

Pauline Starke, who is the featured player in the Tiffany-Stahl Production "Streets of Shanghai," came back from her honeymoon in Hollywood and the very next day after her arrival was signed to appear in this dramatic picture of Shanghai, which will be the feature picture attraction at the Lark Theater Tuesday, September 11. Miss Starke was busily engaged in furnishing her beautiful new home when she had to leave it and enact the role of a sweet and demure school teacher in a Chinese Mission. Her husband is Jack White, a well known director.

Playing with Miss Starke in Kenneth Harlan and a large cast of well known players. The Streets of Shanghai" is a mystery drama you won't forget.

Program:

Tuesday, September 11
"STREETS OF SHANGHAI"
Pauline Starke and Kenneth Harlan

Also M. J. Berg singing "In the World to Nowhere"

Wednesday - Thursday
September 12 and 13
George Bancroft in
"THE DRAG NET"
A thrilling drama of the underworld

Friday - Saturday
September 14 and 15
Richard Barthelmess in
"LITTLE SHEPARD OF KINGDOM COME"

Coming
"Uncle Tom's Cabin"
A ten million dollar production

The "Drag Net" Stirring Story Of Underworld

George Bancroft

One of the most gripping of underworld stories comes to the Lark Theatre Wednesday and Thursday of this week. George Bancroft, in his first starring vehicle commands the worthy attention of theatre goers by his wonderful acting. Evelyn Brent and Wallace Fawcett, and a fine supporting cast, help to make the gripping story more realistic. We recommend this as one of the finest programs that we have offered in many weeks.

A Study In Contrasts

Two Chicago residents passed out of life about the same time. They met each other in the afterworld. Said the first:

"Well, Heaven seems pretty fine after Chicago."

"Yes, it does seem pretty good here, after our earthly lives, but this isn't Heaven."

Modernized ersion

Red Riding Hood—What big eyes you've got, Grandma"

Grandmother—Yes, I've just been to a beauty specialist."

Creating the Homey Atmosphere

In a theatrical program we noted:

"It is the desire of the management to make you feel at home, and any discourtesy on the part of any employee will be greatly appreciated if called to the attention of the management."

Here's a novel house organ, for it's used as an ad in the local newspaper. Because of its unusual makeup, it stands out attractively as an ad. It is used regularly by the Lark theatre, McMinnville, Oregon, and is prepared by Miss Ursula Mattecheck.

Sharp Holds Birthday Party for Kids; His Best Goodwill Builder

What do children like more than most anything else? Why, it's a birthday party, of course! And if that birthday party includes a free moving picture show, ice cream and cake, there's nothing they like better. T. W. Sharp, who operates the Prospect theatre in Little Rock, Arkansas, knows something about the likes of children, so when Mrs. Sharp's birthday rolled around, he thought it was about time to give the children of his community a big birthday party.

More than 800 children were guests, and how they did enjoy the pictures, the cream and cake. "I feel that this is just about the biggest goodwill builder that I have ever had anything to do with," says Sharp.

However, the free show and eats were not all. A motion picture camera photographed the entire party and these pictures will be shown in the theatre as soon as they are developed. This will guarantee the greater part of those 800 kids being there to see the picture, and we imagine the grownups will want to see the picture, too.

During the party the beginning of a new and permanent form of goodwill builder was made. Every child was given a small membership card to be signed. The club is called the birthday club. All children signing the cards and stating their birthday anniversary date were made members. When the date of their birthday anniversary rolls around they are sent two complimentary tickets and an engraved birthday greeting card. These three cards are reproduced on this page.

Of course, the birthday club is not new, but few things are, and because it is not new, we know that where it has been tried, it always is successful. It will pay any exhibitor to have such a club.

There is very little cost connected with it, and the goodwill value obtained far outweighs the cost and trouble. A small file for the months of the year is all that is necessary to keep up the club. File all cards by dates, and mail out the tickets each day, about two days in advance of the birthday. Not more than five minutes a day will be required, and you'll find five minutes are profitably spent.

"The Theatre" has harped many times on the value of goodwill advertising and exploitation, and sometimes we are afraid we harp too much, but a story such as this one always comes along to renew our faith in goodwill exploitation. If you have put over such a stunt as this one, send it in to "The Theatre."

BIRTHDAY CLUB

NAME _____

ADDRESS _____

PHONE _____ BIRTHDAY _____
Month and Day is all we require

PLEASE NOTE: When this card is properly filled out and returned to PROSPECT THEATRE it will be filed and when your birthday arrives you will receive a birthday pass for yourself and a companion.

Birthday Club Guest Ticket

This ticket will Admit

_____

and a companion to PROSPECT THEATRE

_____

PICK THE SHOW YOU WANT TO SEE

Permit us to share the joys of this, your Birthday, by extending you an invitation to attend the

PROSPECT THEATRE

The ticket enclosed will admit you and a companion, with our compliments. May each recurring Birthday find you rich in Health, Wealth and Happiness.

Mr. and Mrs. T. W Sharp

Olson Uses Chaplin Posters for Good Laughter Ballyhoo

Two of the most used posters for any picture are the two Chaplin posters, one showing Charlie hoisting himself up by the seat of his trousers and the other showing him balanced on a wire. Whoever designed those two posters deserves a rising vote of thanks from exhibitors.

But to get down to brass tacks, the latest proof of their effectiveness comes to us from F. A. Olson, manager of the Orpheum theatre, Livingston, Montana. A picture on this page shows how he used them and here's his letter.

Editor, "The Theatre,"
Dear Sir:

I am enclosing a couple of snapshots taken of some of the exploitation work done by us in putting "The Circus" over.

I note that in the past there have been a lot of good ideas published in the Herald-World of which I have been a reader for a good number of years, so I am taking the liberty to send one in at this time. It may be a help to some other exhibitor looking for an idea to put some over in a different way.

The cutouts are made of a six sheet and a three sheet and mounted on a truck with banners telling about the showing and where. The Chaplin cutout is balanced on a wire between two supports and made to appear as if Charlie were really walking the wire. The other cutout is one of Charlie looking at himself. The truck was driven about the town and caused a lot of commotion and brought a lot of laughs. It certainly worked to a great advantage when a check on the results at the box office was made and that is what we're here for.

Trusting these pictures can be used and if I have any more stunts in the future I will send them along.

Yours very truly,
F. A. Olson.

Thanks, Olson. We are surely glad that you have found many good ideas in Exhibitors Herald-World, but, as you know, it is only through the cooperation of such exhibitors as you, who send along their good ideas, that we can present good ideas.

SAN ANTONIO'S GREATEST ENTERTAINMENT

The—

TEXAS

Through its affiliation with the enormous chain of the tremendous Publix Theaters Corporation, the Texas is enabled to present to its patrons the pick of great attractions, both stage, screen and short features. San Antonians recognize the fact that the Texas leads the entire Southwest in the presentation of the finest entertainment to be had in this country!

EVERY WEEK—!

NOT JUST OCCASIONALLY, BUT EVERY WEEK, THE TEXAS BRINGS TO YOU THE CHOICE OF GREAT PICTURES, BROADWAY STAGE ENTERTAINMENT AND OTHER GREAT FEATURES

AN EXAMPLE OF THE PRE-EMINENCE OF THE TEXAS—

For the screen offering starting Saturday, the Texas has obtained another glorious United Artist Sound Production, starring for the last time together the screen's greatest love team—

RONALD COLMAN
&
VILMA BANKY
in
"TWO LOVERS"

AND WATCH FOR THOSE TWO GREAT EPICS—

"BEGGARS OF LIFE"
and
"WEDDING MARCH"

Institutional advertising is valued by the Texas theatre, San Antonio, and other Publix theatres in Texas almost as highly as advertising on the current show, as it is a recognized fact that institutionalizing brings into the theatre every week a steady patronage regardless of the attraction. Every possible chance is grasped by the Texas for this medium of advertising. It even goes so far as to use eight sheets on every one of the weekly 24 stands for institutional copy. Newspaper ads, feature stories, lobby, policy trailers, cooperative advertising, displays and various stunts are used to a good advantage to boost the line of patrons who come to the show every week, certain that they will get their money's worth. A good example of the type of institutional newspaper advertising the Texas uses is shown in the three column advertisement which was run last week in a "BIGGER SAN ANTONIO" edition put out by one of the local newspapers.

Newspaper Contest On Marriage Film Creates Interest

First National's "Companionate Marriage," based upon Judge Ben B. Lindsey's book of that title, crashed into the Toledo Blade for an essay contest on marriage for ten days—a week in advance of its showing at the Pantheon theatre and three days following the opening.

The contest was to last but the week, but so many telephone requests were received by the contest editor at the end of the week for more time in which to write their essays that an extension of three days was given.

The Blade offered 25 pairs of tickets to "Companionate Marriage" as the prizes for the best essays of 150 words submitted on the question "What ails marriage?" On the second day of the contest, the Blade announced that it had arranged for a special first prize for the best letter of all, the prize to be a season pass to the Pantheon good for two.

The best of the hundreds of letters submitted were published in the Blade, which also used other material, both text and pictures, on the film. So great was the advance interest in the picture that the manager decided to give the first performance at 9:45 Saturday morning, instead of the usual time, 11 a. m., and to put on a midnight performance.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

BROTHERLY LOVE: Metro-Goldwyn-Mayer comedy, with Karl Dane, George K. Arthur, Jean Arthur, Richard Carlyle, Edward Connelly and Marcia Harris. Directed by Charles F. Reisner. Released..... Length.....

TYPE AND THEME: Dane and Arthur in another set of capers, with rather fresh material concerning the noble game of football. Dane is a guard at Newberry prison—"dear old Newberry," which always turns out great gridiron machines. Arthur, manager of a women's barber shop, gets into an argument with Dane, and running away from him, is arrested as a fugitive and sent to Newberry. Both young men fall in love with Miss Arthur, daughter of the warden—or, one might say, the dean. Dane, to show up Arthur, who is small, puts him on the football team, but Arthur proves a hero. Then Dane himself runs afoul of the law and is put in a rival prison. Meanwhile Arthur has been released, and anxious to play against Dane in the biggest game of the year, tries to get back to school—er—prison. Well, the game is played, Arthur makes the winning touchdown for dear old Newberry, marries the girl and lives happily ever after.

* * *

CIRCUS KID, THE: FBO melodrama, with Frankie Darro, Joe E. Brown, Helene Costello, Poodles Hanneford, Sam Nelson, Lionel Belmore, Johnny Gough, Sid Crossley and Charles Gemora. Directed by George B. Seitz. Released..... Length.....

TYPE AND THEME: A tragi-comedy of the sawdust trail, with Poodles Hanneford, the famous circus clown, and his troupe in the cast. Darro, in his first starring role, takes the part of Buddy, an orphan. The antics of Poodles in a circus lures Buddy, who joins the outfit. Trixie, beautiful equestrienne, proves his good friend, but his greatest friend is King, former lion tamer, who has been robbed by liquor of his nerve. Buddy tries every way to get King into a lion's cage, even going in himself to shame him. King wants to regain his manhood, for he loves Trixie. Trixie, however, loves Tad, present lion tamer. And when King learns of this he is broken hearted. . . . Then one night, as Buddy is about to do his daring act, a storm comes up. The lions are being led in for their act, big Moloch in the lead. The storm frightens Moloch. Buddy rushes to Tad's rescue. The lion crouches to spring on the boy. King sees. The lights go out. When they go on, Moloch is cowering before the again-great lion tamer. But King has received a mortal wound, and he dies in Trixie's arms.

Billie Dove and Donald Reed in a scene from First National's "The Night Watch," story of love against the background of naval operations in the World war. Alexander Korda directed.

DO YOUR DUTY: First National comedy drama, with Charlie Murray, Lucien Littlefield, Doris Dawson, Charles Delaney, Ed Brady, Washington Blue, Aggie Herring and George Pierce. Directed by William Beaudine. Released..... Length .....

TYPE AND THEME: Charlie Murray as a cop. Just about to be made a lieutenant, he is demoted for getting drunk and allowing a robbery to take place right under his nose, so to speak—and Murray's nose is worth mentioning, by the way. Things look bad, for his lovely daughter Mary is scheduled to marry a young policeman the next day at the city hall. To hide his disgrace, Murray pretends an assignment. Thus he is able to benefit from the accidental experience of his friend, a tailor, who had stumbled upon the robbers. The robbers' plot is revealed, whereupon Murray is reinstated and given his lieutenancy.

* * *

HOUSE OF SHAME, THE: Chesterfield drama, with Creighton Hale, Virginia Brown Faire, Lloyd Whitlock, Florence Dudley, Fred Walton and Carlton King. Directed by Burton King. Released..... Length.....

TYPE AND THEME: In which a bad husband dies, thereby giving his wife a chance to redeem a spoiled life. Baremore is playing false with Druid and stealing from his employer. Tricked by his fears into a confession of his thefts, Baremore accepts Druid's offer to see Kimball in his behalf. Thereupon an affair begins between Druid and Kimball. Baremore is now promoted rapidly. Druid thinks she is doing this for her husband. But one night she realizes the fallacy of that when Boremore enters a restaurant with his amour, Doris. One time when she is at Kimball's apartment, Baremore arrives. Kimball purchases Baremore's right to Druid. Druid will not be sold. Then later she tears up the check. Baremore takes a revolver, vowing to kill Kimball. Druid seizes him. They struggle. The revolver is discharged. Druid falls. Baremore runs into the street. An automobile kills him. Druid is free to marry Kimball.

* * *

NIGHT WATCH, THE: First National drama, with Billie Dove, Paul Lukas, Donald Reed, Nicholas Soussanin, Nicholas Bela, George Periolat, William Tooker and Gus Partos. Directed by Alexander Korda. Released..... Length.....

TYPE AND THEME: Love and beauty, war and love form the major elements of this yarn. Yvonne (Miss Dove), along with the wives of other officers, visits the ship commanded by her husband, Captain Corlaix. Captain Corlaix is a busy man. He needs must neglect his wife. And so D'Artelle, a young officer under him, makes the most of the resulting opportunities. Suddenly the women are ordered ashore. The ship must meet the enemy. But still another battle goes on inside Captain Corlaix's cabin. D'Artelle, shoots, with Corlaix's revolver, another officer, Brambourg, who had threatened to tell the husband that Yvonne had spent the night in D'Artelle's cabin. Then the bigger battle —and D'Artelle is killed. The dead Brambourg is found—also Corlaix's tell-tale revolver. He is court-martialed. There is no D'Artelle to confess. Corlaix seems doomed. Then, at the sacrifice of her good name, Yvonne tells the truth. And she and Corlaix are reconciled.

* * *

POWER: Pathe comedy-drama, with William Boyd, Alan Hale, Jacqueline Logan, Jerry Drew, Joan Bennett, Carol Lombard and Pauline Curley. Directed by Howard Higgin. Released..... Length.....

TYPE AND THEME: Another "Skyscraper" story. This time Boyd and Hale are workers on a big dam in the West. When not flirting with death they are flirting with women. Despite their friendship, they find it rather easy to get sore at each other, which is natural, since Hale's entry into some woman's front door is usually accompanied by Boyd's exit through the back. However, they finally make a peace pact, and their friendship is firmly cemented when Boyd saves Hale's life. But when Lorraine La Rue, who is just like her name, comes to town, both boys rush her. Lorraine learns of their bank accounts. One has $2,000. The other, $2,500. She gets both for "her mother's operation," promising to marry each of the two "saps." The boys meet her for the wedding. They fight—with revolvers. When Lorraine appears, they chase her to the station. The train takes her away. Boyd and Hale glare—until they notice a petite blonde flashing silken calves along the street.

This Week's Press Sheet

SHADOWS OF THE NIGHT (M G M drama): A police dog attracts attention and interest. Secure one that is full grown and place a small blanket on him with the following copy: "This is a brother of 'Flash,' the great dog of the movies now appearing in 'Shadows of the Night' at the..... theatre." Have a snappy, good-looking girl lead him through the streets. Or, if you prefer to make it stronger ballyhoo, have him accompanied by a policeman.

Run a special matinee and announce that all boys bringing their dog to this show will be admitted as guests. Have some of the dogs perform tricks on the stage.

Get out your mailing list and send the following letter to your patrons: "Dear Patron: The word has gone 'round town that 'Shadows of the Night' looks like exceptionally good picture entertainment. I wish to endorse that word-of-mouth advertising over my own signature and to tell you that most of our patrons will enjoy it to the last foot. 'Shadows of the Night' is an out-and-out underworld melodrama. It teems with action and tingles with excitement. It is not 'polite, pretty or refined'—and yet because it deals with raw fundamentals and the survival of the fittest in the underworld of a big city, this picture will grip and entertain you in much the same manner as a rousing and thrilling adventure or detective story. Another point which makes 'Shadows of the Night' different from the usual underworld picture is the marvelous and almost unbelievably intelligent performance given by the new wonder dog of the screen—'Flash'—considered by dog lovers to be the greatest dog star of them all. It's a real treat to see the intelligence displayed by 'Flash' in his untiring and courageous efforts to assist Lawrence Gray and Lillian Lorraine to rid the city of a desperate band of criminals. 'Shadows of the Night' will play an engagement (Dates)."

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Help Wanted

WANTED—Violinist doubling tenor banjo, for steady teaching position, Connecticut or Rhode Island state. Give age, references, photo first letter. Address F. Mueller, 22 Denison St., Hartford, Conn.

Position Wanted

PUBLICITY DIRECTOR AVAILABLE, at present employed but desires change. Young enough to accept new ideas and old enough to possess invaluable experience. Prefer in or around New York City but will consider any offer that holds an opportunity for a hard worker. Best references. Address Box 316, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

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

Position wanted as theatre manager or assistant. Prefer small town anywhere, Chicago if possible. Young, married, reliable, three years managing two houses in Michigan. References if necessary. Address Box 314, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

MALE ORGANIST open for a position. Will go anywhere. Can cue pictures accurately. Young, single, A1 references. Address Edward Schulis, 7329 S. Marshfield Ave., Chicago, Ill.

Theatre for Sale

THEATRE FOR SALE: A splendid theatre located in West Asheville, N. C. Remodeled about a year ago, in good condition with lease seven years to run. Theatre has approximately 450 seats. Price $6,000 cash including lease and all equipment. Address Continental Trust Co., Receivers, 35 E. Trade St., Charlotte, N. C.

1200 Seat theatre fully equipped, newly decorated from front to rear of house, large stage suitable for any productions, can be leased for long term period to reliable party. This theatre is located in a very industrious 110,000 populated city in Indiana. For further information communicate with Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

THEATRE FOR SALE—In Live Nebraska town doing big business. Address Box 317, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatre for Rent

FOR RENT—Roxy Theatre, Easton, Pa. 500 capacity. Fully equipped. Rare opportunity for responsible tenant. Address Israel Krohn, Easton, Pa.

Equipment for Sale

Two Peerless lamps, like new, $190.00 each. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

POWERS AND SIMPLEX PARTS, 20% and 30% discount. Two Powers 6 B with Peerless lamps. Will sell separately. Bargains. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE—Motion Picture Projectors, parts and supplies for all type machines. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

FOR SALE—Strong Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list on rebuilt Projectors, Powers 6-A Motor driven machines, including 12 rebuilt Simplex motor driven machines with latest Simplex type S lamp houses. Prices ranging from $175.00 and up. Peerless arc controls $35.00 per pair. Compensarcs all makes, $20.00 and up. Rebuilt Generators at reasonable prices. AC and DC Electric fans rebuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

FOR SALE—400 Opera Chairs, 1 Film Cabinet, 1 Enclosed Motor Rewind, 2 Late Type Simplex Projectors with 2 Standeford Low Intensity Lamps, 1 Roth 25-25 3-Phase Generators, etc., Curtain, Ticket Chopper, 2 Imported Lenses. All in perfect condition and worth just double what we are asking. Our price $3,000. Address Box 302, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

Chairs for Sale

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of upholstered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list and description of all equipment. You are under no obligation. Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

MANY VERY EXCEPTIONAL bargains on new spring cushion and veneer chairs. Advise us your need. We will guarantee you large savings. Address C. G. Demel, 845 S. State St., Chicago Ill.

Stationery

SPECIAL: 250 each business letterheads—envelopes $3.75 (cash postpaid). "Neargravure" process printed. Samples, see difference. Stamp appreciated. Address Sollidays, KH 124, Knox, Ind.

For Sale

FOR SALE—Photo Player, two manual Moller organ. Address Lyric Theatre, St. Clair, Pa.

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. Address Redington & Co., Scranton, Pa.

Chair backs and seats made to order, any shape, big saving. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Organs for Sale

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ, used or new Reproduco Pipe Organs. Address S. B. McFadden, Havana, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

Managers Schools

THEATRE EMPLOYEES—Modern Theatre Management training will aid you to secure better positions. Learn Theatre Administration, Advertising and Technics the Institute Way. Send for Catalog C. Address Moving Picture Theatre Managers Institute, Elmira, N. Y.

Projector Repairing

BEST GRADE repair work. Prices right. Free relief heads. Prompt service. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

Our Twentieth Century Repair Shop, with skilled expert mechanics, specialized tools, precision machinery, assure the very best REPAIR JOBS. Relief Equipment furnished FREE. Prompt service. Reasonable prices. Progressive Exhibitors over entire country send their work to "THE OLD RELIABLE." Monarch Theatre Supply Co., Memphis, Tenn. Established 20 years.

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

Projector repairing by experts. Work guaranteed. Largest shop in West, rebuilt projectors and equipment. Low prices. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Equipment Wanted

BEST PRICES paid for projection machines, all types. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Your Classified Ad Will Do the Work

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

State Rights for Sale

LOOK! READ! ACT! — ROAD
Showmen, State rights for sale. The true life of "The Younger Brothers," featuring Cole, Bob and Jim Younger and the James Boys, in five reels, and Younger's Historical Events, in one reel. This picture as a popular-priced road show is no experiment. It has been tried and true, has played against all kinds of competition under all conditions. Has always gotten the money. With each State or sale we furnish free one new complete Lobby Display, consisting of new Prints of Film, three new Wax Figures, standing, life size, of Cole, Bob and Jim Younger, true to life, dressed in cowboy style, big boots, etc.; 500 One-Sheets, 100 Slides, 10 Photo Lobby Boards, extra 100 small Photos, 6 Banners, lettered in flashy oil colors, enough to fit any theatre front. Everything ready to go. Hurry. It will pay you to buy the king of all road shows. Address E. L. Humphrey, Miami, Okla.

Cameras for Rent

AKELEY; BELL-HOWELL (professional). Rent anywhere. Address Wood, 124 E. Market, Indianapolis.

Wanted to Lease

Want to lease theatre of 500-1200. Possibilities and safe building more important than decoration. Address Aubrey N. Dunn, 350 W. Crawford St., Elkhart, Indiana.

Banners

Your own copy; muslin $1.40; paper 75c; 3x10, 4 oil colors, hand-painted, 15 words, day service. Dept. D, Midwest Advertising Company, Independence and Prospect, Kansas City, Mo.

Location Wanted

Want location for organized stock company; one bill weekly. Will consider two bills or tabloid. Wire V. F. P., Rex Theatre, Beloit, Wis.

LETTERS From Readers

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

Many Thanks!

RAMSAY, MICH.—To the Editor: What is a car without an engine? It runs as much as an exhibitor without the Herald-World. The finest magazine on theatrical purpose.—PETER PAIROLERO, Manager, Rex theatre, Ramsay, Mich.

Owner Wed on Stage; on Screen Is "Just Married"

(Special to the Herald-World)

DINUBA, CAL., Oct. 9.—Patrons of the Strand theatre, long accustomed to seeing romance on the screen, saw the real thing on the theatre stage last week, when M. L. Kelly, owner of this house, was married on the stage to Miss Ruth E. Weaver.

A special stage setting was arranged for the ceremony, which was performed by an ordained minister. Carmen Prentice sang, and the ceremony was recorded by Fox Movietone. The screen attraction was "Just Married."

Trop Joins Publicity Staff of World Wide

(Special to the Herald-World)

NEW YORK, Oct. 9.—The latest addition to the personnel of World Wide Pictures, Inc., is J. D. Trop, who is now in the publicity department of the J. D. Williams organization. His experience in the industry covers a period of 11 years in varying capacities in the production, distribution and publicity fields.

Noted Novelist Signed

(Special to the Herald-World)

NEW YORK, Oct. 9.—William J. Locke, English novelist and author of "Stella Maris," "The Beloved Vagabond" and other well-known books, has signed a contract with United Artists to write for that company his first original screen story. He left for Hollywood Friday.

Frances Agnew in East

(Special to the Herald-World)

NEW YORK, Oct. 9.—Frances Agnew, scenario writer who just completed a year's contract with Fox, is in New York after a vacation in the Canadian Rockies.

"Submarine" Roadshown

(Special to the Herald-World)

NEW YORK, Oct. 9.—Columbia's "Submarine" is being roadshown day and date this week in the Erlanger at Philadelphia and Ford theatre at Baltimore.

Florida Exhibitor Tells Grim Story of Havoc Wrought by Hurricane

H. E. Rowntree, Who Lost Home and Theatre, Describes Storm

(Special to the Herald-World)

ATLANTA, Oct. 9.—One who witnessed the Southeastern hurricane as it fell upon Florida, sweeping a tragic path of death and destruction, told his story of the storm while in this city last week. He is H. E. Rowntree, well known Florida exhibitor, who lost his home in Pompano and his theatre, the Pompano, the ruins of which were pictured in last week's Herald-World. Rowntree came to Atlanta to make plans for the rebuilding of his theatre, which he expects to reopen by November 1.

Storm Blows Off Roof

"The storm started Saturday night shortly after our last show," said Mr. Rowntree. "At the beginning, the wind had a velocity of between 30 and 35 miles and gradually became stronger until, at its height, I imagine it was blowing at the rate of 125 miles an hour. This was the next day—Sunday—and the wind was accompanied by a perfect deluge of rain, which kept up for at least three days.

"My home was right across the street from the theatre and when our roof blew off, I ran with my wife and two young sons to the home of a near neighbor. While he was assuring me that his house was well built, had weathered a previous storm and that he thought it perfectly safe, the front wall and porch were blown away.

"My theatre, which seated 700 and was constructed of concrete, reinforced with steel, had the east wall blown out and the roof taken off. The seats were so badly damaged that I will have to get new ones when I reopen. The Reproduco organ also was damaged, as it stood deep in water. I saved my projection machines and, with a few repair parts, they will be as good as new, although they did get a bit rusty from the water. Two beautiful ornamental curtains, however, were a total loss."

Among those exhibitors who suffered heavy losses is W. G. (Billy) Evans, whose Delray theatre at Delray was almost demolished.

Arthur A. Lee Returns

(Special to the Herald-World)

NEW YORK, Oct. 9.—Arthur A. Lee, president of Ameranglo Corporation and vice-president of Gaumont-British Corporation of Canada, Ltd., has returned from London.

Priscilla Dean Weds

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Priscilla Dean was married Saturday at Agua Calientes, Mexico, to Lieut. Leslie P. Arnold, globe flier.

Paramount Re-Signs Garrett

HOLLYWOOD.—Oliver H. P. Garrett, former New York newspaper reporter, who went to Hollywood last year as a scenario writer, has been signed to a new contract by Paramount. Garrett was the author of George Bancroft's recent underworld picture, "The Dragnet."

Insurance Company Should've Censored It!

(Special to the Herald-World)

PORTLAND, ORE., Oct. 9.—"Stage Kisses," billed as a film of "burning love," caught fire at the suburban Nob Hill theatre. Damage was confined to the projection room, according to Seltzer Brothers, managers.

Trade Paper Editors to Name Harris Cup Winner

(Special to the Herald-World)

NEW YORK, Oct. 9.—Bruce Gallup, former president of the A M P A, will appoint the editors of the six motion picture trade papers as a committee to name the winner of the Sam Harris trophy, which has been offered by Sam Harris, chairman and managing editor of *Cinema*, British film journal, to the American who contributes most to the cause of international good-will between the film industries of England and the United States.

It is expected that the presentation will be made at a dinner to be given by the A M P A about the middle of November, and that Harris will be present to make the award personally.

VanderVeer with Byrd to Film Pole Expedition

(Special to the Herald-World)

NEW YORK, Oct. 9.—Willard VanderVeer has left New York City to accompany Commander Richard E. Byrd to the South Pole and film the many sided activities of the expedition for Paramount. At the station he was seen off on his two-year trip by his wife and son, by Emanuel Cohen, editor of Paramount News, and many members of the newsreel staff, on which VanderVeer has worked since its inception.

At mid-day a large reception was held at the Paramount News laboratory in honor of VanderVeer. He joined Commander Byrd in Buffalo. The party went to Los Angeles.

Fraud Charge Against Goldberg Is Dismissed

(Special to the Herald-World)

ANDERSON, IND., Oct. 9.—A charge of obtaining money under false pretenses that has been pending in court here against Harry M. Goldberg, theatre promotor of Detroit, has been dismissed. Dismissal followed after Goldberg and his wife has affixed their signatures to a real estate deed ,transferring to Harry Muller, local theatre owner, full title to a lot at Meridian and Thirteenth Streets, the site of the new Crystal-Capitol theatre. Goldberg formerly had been interested with Muller in the project.

The settlement is said to remove the obstacles that had impeded work on construction of the theatre. It is decided to resume operations at once.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

THE WAY OF THE STRONG: Special cast—100%. One of the best pictures that I have played in months. The cast did very good work in the picture and I would advise anyone to book Columbia pictures, for these are the best pictures that you can buy. Six reels.—William Powell, Grand theatre, Williamsburg, Ky.—General patronage.

THE SCARLET LADY: Lya de Putti—This one again puts Columbia way out in front and brings Lya de Putti out; it certainly was her chance, and she made the most of her opportunity. In this she enacts a little bolshevik creature that wins herself into the hearts of the fans, and Don Alvarado is way better than some others that are rated so good. This is one of the outstanding photoplays so far this season. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

RAIDER EMDEN: Foreign cast—Gets some extra business, but does not satisfy. We doublebilled it.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

FBO

AFLAME IN THE SKY: Special cast—90%. September 22. An interesting picture. A scenic Western. Everybody was pleased. The film was good, and let me add that all the FBO pictures I had this year were good and the film was not torn up like most of Fox'. If Fox can't do better we will let him alone. Six reels.—F. A. Reiss, Grand theatre, Orrin, N. D.—General patronage.

STOCKS AND BLONDES: Jacqueline Logan—No small town picture or at least our patrons don't like this type, of wine and night clubs. No picture for children to see.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronage.

TERROR MOUNTAIN: Tom Tyler—Just another Western. You can get by if your patrons like Tom Tyler.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronaeg.

CHICAGO AFTER MIDNIGHT: Special cast—Drew extra business three days. Patrons expected more about gang life in Chicago from advertising that is put out with the picture. Picture very good, however.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

First National

THE NIGHT WATCH: Billie Dove—60%. September 24-25. As usual, Billie Dove again rings the bell. A sea story with wonderful acting and a good story. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

OH KAY: Colleen Moore—20%. September 26-27. This seemed to please, though it has a very weak story and is not up to the Moore standard. Had a good turnout first night, but a flop on the second. We expect better results from a star of Miss Moore's standing. Only an outstanding picture will bring her back. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

THE STRANGE CASE OF CAPTAIN RAMPER: Special cast—20%. September 24. No good as a drawing card for me, but something different and beautiful scenery of the North Pole regions. It will please most of them after they get in. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

THE UPLAND RIDER: Ken Maynard—70%. September 21-22. Ken Maynard and Tarzan at their best. I think it is their best to date, and my patrons did not hesitate in telling me so. Six reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE UPLAND RIDER: Ken Maynard—Very good Western; has very good racing scenes in it.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

THE HEART OF A FOLLIES GIRL: Billie Dove—September 23-24. Only fair. Story weak—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

WHEEL OF CHANCE: Richard Barthelmess—65%. September 18-19. Another one that is above the average and a boost to any theatre that shows it. I had some talk that it did not end right, but it made them think and is a dandy show. Have him in "Out of the Ruins" next month and it will make the box office tick. First National have the shows this year or at least they have pleased for me. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—30%. September 21-22. Another good Barthelmess. Everybody has read the book and it's a great draw. Richard, you sure are doing the old come back lately with such shows as the "Noose," "The Patent Leather Kid" and this one. We're for you. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—Small town patronage.

AN AFFAIR OF THE FOLLIES: Billie Dove—25%. Just a program. Pulled nothing. Not many to please or offend.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

NO PLACE TO GO: Astor-Hughes—September 26. Just a program picture; neither good nor bad. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE PATENT LEATHER KID: Richard Barthelmess—Very good prize ring and war story. Pleased patrons. Business only fair.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: $75 (average daily gross of picture reported) divided by $100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in THE BOX OFFICE TICKER column of "Quick Reference Picture Chart."

Fox

THE BRONCO TWISTER: Tom Mix—70%. September 8. The picture was good. I haven't seen Tom do better. Keep him away from that impossible stuff and he will be all right. But Fox' films are, most of the time, in poor shape, old and torn. Six reels.—F. A. Reiss, Grand theatre, Orrin, N. D.—General patronage.

THE ESCAPE: Virginia Valli—25%. September 26. A splendid program picture, good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE COWBOY KID: Rex Bell—50%. September 29. A good Western, star worked hard to make a picture out of a poor story. No fault of the cast. Give him a story and he will get there.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE NEWS PARADE: Sally Phipps—I call this a real good picture, exciting and thrilling. Bathing suits, snow and ice skating, every thrill beneath the sun reveals itself in this picture.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

THE GAY RETREAT: Special cast—The best comedy we have played this year.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

WHY SAILORS GO WRONG: Cohen-McNamara—September 14. It gets laughs.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

BLOOD WILL TELL: Buck Jones—Good Saturday program where Westerns are liked.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

Metro-Goldwyn-Mayer

THE CARDBOARD LOVER: Marion Davies—75%. September 25. A very good comedy drama. Almost as good as "The Fair Co-ed." Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

LAW OF THE RANGE: Tim McCoy—15%. September 25-26. Very sad. Everything about this made us feel bad—the picture, the condition of the print, the receipts, the comments of patrons. Boo-Hoo! Horse opera without even a snappy horse, and the presence of Joan Crawford did not help as we thought it would, as she looked ready to burst into

The Box Office Record—November 3!

J. C. Jenkins—*His Colyum*

NELIGH, NEB., September 30, 1928.

DEAR HERALD-WORLD:

We can get a bigger kick out of a presidential campaign than we can out of Barnum and Bailey's circus, the Follies, the World Series, "The Midnight Kiss" or watching Whitmore land a dogfish, all combined.

Last night we tuned in on Al's speech at Milwaukee and it was on the same wavelength with Senator Borah's speech at Lincoln, Nebraska, and between the two of them we had a delightful bour. Al was telling Hans and Fritz how much foam he thought there ought to be on the beverage that made Milwaukee famous and we could also hear the Senator telling the drys at Lincoln that oolong should not contain over one half of one per cent.

The HERALD-WORLD is not a political journal so we are not going to talk politics, but as we said before, we get a big kick out of a presidential campaign. Down in the labor center at Newark, New Jersey, Herb told the boys how they should vote in order to assure the most jobs at the highest wages. Out in Omaha, the center of the corn and alfalfa belt, Al shed copious tears over the plight of the poor downtrodden farmer, and in Lincoln, wbere you can't get a drink unless you know somebody, Borah told his audience they should shun a corkscrew like they would the smallpox. Down in Oklahoma City, Al stepped on the Klan with one foot and on Senator Owen with the other, and out in Helena, Montana, he took a side swipe at the Tea Pot Dome and other assumed irregularities and in St. Paul, he told Ole and Lena how much he always loved the Swedes. That's what they call politics.

* * *

It is amusing to us western folks to hear the spellbinders start singing the praises of the farmer as soon as they cross the Mississippi river. Every campaign orator can spell the McNary-Haugen bill backwards with his eyes shut and there isn't one farmer out of ten thousand that can tell you what the provisions of this bill are, and what's more, there isn't one REAL farmer out of a million that cares.

The curbstone farmer wants the McNary-Haugen bill, he doesn't know what for, but he wants it. Al wants to give it to him until after November 6th, then he will appoint a commission to find out if he needs it. Herb says there is nothing to it but he would favor a commission to make an investigation, so there they go.

When we came to Nebraska in 1883, the farmers hauled their corn to the elevators and feeders in Neligh and got nine cents a bushel for it. At that time a fairly good pair of shoes could be bought for $3.50. Yesterday the market price for corn at our elevators was eighty cents. We didn't have any corn to sell but we did have to buy a pair of shoes, so we went down to Wolf & Bros. and they soaked us six bucks for a pair of number elevens that will answer all purposes unless we get into some more Oklahoma mud. This would indicate that there is a difference between 1883 and 1928 and the difference seems to be in favor of the farmer. In 1883 it took 40 bushels of corn to buy a pair of shoes, in 1928 it takes eight and a quarter bushels.

* * *

The other day we drove out to a lake to shoot some teal ducks, and we shot some too, eleven of 'em, and on the way out we passed a farmer's house and we saw a tractor, a truck, a Buick and a Ford in the farmer's yard. The next day we saw this farmer on the street with a group around him and he was cussing the administration because they did not pass the McNary-Haugen bill. We know a young fellow near here who has been farming on a rented farm for four years and he has $12,000 on deposit in the bank and one-half interest in the stock, grain and farming implements on the farm. That boy is a farmer and not a curbstone politician.

To hear the spellbinders talk, one would be led to think that Hoover was the tool of Wall street and was governed by the money power and because of him, we had to eat dog biscuits and wear overalls during the war and that Smith is a lowbrow and is the tool of the pope and the idol of Tammany Hall, all of which is bunk, Gertie, pure bunk, and don't you swallow a word of it, just sit tight on election day, pick out the one you think is the best man and shoot both barrels and you will come nearer performing your duty as an American citizen than the fellow who says they are all crooks and won't vote for any of 'em.

* * *

This isn't politics, we never talk politics, it's against our religion, but you know how it is about eating huckleberry pie as a regular diet, you occasionally like to try a little salt pork. You have been reading "Service Talks," Whit's gossip, Hodges' department, "What The Picture Did For Me" and other huckleberry pie features, so we thought you might stand a little salt pork for a change, and this is the salt pork department. In other words, this is the department that is supposed to contain all the bunk, bull and other nonsensical features not considered proper to appear in other departments of this, the world's greatest trade journal. We don't know how you feel about it, but it's our unbiased opinion that the world will move forward on regular schedule no matter who is elected, and, since we have only two good shirts to our name, we are not going to tear either of them up should our pet candidate get the harpoon on November 6th, for he doesn't know we are on earth anyhow.

* * *

We were rejoiced to pick up the current issue of the HERALD-WORLD and note that our old friend "Fishy" Phil was back in the "What The Picture Did For Me" department

(Continued on next page)

tears most of the time. Everybody go to the foot of the class. Six reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

BEAU BROADWAY: Cody-Pringle—27%. September 23-24. Mediocre picture, received without enthusiasm by a small crowd. Light and humorous about the usual speed of a Cody-Pringle, but no response at the box office. Miss Carol meant much more to this picture than Miss Pringle and should rate larger type in the advertising. Not the kind of picture that appeals to the rural audience and the secondary prize fight sequence was a disappointment after the paper. Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE CROWD: Eleanor Boardman—60%. September 30, October 1. This is a mighty good picture. Story just life as it is. The stars fine. Direction great, one of the most entertaining pictures I have ever seen. One hundred per cent satisfaction to our patrons.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE COSSACKS: John Gilbert—Lavish production of the Russian Cossack, with some very fine horsemanship in it. It gets a little extra business.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

SKIRTS: Syd Chaplin—September 28. Another British mess. A cheap two reel slapstick dragged out to six reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

BRINGING UP FATHER: J. Farrell MacDonald —Better than you think it is.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE CAMERAMAN: Buster Keaton—September 21-22. Very good. In fact, it is one of Keaton's best. He never pleased my customers until this one. Everybody was well pleased. Eight reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—Small town patronage.

THE MYSTERIOUS LADY: Greta Garbo—All hail to Greta Garbo and Conrad Nagel! Never have they been so good as in this splendid picture! Garbo is the artist, splendid in a difficult role. She has in this picture the ability to sway her optiences. Every comment from patrons was good, and some comments come from men who do not, in ordinary cases, like a picture of this type. With the right stories, intelligent direction and skillful handling of the emotional scenes as this picture has, Miss Garbo should rank with the best of them as an audience pull with good stories. I'm all hopped up over Garbo and Nagel in this picture and, what is more, so was the audience. It is an exceptional picture in this house where they stop at the box office and express their satisfaction at what they have seen.—A. E. Hancock, Columbia theatre, Columbia City, Ind.—General patronage.

THE PATSY: Marion Davies—Man alive, this little comedy pulled laugh after laugh and the audience went home with a smile on their faces which would do the heart of any exhibitor good. Clean, snappy, with a cast fitting each part like a glove. A true story of many American families from coast to coast, from border to border. Marion Davies was just right with this part; in fact, she seems to be just right in all her parts. Subtitles were there and over and dear old Marie Dressler in the part of the mother was ideal. We have seen such mothers ourselves—you just can't beat 'em except as the author of this little story did, and that is what makes this playlet worthwhile because so very little is overdone and that which is done right is rightly done by the entire cast. More such pictures are good for the people and good for the exhibitor's cash tickers. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

WYOMING: Special cast—Good Saturday thriller. —G. Carey, Strand theatre, Paris, Ark.—General patronage.

DIAMOND HANDCUFFS: Eleanor Boardman—A program picture, nothing more.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

ACROSS TO SINGAPORE: Ramon Novarro—September 25-26. Fair. About the usual run of sea stories. Rough in spots. Some comedy relief.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

THE ACTRESS: Norma Shearer—September 14-15. Not so hot. It is too deep for small town patronage. It will not please the men. Eight reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C. —Small town patronage.

THE LATEST FROM PARIS: Norma Shearer—Good story and good acting spoiled by too much padding and dark photography in many places. Should

THE BOX OFFICE RECORD

will appear as a department of EXHIBITORS HERALD AND MOVING PICTURE WORLD, issue of

NOVEMBER 3

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will appear as a department of EXHIBITORS HERALD AND MOVING PICTURE WORLD, issue of

NOVEMBER 3

have been made in six reels. A number of M G M pictures have been too dark. The lion should roar for a little light some morning at the studio.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

RIDERS OF THE DARK: Tim McCoy—September 8. More action than usual for McCoy.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

IN OLD KENTUCKY: Helen Costello—September 23-24. A very good picture, nothing big, but gave a fair evening's entertainment. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

TELLING THE WORLD: William Haines—September 12-13. Usual Haines picture.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

FRISCO SALLY LEVY: Sally O'Neil—Good family show. The kids bring lots of laughs. Eight reels.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

TILLIE THE TOILER: Marion Davies—September 1. Drew the second best crowd we've had this year and seemed to please.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

THE FIRE BRIGADE: Special cast—Didn't see it. Reports on it were "Good!" Drew well one night.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Paramount

WARMING UP: Richard Dix—75%. September 27. His best since "The Quarterback." A good title and just right for this time of the year. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

WARMING UP: Richard Dix—Played this one three nights. Dix scored big in this one, and we did well each night. This picture will please most all classes as a big league ball game and a real dressed up love-ending in the last reel.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

FORGOTTEN FACES: Clive Brook—60%. September 26. Another underworld story, but well acted and very interesting. Many favorable comments. Eight reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

DOOMSDAY: Florence Vidor—48%. September 20. A very good picture. Gary Cooper in the cast draws some that would not ordinarily come. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

DOOMSDAY: Florence Vidor—September 10-11. Fair picture. Rural settings. For your benefit will say that "Doomsday" is the name of the farm in the picture.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE SUNSET LEGION: Fred Thomson—55%. September 15. A good Western picture. The best of the three pictures. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE SHOWDOWN: George Bancroft—61%. September 22. Not very well received. This picture was sent as a substitute and, of course, was different than expected. I am afraid this is apt to hurt attendance on "Underworld." Might go good in some places, but it was a flop with us. Eight reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

again with a lot of reports on pictures that should furnish the uninformed with information he could rely on. Phil is one of those kind of philosophers that says little but says much, and when he talks even the corn fields prick up their ears. We were afraid that Phil had been eating dried apples or something had gone wrong in the basement, that perhaps it might have had a little too much yeast, but now that he is back with us we have nothing to worry about except that possibly our candidate might lack a few after the votes are all in, which isn't likely.

If you could see Phil's home up on the side of the mountain and right over the Salmon river, which is three hundred feet below the outer rim of his rose garden, and where you could stand and spit in a salmon's face any time you wanted to, and could see the wonderful scenery of mountains, river and valleys from his front porch, you would wonder why he gave any thought to pictures whatever. Phil is a lucky boy. He was lucky when he chose Salmon, Idaho, as a place wherein to spend his declining years, although they haven't commenced to decline yet, but he was more lucky when Mrs. Phil promptly said "Yes" instead of saying "I'll think it over." Darn this "I'll think it over" stuff, that has cost many a girl an opportunity to carry out the Roosevelt theory and has put a premium on poodles.

There are no poodles around Phil's place, and the two young Rands we met would be a joy in any household far beyond any calculation in dollars and cents. Should Phil neglect to report regularly for "What The Picture Did For Me" department we will have Al send his committee out there to investigate. The boys are clamoring for a long letter from Phil in the HERALD-WORLD. They have asked us a thousand times why he didn't write more and the only excuse we could offer for him was that he is too doggone lazy. We can't blame him though, when we think of that scenery he has to look at. Besides, there is Mrs. Phil and those two young Rands, and with these who would want to write letters for any paper?

* * *

Tonight, we almost resorted to profanity. We saw Wallace Beery, Richard Arlen and Louise Brooks in Paramount's "Beggars of Life."

We don't know who wrote the theme because there wasn't any theme. It was something that they probably got out of "Snappy Stories" or some other high class publication. Louise shot her guardian in the opening of the agony and Richard Arlen, as the tramp, showed up at this point and Louise told him she shot him because he "clawed her" and then the two started out to hit the bumpers for Canada and finally fell in with a squad of hobos with Wallace Beery as the boss bo.

We were reminded of what a fellow down in Texas told us last spring when we met him on the road. We had plowed mud for six or seven miles and we stopped this fellow and asked him how the road was on ahead and he said, "Well, stranger, it is simply awful for about three miles and then it changes." And then he added, "and gets a damsight worse."

To put up good American money worth 10 cents on the dollar to see three excellent stars mill around in something that starts at nowhere and ends at the same place is about like stealing acorns from a blind sow. We don't know what Paramount's object was in making this picture, unless it was that they had a surplus of film and wanted the cameraman to earn his salary. Maybe this is a good picture, maybe we don't know a good picture when we see one, maybe your audience will like it, maybe it will click at the box office, maybe it will snow before morning, maybe half the litter will be brown and other half spotted, who knows, anyhow when they waste the talents of three excellent stars on a conglomerated mess like "Beggars of Life" we are going to kick about it. What does that title mean and where in heck did they get it? Play it if you want to, but you will do so at your own risk; we will not assume any responsibility.

* * *

We clip the following from the Norfolk (Neb.) Daily News:

Wayne, Neb., Oct. 1.—Special to the News.

"Amid ceremonies that were witnessed by approximately 1,700 persons, The Gay, Wayne's new $54,000 theatre owned by Elmer E. Gailey, was formally opened to the theatre-going public yesterday afternoon and evening.

"This new attractive theatre seats 545 persons, and at each of the three shows the building was filled to overflowing. About 500 persons were turned away from the evening shows on account of insufficient seating capacity. Persons from Yankton, S. D., Sioux City, Iowa, and many parts of northeast Nebraska were present for the opening. Besides acts of vaudeville, the theatre offered Clara Bow in "The Fleet's In" as the screen attraction for the formal opening. Residents of Wayne are commending Mr. Gailey for his progressiveness which has given this city one of the most attractive theatres in northeast Nebraska."

Now just look at that, will you? Here we were within seventy miles of Wayne and he never even sent us an invitation to the opening.

It was our intention to go to Iowa and were going by way of Wayne to call on him but now we won't do it; we are heading south for Oklahoma where the boys appreciate us and show us a little consideration.

Doggone these bullhead fishers, anyhow.

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

THE MAGNIFICENT FLIRT: Florence Vidor—25%. September 28. A very fine program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SPORTING GOODS: Richard Dix—25%. September 28-29. This story of a salesman doing it big is full of entertainment, and that's what we want. The poker game is an evening's entertainment in itself. Will please most everywhere. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

CHANG: Special cast—26%. September 19-20. An excellent picture from an educational standpoint, but we couldn't get them out. The film was in such poor condition that it disgusted many. Not worth an advance in admission and that kept some away. Eight reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

NEVADA: Gary Cooper—58%. September 21-22. All points being taken into consideration, this is one of the most satisfactory pictures we have ever had. Although the picture story is somewhat changed

from the original novel, it is still good, and hit our patrons just right. Had many pleased comments. The drawing power is excellent and was helped out by very good paper. We want to compliment the photographer for his excellent work. Much fine scenery was shot and it was clear as crystal. Had considerable trouble the second night, due to poor splicing, but if Paramount never sent us a worse print than this was we would never complain. Seven reels. —Wolfe & Williams, Screenland theatre, Nevada, O. —Small town patronage.

FEEL MY PULSE: Bebe Daniels—57%. September 22. A very good comedy drama. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah. —General patronage.

THE BIG KILLING: Beery-Hatton—September 19-21. Fair. Better than their other ones. Glad to get through with this team.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

THE BIG KILLING: Beery-Hatton—September 5-6. Only fair.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE BIG KILLING: Beery-Hatton—Not as good as others by this pair, but they like them and it drew well.—Russell C. Dey, Reedville Movies, Reedville, Va.—General patronage.

THE WATER HOLE: Jack Holt—September 28-29. We paid twice as much for this as the other Zane Greys on account of the technicolor, but it is not worth one bit more. There is less than five minutes of the technicolor, but aside from the price it's a very good picture.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

THREE SINNERS: Pola Negri—September 3-4. I thought there were four sinners and about 20 who had fallen from grace or were backsliders. Pretty hot.—J. S. Walker, Texas theatre, Grand Prairie, Tex. —Small town patronage.

LADIES OF THE MOB: Clara Bow—September 17-18. Clara had better let the other girls have the underworld stuff. She can't put it over.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

PEAKS OF DESTINY: Special cast—September 13. Took in $2.10 on this picture. A circus was in town, so they all went there. We're not superstitious, but this was on the 13th. A good scenic picture, but that's about all. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE VANISHING PIONEER: Jack Holt—This picture failed to draw the usual Jack Holt-Zane Grey following here for some unknown reason. While those who came gave it their approval, yet it did not draw. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

HIS TIGER LADY: Adolphe Menjou—Little program picture, all dressed up. The star doesn't mean a thing to our patrons.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

SPEEDY: Harold Lloyd—Harold in "Speedy" proved to be the great hit of the season. Audience simply delighted. Business 100 per cent. No one can go wrong on this picture.—Capt. W. D. Ament, Princess theatre, Springfield, Tenn.—General patronage.

THE SHOWDOWN: Evelyn Brent—Entirely too suggestive. Not fit for children to see. Hope some day producers learn public does not want this kind of entertainment.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronage.

Pathe-P D C

THE LAW'S LASH: Klondike—80%. September 28. As there are so many dog pictures being made, I just cannot help boosting an extra good one. This dog is very clever and in my opinion is equal to Rin-Tin-Tin, but not at the box office. However, you can't go wrong on this picture. Print new. Five reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

THE BRONC STOMPER: Don Coleman—70%. September 26. Star unknown, but is fair. They have almost all of the Western villains in this picture. Would call this a fair Western. Print good. Five reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

THE COWBOY CAVALIER: Buddy Roosevelt—70%. September 29. Average Western. Wonderful photography. Outdoor settings are beautiful. All this helps to make this type of picture please those who like the rough and tumble Western pictures. Print new. Five reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

ANGEL OF BROADWAY: Leatrice Joy—34%. September 23. Good picture for Sunday night. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SKYSCRAPER: William Boyd—It says it is a romantic story of two hard boiled steel workers and two girls, dainty, beautiful and charming. Well the two girls are dainty, beautiful and wonderful, but the two steel workers were the bunk. Did not do anything that was very romantic. Just a drag out picture is all I can say for this one. Eight reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

CHICAGO: Phyllis Haver—Well staged production and very entertaining. We advertised the picture as suitable for Adult entertainment only.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

DISCORD: Special cast—September 28. Good, very agreeably surprised in this picture. Pleased generally. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

Tiffany-Stahl

LINGERIE: Special cast—September 15. Fine picture. Many favorable comments from our patrons.—W. H. Hunt, Hunt's Casino theatre, Wildwood, N. J. —General patronage.

NIGHT LIFE: Alice Day—September 18. A fine picture. My audience liked it.—M. W. Mattecheck, Lark theatre, McMinnvile, Ore.—General patronage.

United Artists

RAMONA: Dolores Del Rio—This picture is a natural. It gets extra business and how!—J. J. Seiter, Selma theatre, Selma, Calif.—General patronage.

RESURRECTION: Dolores Del Rio—20%. September 24-25. Fine production, but got the print in very poor shape. Hardly suitable for small towns. Ten reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

COLLEGE: Buster Keaton—Fair. Drew only fair. —Russell C. Dey, Reedville Movies, Reedville, Va.—General patronage.

Universal

THE SMALL BACHELOR: Barbara Kent—40%. September 16. A good comedy. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

MEN OF DARING: Jack Hoxie—20%. September 25. A great big picture with no directing, enough material to make a "Covered Wagon."—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SURRENDER: Mary Philbin—September 19-20. Poor old Mary, whose face looks as if it had outworn three bodies. With this Mosjukine looking like Billy Dooley this picture was hard on the eyes. As for the picture, brother, it lacks very little of being wonderful. Its story is absolutely different from any I have seen. If your people can stand Philbin, you can put this over as a big one. It will stand it.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

WE AMERICANS: George Sidney—Very good production, pleased our patrons.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

WE AMERICANS: Special cast—September 8. A wonderful picture, truly a special. One that every community should see. Nine reels.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

THE SHIELD OF HONOR: Lewis-Hamilton—September 7. There were many favorable comments on this.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE FOREIGN LEGION: Kerry-Stone—September 24-25. Don't let anybody kid you that this is a "Beau Geste." The direction of this is crude and unfinished. Eight reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

UNCLE TOM'S CABIN: Special cast—September 23-24. This is one picture that every house should play if they want to show the best pictures and also please their patrons. We contracted for this production early this summer when the prospects for a good crop were in view, we played it after the corn crop failed, after the last bank failed and after a terrible storm and yet had a good crowd. If this picture is played during normal conditions it should out gross any of the big pictures. When you play it, step on it as it is everything Universal says it is, and then some. Twelve reels.—J. J. Hoffman, Plainview theatre, Plainview, Nebr.—General patronage.

THE FIGHTING PEACEMAKER: Jack Hoxie—September 22. Personally I didn't think it so very much. The same old line and same supporting cast but it sure drew the crowd. Five reels.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

WON IN THE CLOUDS: Al Wilson—September 15. This one was an inprovement on Wilson pictures as it had an African setting that helped it wonderfully.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronge.

THE LONE EAGLE: Raymond Keane—September 25. Very fair picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE IRRESISTIBLE LOVER: Kerry-Moran—September 26-27. Pleasing little comedy. Seven reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

RIDING FOR FAME: Hoot Gibson—Very good Western for Saturdays.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

THE COHENS AND KELLYS IN PARIS: George Sidney—Not nearly as good as the original "Cohens and Kellys." Too silly in parts and too much repetition.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

BACK TO GOD'S COUNTRY: Renee Adoree—The usual Curwood story of the Northern country amongst the French Canadians, excellent cast, but failed to draw. Probably too much sameness in Curwood's stories accounts for the waning desire for his pictures. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Warner Bros.

THE SILVER SLAVE: Irene Rich—25%. September 27. A splendid entertaining program picture. —Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.

State Rights

CASEY JONES: Special cast—100%. September 18-19. Put more people in our house than "Ben Hur," "The Big Parade," "What Price Glory," or any other so-called special. Followed it with excellent Metro comedy, "Battle of a Century" and pleased as a special at our top prices. Seven reels.—G. Carey, Strand theatre, Paris, Ark.—General patronage.

CODE OF THE AIR: Kenneth Harlan—40%. September 27. Good picture for those who like a lot

THE BOX OFFICE RECORD

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? Do You Remember ?

The first serial? "The Adventures of Kathlyn," starring Kathlyn Williams and made by Selig, in 15 chapters?

*

When Carl Laemmle, now president of Universal, conducted a music shop and the biggest hit was "The Last Rose of Summer I'll Come Back to You"?

*

When projectionists were called Professors by the amusement park ballyhoos?

[You are invited to send in your own "Do You Remember?". Those above were contributed by Stephen G. Brenner, Eagle theatre, Baltimore.]

of impossible situations. Plenty of hokum. Kenneth Harlan the star is out of his class in this picture. Silverstreak, the dog, does some good work in this one. Print new. Six reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

Serials

BLAKE OF SCOTLAND YARD: (Universal) Special cast—Now on second chapter of "Blake" and this looks as though it is going to get some money for us.—James Papayanakos, Gralyn theatre, Gouverneur, New York.—General patronage.

TARZAN, THE MIGHTY: (Universal) Special cast—I want to tell you that this is a real serial and the increase in business which it got for me was very remarkable. Am now on the fifth episode and both serial and business are holding up fine.—P. C. Schram, Orpheum theatre, Kalamazoo, Mich.—General patronage.

BLAKE OF SCOTLAND YARD: (Universal) Hayden Stevenson—Chapters nine and ten still holding the serial fiends at fever heat. Print still very good except that in both these chapters it had been so badly snipped that the characters went through some super-human actions in certain scenes. Twelve chapters.—Wolfe & Williams, Screenland theatre, Nevada, O.—General patronage.

Short Features

COLUMBIA

SPOOKS: Kid—A funny kid comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

EDUCATIONAL

GLOOM CHASER: Big Boy—Very good.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

KITCHEN TALES: George Davis—Good comedy.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

LADIES PREFERRED:—Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SHOOTING WILD: Cameo—Good.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

TROUBLES GALORE:—One of the best single reels I have run in some time.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

FBO

HEAVY HIKERS: Three Fat Boys—Slapstick comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

KNIGHT BEFORE CHRISTMAS: Cooke-Guard—The last of the "Bill Grimm's Progress" comedies. They're all good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

METRO-GOLDWYN-MAYER

ALL FOR NOTHING: Charley Chase—Good, but have seen Charley in much better. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

BARNUM, RINGLEY, INC: Our Gang—Very good.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

BLOW BY BLOW: Max Davidson—Another good one by the genial Jew, considerably assisted by "Spec" O'Donnell. The latter part of this is pure slapstick, very acceptable to our grangers. Another below par print from Metro. Guess we'll have to change from bouquets to brick-bats. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

FROM SOUP TO NUTS: Laurel-Hardy—A real funny comedy. It gets the laughs.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

SHOULD MARRIED MEN GO HOME: Laurel-Hardy—Boy, what a pair of comedians these boys are. They play or dig a few rounds of golf in this one and how. It's a wow. Book it. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

TWO TIME MAMMA: Glenn Tryon—Another very good comedy from Hal Roach, peer of comedy producers. You can always bank on getting good comedies from this producer. Print new. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

WITH LOVE AND KISSES: Hal Roach—Only fair, too many dark scenes. Two reels.—E. Holt, Legion theatre, Elmwood, Wis.—Small town patronage.

PARAMOUNT

BUGS, MY DEAR: Bobby Vernon—Rotten as most of the Paramount comedies are. Two reels.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

FANTASY: Bobby Agnew—Fair. Photography dark. Two reels.—Mrs. Hulda J. Green. Gem theatre, Greenriver, Utah.—General patronage.

THE GALLANT GOB: Billy Dooley—A good comedy. Star has a lot of friends among the kiddies. The grownups are not so hot on his work. Considered too silly. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

HORSE SHY: Edward Horton—A very good two reel comedy.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

KOKO EXPLORES: Inkwell Imps—Wel-l-l, a little better, but still scarcely worth bothering with. Cartooning is clever. One half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

KOKO'S KANE: Inkwell Imps—Zero picture. Punk print. One-half reel.—Wolfe & Williams. Screenland theatre, Nevada, O.—Small town patronage.

OH MUMMY: Jimmie Adams—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SCARED PINK: Ann Cornwall—Oh, just the usual Christie comedy. Miss Cornwall is honored with particular mention, but Jack Duffy gets most of the few laughs there are in it. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

SPLASH YOURSELF: Bobby Vernon—Bobby Vernon is always a welcome guest here. This is about up to his standard. The two men in the water pipe stunt is a new one and a mighty funny and clever one. Bobby has good gags and is far above average—as far above the Sterns Brothers' stuff as the moon is above the earth. Come often, Bobby.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

PATHE

THE BEST MAN:—Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DO DETECTIVES THINK: Laurel-Hardy—It's a funny one.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

FIDDLE STICKS: Harry Langdon—Just fair. Would consider this about the weakest of the Langdon series. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

THE GOLF NUT:—Good comedy. Good print. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

NOW I'LL TELL ONE:—A very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SHOULD MEN WALK HOME: Mabel Normand—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE SWIM PRINCESS: Sennett Girls—Very good and has technicolor.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

THERE AIN'T NO SANTA CLAUS: Charlie Chase—A good comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

WOMAN CHASER: A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

LINDY'S CAT: Fables—A real funny one reel comedy.—Earl Somerville, Opera House, Raymond, Minn.—General patronage.

UNIVERSAL

BUCKSKIN DAYS:—These two reel Western dramas have everything in them that appeals to the action fans. They are also great for fillers on a short show. Print of this one good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

GALFORD "VS" RED SKINS: "Collegians"—Second number of new "Collegians" and it is good. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

REEL LIFE:—A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SPECIAL EDITION:—Just a fair comedy. Gags used about ten years ago. All of this company's comedies are far below the average of other products. Print good. One reel.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

MISCELLANEOUS

JUNGLE OUTCASTS: William Clifford—A very old subject but a good clean entertaining picture. This is one of a series of twenty two reel animal dramas. Print good. Two reels.—Stephen G Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

STOPPING BULLETS:—Rather old but it pleased the kids and when you please them that is all that is necessary. Print new. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

SMITH'S PETS: Smith family—A good comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

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They See Chuckle in Order Moving Censors

(Special to the Herald-World)

KANSAS CITY, Oct. 9.—There was a bit of irony attached to a newspaper story the other day which told of the fact that the Kansas State Censor Board would have to find new headquarters in Kansas City, Kan. There was quite a stir when Mayor McCombs of that city began trying to find a suitable location for the censors, but when the newspapers announced that the building occupied by the censors had been condemned as a "menace to public safety" there was a huge chuckle along Film Row. Nothing personal was mentioned, of course, but that "menace to public safety" line got quite a laugh. The censor board's new home will be in the Kansas City, Kan., Memorial Building.

Opening Iowa Theatre

(Special to the Herald-World)

HILLSBORO, IA., Oct. 9.—J. W. Thornton is opening a combination house in Fort Madison, Ia. He is to have a dance hall in connection.

Made Netoco Manager

(Special to the Herald-World)

BOSTON, Oct. 9.—Lester Davis has been appointed manager of Netoco's Maine theatre, Portland.

Warners Treat Jolson To European Honeymoon

(Special to the Herald-World)

NEW YORK, Oct. 9.—Al Jolson is now in Paris on his honeymoon as the guest of Warner Brothers, after attending the opening of "The Jazz Singer" in London. Major Albert Warner stated the company wished to express in that way a small measure of their appreciaton for his work in the picture.

CHICAGO PERSONALITIES

By Whit

WITH all the mergers and rumors of mergers, Chicago had a theatre merger all its own last week. Bland Brothers, Aaron Saperstein and Simanski and Miller last Thursday placed their individual theatres under a single management. No change in ownership was made, the combine being for operation and buying only. It is felt that the merger will considerably enhance the position of the companies.

The 11 theatres involved in the deal are the Olympic, Rogers, Oak, Garfield, Famous, Lexington, Park, Plaisance, Lucile, Savoy and Forest. The group will be known as West Town Theatres and will be under the operation of Saperstein. It is understood that it is planned to add more theatres to the group, but that operations will be confined to the West and Northwest territory.

* * *

Chicago is rapidly becoming the center of talking picture theatres. The Coston theatre circuit has contracted for the installations of Western Electric systems in 16 theatres. Six of these theatres will open with talking pictures during this month. They are the Metropolitan, Keystone, Buckingham, Howard, Piccadilly and Oakland. The other 10 will begin the sound policy as soon as installations can be made.

* * *

The Cameo theatre opened last Friday night. The theatre had been closed for a year or two.

* * *

Monroe street, one of the least interesting streets of the loop, has been given new life by the Monroe theatre. The theatre fairly bursts with light these nights with a 40 foot neon electric sign, being the largest sign of this type in the city, according to Clyde Eckhardt. The sign is very distinctive for its predominant color is a very vivid green. The theatre is much more comfortable inside with new seats and decorations.

* * *

What might be taken as an indication of the position of Fox pictures this season is seen in the fact that for the first time in history, the Monroe, a Fox house, has played a picture other than a Fox, the picture being "Lilac Time." The reason being, according to Eckhardt, that so many of the Fox pictures had been booked by other houses in the loop, there was none open for the Monroe.

* * *

Johnny Kemptgen, M G M office manager, is on the second lap of his vacation.

* * *

By a hotly contested election, the city of Pontiac, Illinois, has won the right to enjoy Sunday motion pictures. Ed Zorn, who operates the Bond and Crescent theatres, waged an active part in the campaign.

* * *

Oscar Bloom, Pathe branch manager at Indianapolis, was a Chicago visitor last week.

* * *

W. P. Black, home office manager of the educational department of Pathe, was another visitor last Thursday.

* * *

Fred Kaapke is the new cashier at F B O.

* * *

Dave Dubin was absent from his office last week, being ill at home suffering from a reaction to his operation the week previous.

* * *

It is pleasant and surprising to find a new father who has both a fine parental pride and a sense of humor. In view of the fact we quote in full a note from Nat Wolf who has this distinction. "When I left home for a trip to Minneapolis, St. Paul and Winnipeg, I was sure that our baby was a fine boy. Imagine my surprise when I read in your paper today that our baby was a girl. You can rest assured that he is all boy and his name is Donald Asher Wolf, so please retract. Kind regards, Nat Wolf."

* * *

The Admiral theatre opened last Thursday night under the operation of Goldberg and Evans, with a straight picture policy, admission 10 and 20 cents.

* * *

Wilmette, the little village to our North, last week voted for Sunday pictures, the opposition can rightfully say, "what of it?" You see Wilmette doesn't have a theatre.

* * *

Billie Michalson, formerly with Ascher's Terminal, is now with Fox as exploitation man for Fox specials in this territory.

* * *

A. Goodman, Universal representative for talking pictures is in town.

* * *

Jack Baker, who always has at least one big exploitation on the fire for Universal, has just begun work on a hot one. It is to be a long distance skating contest. The Skaters, 45 having already enlisted, will skate from Milwaukee to Chicago. A large number of prizes have already been obtained.

* * *

C. E. Maberry, Columbia sales manager, is in Chicago for a short stay.

* * *

Joe Shea, Fox publicity man. was in Chicago last week, on his way to the Coast.

* * *

The Chicago theatre was relieved of over $6,000 in cash Sunday night by one of "Dapper Dan" bandits. Just after the money had been transferred from the box office to the offices in the basement of the theatre, the "gentleman" bandit stepped in and gave the order of "hands up" to the cashier and four men. He scooped up the money in two bags and quietly made a neat disappearing act.

* * *

We were always under the impression that the laying of an egg is simply a practical and rather uninteresting barnyard procedure. But evidently we have been suffering under a false impression, for we are now led to believe that there must be something immoral and distasteful in the process. We were in Clyde Eckhardt's office Saturday when a letter came from the Chicago censor board which read: "Please cut out sequences showing expression on girl's face as goose lays egg in her hand." Whereupon Eckhardt hit the ceiling.

MILTON M. STERN
The Row's Insurance Man.
Life, Accident, Auto, Fire & Casualty Lines
1180 E. 63rd St. Phone Fairfax 7200

When charming Sue Carol visited the boys at Pathe exchange last week between trains on her way East, Harry Lorch, Harry Graham and Tommy Greenwood were delighted entertainers. She had not seen her latest picture, "Captain Swagger," so it was screened for her. By the way, she's a Chicago girl, you know.

Deadlock in Sound Dispute, Walkouts Top Labor Strifes

Labor unions presented the theatre world with three critical situations last week. The dispute in San Francisco over an orchestra in the Embassy, which shows sound pictures exclusively, broke into an open fight, while stage hands in San Antonio, and organists in Salem, Ore., walked out. The latter acted in sympathy with the striking stage hands. Elsewhere, however, conditions were peaceful.

W. B. Wagnon, owner of the Embassy, refused to grant the union demand that an eight-piece orchestra be employed, following a short truce, during which an orchestra was allowed to play for ten minutes each day to empty seats, then dismissed. But a conference with union officials has resulted in Wagnon's refusal to continue the practice. Terms of the new musicians agreement in San Francisco have not yet been made public, but it is said that wages have been increased and that a six-day week will go into effect.

The San Antonio stage hands walked out of the Texas and Majestic Friday night in a wage dispute and the projectionists followed suit. No agreement can be reached on a wage increase of $2.50. The Aztec and Palace, however, have signed, as have theatres in Dallas and Houston. San Antonio musicians have signed for three years at $70. New agreements with San Antonio operators call for $77.50 for the first year, with $2.50 increases in each of the next two years.

In Kansas City, where the musicians had walked out of the Neptune and New Centre theatres and were followed by the operators, acting in sympathy, all the men have returned to work, the dispute having been settled. Sound pictures resulted in the diminishing of the orchestra at the Mark Strand, Albany, to the extent of three musicians.

Eastman Panchromatic Negative

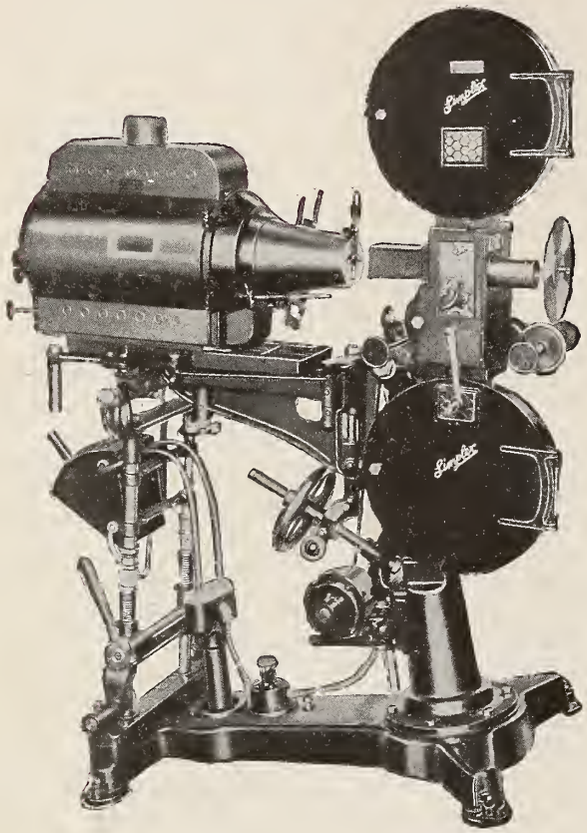
Type 2

A perfected, proved product for the cinematographer

In developing it the Eastman Kodak Company has pursued its long established policy of constantly helping to improve the motion picture art. In presenting it to the trade it maintains its undisputed forty-year supremacy.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

SIMPLEX PROJECTORS



IN AMERICA'S LEADING THEATRES

HAVE DEMONSTRATED THEIR ADAPTABILITY TO ALL

SOUND SYSTEMS

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

A NINE-YEAR RECORD SMASHED!

Whoopee!

The Public hails a new star JOAN CRAWFORD!

Held over 2nd week at Capitol Theatre, N. Y.—Breaking Records wherever it plays!

OUR DANCING DAUGHTERS

with America's gorgeous new star

JOAN CRAWFORD

JOHN MACK BROWN—NILS ASTHER—DOROTHY SEBASTIAN—ANITA PAGE

oh boy, how the hits roll in from

METRO-GOLDWYN-MAYER

LISTEN TO THE BOX OFFICE! (*Quoted from one issue of Variety*) "NEW ORLEANS State ran ahead of every house in town with 'WHILE THE CITY SLEEPS', Lon Chaney. Picture took away the record."—"ST. LOUIS: 'WHILE THE CITY SLEEPS'. Lon Chaney in excellent picture. Biz good, too, at $25,300". "LOS ANGELES: State led its nearest competitor by nearly $15,000 doing biggest business in over a year with 'Dancing Daughters'"—"NEW YORK: 'WHITE SHADOWS' continues to hang up glowing figures (*4th month at Astor at $2*)"—"MINNEAPOLIS: Hennepin-Orpheum best with 'Dancing Daughters'. M-G-M Product is proving business builder here."—"WASHINGTON: Palace had a surprise in 'EXCESS BAGGAGE' (*Haines*)' up $1000" — To the bank! To the bank with M-G-M!

Whole Vol. 93, No. 3 (Vol. 25, No. 6) *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3,* Oct. 20, 1928

Robert Morton
UNIT Organ

Here, in another of America's most beautiful theatres, a **Robert Morton** *has been installed as a permanent music feature.*

Audiences today are far more critical than ever before. Not only good music, but the best and most appropriate obtainable is absolutely essential to successful theatre operation.

In magnitude, variety, resources and beauty of tone color, the **Robert Morton** *UNIT* **Organ** excels any musical instrument ever produced. It is the supreme musical achievement for the motion picture theatre. Its music is real, genuine, intensifying every picturized scene, enhancing its beauty, and transferring the world of make-believe into a highly bewitching land of Romance

Robert Morton Organ Co.

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624 So. Michigan

Los Angeles
1914 So. Vermont

San Francisco
168 Golden Gate

ALHAMBRA

Alhambra Theatre,
Sacramento, Calif.

GENUINE DEAGAN PERCUSSIONS USED

pin another medal on him!

¶ Filmdom has very few authentic production geniuses. Erich von Stroheim belongs in the select company that you can count on the fingers of one hand. Producer of masterpieces that make money. ¶ In "The Wedding March" he has done it again! The two years since his "Merry Widow" he has devoted to the creation of this, the greatest of all von Stroheim pictures. Torrents of money, effort and box office value have been poured into "The Wedding March." ¶ Results show! Reports already received from pre-release openings brand it without question one of the mightiest money-makers of the year! Reviewers and the public rave about the dazzling spectacle of this flaming romance of old Vienna. The brilliant von Stroheim touches. The breath-taking scenes in Technicolor. The inspired acting of von Stroheim and beautiful Fay Wray. ¶ Erich von Stroheim, we pin another

medal on you for "The Wedding March"! Silent or with its magnificent musical score and sound effects, it is your greatest achievement! Worthy to stand beside "Wings" and "The Patriot" and the other history-making productions that make this Paramount's Greatest Year!

"The Wedding March" joins Paramount's army of hits!

Latest news from the box-office fronts:

"WINGS" Add Minneapolis, Salt Lake City, Oklahoma City, and Portland to long list of records smashed!

"THE FLEET'S IN!" Clara Bow hit breaks all-time record at Paramount Theatre, N.Y., by more than $2000.

"THE PATRIOT" Completes eighth capacity week, Rialto, N.Y., smashes record Bridgeport, other key cities.

"DOCKS OF NEW YORK" Paramount Theatre, N. Y. record topped by $7000. Week-end record, Granada, San Francisco.

ON THE WAY: Anne Nichols' "Abie's Irish Rose" (talking and singing); "Interference," Paramount's first 100% talking picture; "Redskin" (successor to "Vanishing American" and almost all in Technicolor); "Sins of the Fathers."

1928 Pictures 1929

PARAMOUNT'S GREATEST YEAR

NOTE: The FOX Advertising Department has had to prepare this standing form to rush out details on the consistent successes of Fox pictures.

again another FOX picture

breaks another house record

Street Angel
The River Pirate
Four Sons
Fazil
Win That Girl
Mother Knows Best
Plastered in Paris
Me, Gangster
The Air Circus
Mother Machree
Sunrise
Making The Grade
The Red Dance
Dry Martini

—

Movietone or Silent Prints

An Unsolicited Message

From Another Smart Showman:

JIMMY GRAINGER
FOX FILM CO
55 STREET AND 10 AVE NEWYORK NY

AIR CIRCUS OPENED HERE TODAY STRAND THEATRE TO UNPRECEDENTED BUSINESS STOP SMASHED TO SMITHEREENS RECORD OF WHAT PRICE GLORY PREVIOUS TOP FOR THIS HOUSE STOP ABSOLUTELY SENSATIONAL STOP IF THIS IS CRITERION CAN YOU IMAGINE HOW WE ANTICIPATE BOOKINGS OF STREET ANGEL MOTHER KNOWS BEST FOUR SONS MOTHER MACHREE RED DANCE FAZIL SUNRISE RIVER PIRATE PLASTERED IN PARIS WIN THAT GIRL.

W M SHIRLEY
PRESIDENT AND GENERAL MANAGER
FARASH THEATRE CO INC

FOX record-wrecker of all time

William Le Baron presents

MUT

RALPH INCE
Estelle TAYLOR
a RALPH INCE production

From the story by
NORMAN SPRINGER

SMASH!
THE RED-BLOODED SEA THRILLER
with
WOMAN APPEAL!

No Wonder FBO Exchanges are swamped under a tidal wave of bookings!

Biggest showman opportunity of the year!

Ahoy, there, you lubbers!

FBO
Comes Through Again!

Watch for FBO's Sensational 100% Talker!

Singapore
INY
Sensational!
Novel!
THE BIG SEA
THRILLER
WITH THE
EXPLOITATION
WALLOP!!

Greatest Picture Ever Made On the Sub

IS IT A MENACE?

Is Contract Marriage Destroying The Family?

Is It Tearing Down Everything That Is Sacred, Holy And Good?

A PICTURE OF INNUMERABLE EXPLOITATION ANGLES

"MARRIAGE"

DIRECTED BY JAMES FLOOD

JACK SAVAGE

TIFFANY-STAHL PRODUCTIONS INC.
The Better Entertainment

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

ject Of COMPANIONATE MARRIAGE

A WARNING TO THE WOMANHOOD OF AMERICA

by CONTRACT

A JOHN M. STAHL SPECIAL PRODUCTION

WITH AN EXTRAORDINARY CAST INCLUDING

PATSY RUTH MILLER
LAWRENCE GRAY
ROBERT EDESON
SHIRLEY PALMER
RALPH EMERSON
RAYMOND KEANE
DUKE MARTIN

AN EPOCH IN MOTION PICTURE ENTERTAINMENT
THE MOST DARING PICTURE OF ALL TIME
IT IS ENTERTAINMENT

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

Great Scoop

in Newsreel History—

by the Hearst Organization for INTERNATIONAL NEWSREEL

released through

UNIVERSAL

The only newsreel cameraman on board the Zeppelin represented the Hearst Organization!

The only pictures taken were taken by him, and you see them in INTERNATIONAL NEWSREEL!

2 each week - 104 a year

The Start—
The Trip—
The Landing—

of the giant air liner Graf Zeppelin on her voyage across the Atlantic!

INTERNATIONAL NEWSREEL

There when it happened

FOX talkers talk MONEY !

WILLIAM FOX *presents*

EDNA FERBER'S Story

MOTHER KNOWS BEST

MADGE BELLAMY LOUISE DRESSER
BARRY NORTON

JOHN BLYSTONE *Production*

Dialogue written by EUGENE WALTER

Theatre and Stage Embellishments by CHARLES JUDELS and DAVE STAMPER

SMASHED EVERY CANADIAN RECORD

Standing in line for six blocks, it looked as if the whole town meant seeing "Mother Knows Best," the first dialog picture to be shown in Montreal, and a second $30,000 week was the result, with holdover for the following week. George Rotsky couldn't handle the crowds. He was forced to put on a extra midnight show first three days; hundreds were turned away. Prices were 45-75; so it is estimated that in the neighborhood of 50,000 people saw the show last week. Crowds well and efficiently handled.
—*Variety*

Now Playing
Carthay Circle, Los Angeles—Globe, Kansas City—Globe, New York—played 4 weeks at $2 twice daily

Soaring to Records Everywhere!

THE AIR CIRCUS

LOUISE DRESSER DAVID ROLLINS
SUE CAROL ARTHUR LAKE

Directed by
HOWARD HAWKS and LEW SEILER

Dialogue staged by CHARLES JUDELS

READ THIS WIRE!

AIR CIRCUS opened Strand, Schenectady, to unprecedented business. Smashed to smithereens record of What Price Glory, previous top for this house. Absolutely sensational. If this is criterion can you imagine how we anticipate bookings of STREET ANGEL, MOTHER KNOWS BEST, FOUR SONS, MOTHER MACHREE, RED DANCE, FAZIL, SUNRISE, RIVER PIRATE, PLASTERED IN PARIS, WIN THAT GIRL?

W. M. Shirley, President and
General Manager, Farash Theatre Co., Inc.

These talkers produced on Movietone film will be followed with 6 other all-talking features now in production at Movietone City for release before Christmas.

If in California October 28, you are invited to attend the formal dedicatory exercises of this new 40-acre Fox Movietone Studio, miracle development of our rapidly changing industry, of which Fox is the acknowledged leader.

Pathé has the one that fulfills every

PATHÉ Super FEATURES

AMEDEE J. VAN BEUREN *presents*

AESOPS FILM FABLES in *Sound*

TOPICS *of the* DAY in *Sound*

Grantland Rice* SPORTLIGHTS in *Sound

Produced by JOHN L. HAWKINSON

"THE RED MARK"
James Cruze Production
"TENTH AVENUE"
with Phyllis Haver, Victor Varconi, Joseph Schildkraut
"MAN-MADE WOMEN"
starring Leatrice Joy
"THE COP"
starring William Boyd
"POWER"
starring William Boyd
"LOVE OVER NIGHT"
starring Rod La Rocque
"CRAIG'S WIFE"
with Irene Rich and Warner Baxter
"CAPTAIN SWAGGER"
starring Rod La Rocque with Sue Carol
"FORBIDDEN LOVE"
starring Lili Damita
"ANNAPOLIS"
with John Mack Brown and Jeanette Loff
"SHOW FOLKS"
with Eddie Quillan, Lina Basquette, Robert Armstrong
"CELEBRITY"
with Lina Basquette, Robert Armstrong, Clyde Cook
"MARKED MONEY"
with Junior Coghlan, George Duryea, Tom Kennedy
"SAL OF SINGAPORE"
starring Phyllis Haver with Alan Hale and Fred Kohler
"NED McCOBB'S DAUGHTER"
with Irene Rich. From Sidney Howard's Theatre Guild Hit
"THE SPIELER"
with Alan Hale, Renee Adoree, Fred Kohler, Clyde Cook
"THE OFFICE SCANDAL"
starring Phyllis Haver
"NOISY NEIGHBORS"
with Eddie Quillan and the world-famous Quillan Family
"THE FLYING FOOL"
starring William Boyd
"LISTEN, BABY!"
from the Red Book Magazine Story by Elsie Janis and Gene Markey
"THE LEATHERNECK"
starring William Boyd
"THE SHADY LADY"
starring Phyllis Haver, with Robert Armstrong and Louis Wolheim
"THE GETAWAY"
with Jeanette Loff and Robert Armstrong
"HIGH VOLTAGE"
starring William Boyd
"SQUARE SHOULDERS"
with Junior Coghlan
"THE ELEVATOR GIRL"
with Jeanette Loff and Robert Armstrong
"GERALDINE"
with Marion Nixon and Eddie Quillan. From Booth Tarkington's famous story

THE public demands variety, originality and super-excellence of production. The exhibitor demands a complete, diversified program to supply this crying need. With an array of product unprecedented in showmanship quality, in scope and in infinite variety Pathe presents the *one complete program that fulfills every demand of the box office.*

SEVEN BIG FEATURES, headed by "KING OF KINGS," are clicking to new box office records throughout the country. Eleven other features completed are all set to crash through to new records.

"KING OF KINGS," leading the victorious phalanx of Pathe, has shattered all existing records wherever played.

PATHE SHORT SUBJECTS, which form the essential unit of every well-balanced program are again setting the pace for the industry.

MACK SENNETT COMEDIES are out-Sennetting all previous Sennetts and are scoring box office bulls-eyes with deadly regularity.

THE SMITTY SERIES, with the notable personalities appearing—the first of which stars the one-and-only Jack Dempsey, and the second the inimitable Lloyd Hamilton —fill a niche all their own in any program.

These Two Super

CECIL B. DeMILLE'S
"KING of KINGS"
by Jeanie Macpherson
The World's Greatest Box-Office Attraction

Pathé News

Pathé Review

Grantland Rice SPORTLIGHTS

MACK SENNETT Super Comedies

TOPICS *of the* DAY

PATHE PRODUCT is attuned to meet the demands of advanced showmen of today for a COMPLETE PROGRAM—one that FULFILLS EVERY DEMAND OF THE BOX OFFICE.

complete program demand of the B.O.

PATHE REVIEW, Terry Ramsaye's screen cocktail; Grantland Rice's SPORTLIGHTS; the Van Beuren Enterprises' AESOP'S FABLES and TOPICS OF THE DAY are short subjects that add spice to the movie melange.

PATHE NEWS maintains its undisputed supremacy in the news reel field. *"First on the scene—first on the screen"*, is the backbone of every program.

PATHE SERIALS and WESTERNS round out Pathe's Complete Showman's Program—diversified, comprehensive and quality-plus.

Sound Developments

PATHE is keeping pace with sound and dialogue developments. ELEVEN FEATURES and a considerable array of Short Subjects are being synchronized by the R.C.A. Photophone process. "KING OF KINGS" is the first big picture to be presented in synchronized version. "THE GODLESS GIRL" will have a full synchronization. "CAPTAIN SWAGGER" and "ANNAPOLIS" are synchronized with music and sound effects. SEVEN OTHER FEATURES are being synchronized with music and sound as well as dialogue.

PATHE SOUND NEWS is already a fact. AESOP'S FABLES, the first animated cartoon in sound, has already been released and SPORTLIGHTS are now in process of synchronization.

COMING IN *SOUND*

In addition to "THE KING OF KINGS" and "THE GODLESS GIRL", following is the sensational array of super-feature *SOUND* pictures now scheduled on the Pathe program—the majority with dialogue and talking sequences:

"CAPTAIN SWAGGER"
"SHOW FOLKS"
"ANNAPOLIS"
"THE SPIELER"
"NED McCOBB'S DAUGHTER"
"NOISY NEIGHBORS"
"THE LEATHERNECK"
"SQUARE SHOULDERS"
and "LISTEN, BABY!"

5 GREAT PATHÉ SERIALS

9 SPEEDY PATHÉ WESTERNS

Productions in Sound

CECIL B·DEMILLE'S
Sensational Melodrama
"The Godless Girl"
by
Jeanie Macpherson

The World's Greatest News Reel Now in SOUND

PATHÉ *SOUND* NEWS

DAN THE TAXIMAN COMEDIES

THE TIRED BUSINESS MAN COMEDIES

HANDY ANDY COMEDIES

SMITTY AND HIS PALS COMEDIES

AESOP'S FILM FABLES

Pathé Pictures

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

The San Francisco Ex
Melody of Love at Pan
Don't miss it. Nothing li
on screen before. Cro
with broad smiles and
approval. Is just the ty
eral public."

The Melody of Love

Featuring WALTER PIDGEON, MILDRED HARRIS, TOM DUGAN, JACK RICHARDSON, JANE WINTON

Directed by Arch Heath. Story by Robert Arch. Sound supervision by C. Roy Hunter with the Universal Recording Orchestra and the Universal City Melody Four.

aminer says:– "To see
tages is an experience.
ke it has ever been done
wds leave the theatre
enthusiastically voice
pe that appeals to gen-

Carl Laemmle's
100% talking sensation
100% box office smash
100% showman's paradise

TWO MORE TREATS for HERALD-WORLD READERS

October 27th Issue

Includes the Fall Buyers Number of Better Theatres — the most important publication on theatre construction, operation and equipment issued in the motion picture industry. More than 100 pages will be devoted to text matter, which will be invaluable to anyone in anyway connected with the building or operation of theatres.

November 3rd Issue

Will include the Fall number of the Box Office Record. Little needs to be said in describing this important feature. It has been called the "Exhibitor's Bible." In it, hundreds of exhibitors collaborate to give their estimate of the box office value of pictures, shown generally throughout the nation in the last six months.

No one who reads the Herald-World regularly need wonder at its tremendous paid circulation —more than twice that of any other paper in the motion picture field.

Week after week, it publishes an issue crammed full of interesting and important information. And in addition, at frequent intervals, produces special numbers containing text matter, which in other fields would be only available in separate books retailing at from $2 to $10 each.

EXTRA

M-G-M NEWS

EXCLUSIVE FIRST FILMS TAKEN ON BOARD

GRAF ZEPPELIN

PLAY IT NOW AS A FEATURE!

With 30,000,000 readers . . . you can't go wrong!

For once in your life you can play a Best-Seller while it's HOT! . . . The very day you show "SHOW GIRL", one-third of the town will be READING the sensationally best-selling Book, or the serial syndicated to 20,000,000 . . . Will they come to SEE and HEAR her!—A question!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Fireworks predicted for annual convention of M P T O A at Toronto as Allied States revives organization; Illinois and Kansas, formerly members of the Steffes group, will remain with the national body; Ohio in accord with the policy of the national organization, but believes that there is an urgent need for activities which will benefit the small town exhibitor; registration at King George hotel forecasts big attendance from both Canada and the States.

COMPLETE INDEX TO CONTENTS

NEWS

First pictures of the M P T O A convention at Toronto, by HERALD-WORLD staff photographers, disclose many old and many new faces in organization.

First National, Stanley merge with Warner Brothers in $200,000,000 deal.

Lou Metzger is appointed general manager of Universal; Morton Van Praag becomes general sales manager, with Paine promoted to the position of treasurer.

C. W. Porter is elected president of Michigan exhibitor association—Marks Brothers lists 105,000 shares on Chicago market.

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PRESENTATIONS—Leo Feist, Cecil Davidson, Vale & Stewart, Frankie Masters, Ulderico Marcelli, Al Morey, Paul G. Davis, Brooks Costumes and Ransley Studios.

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Martin J. Quigley, Publisher & Editor

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Other Publications: The Chicagoan and Polo, class journals; and the following motion picture trade publications published as supplements to Exhibitors Herald and Moving Picture World: Better Theatres, every fourth week, and The Buyers Index, published semi-annually.

Whole Vol. 93, No. 3 (Vol. 35, No. 6) October 20, 1928

Finance and Management

ALONGSIDE of the recent merger and consolidation trend in the industry there has been developing a problem of management which will make itself heard from and felt within the coming year.

With the putting together of these vast units, reaching across the entire scope of the industry, there is created the necessity of executive personnel of corresponding calibre. And such personnel only exists in the business in small numbers.

The record thus far of financial interests participating actively in the management of motion picture enterprises is not promising. It is true that the development of the motion picture business, together with all other great commercial undertakings, requires public financing, and public financing means the participation to some extent of financial interests. Financial interests, however, are never anxious to go actively into a business and rarely do so unless conditions in the business have reached an extremity.

There is every indication that executive personnel of demonstrated ability will be in great demand in the picture business during the coming year, because of the requirements of these large new units and because the newly interested financial groups doubtlessly will be most anxious to see all of the necessary safeguards of good management placed about their underwritings.

Virtually all of the recent mergers and consolidations will lead sooner or later to large public offerings of securities. Because of the money-making reputation of the picture business, and because of its conspicuous position in the public eye, there is little doubt that these offerings will be well received by the investing public. A huge volume of film securities will be sold to the public and, then, in the natural course the public will expect profits and substantial profits.

If the concerns enjoying public finance fail to make the expected profits, or if one or more of them should go into failure, the industry will have suffered a blow from which it will take a long time to recover.

It therefore seems very apparent that the industry at large is very directly interested in the outcome of these new mergers and consolidations, concerned as they are with large public financings.

With respect to the future of these several combinations, it is important, of course, that their capital structures be adequate but it is well to remember that all of the conspicuous successes in the motion picture business up to date have been made rather because of peculiar ability for the picture business than because of financial strength. Money without adequate management is always in a dangerous position, but in the picture business it is in a certainly disastrous position.

It is to be hoped that these financial groups which are either new to the picture business or who through recent activities are preparing to take a greater part in the picture business will at the outset be well-impressed with the fact that despite superficial reactions the picture business is a highly complex and intricate industry and that its management must be left in the hands of experience and demonstrated ability in the work.

* * *

International Pictures

MR. HERBERT WILCOX, a distinctly leading figure in the creative end of the British motion picture industry, at the conclusion of his recent visit of inquiry to Hollywood expressed himself very forcibly on future plans. Mr. Wilcox, speaking for himself and his associates in production, says that the policy will be to produce really international pictures.

"We are not going to undertake," said Mr. Wilcox, "the production of pictures only for England or only for the United States. We intend to make really international pictures, particularly directed to the markets of the English speaking peoples."

The decision to make pictures for the international market on the part of the British industry, which we feel sure in this case at least means business, is a decision which we believe will mark the dawn of a decidedly better day. Consciously or unconsciously pictures have been made in England with the idea only of satisfying the British market. The foreign market would come in for little or no consideration until the picture was completed. The natural result of this has been a long series of disappointments which might have been expected had the original attitude of the producer been taken fully into account.

* * *

IN the light of all the arrangements being made for the carrying on of the film business, in the way of mergers, consolidations, new companies, new instruments and new methods, there is a great danger of placing too much reliance upon these forms, alignments and devices. The public is interested only in comfortable, attractive and well-managed theatres and good entertainment. These new developments in the picture business will only be found to be important in the long run provided that they lead to better theatres and better pictures.

These arrangements in so far as they are essential toward maintaining and advancing the creative branch of the industry are vital; but they cannot substitute for the creative branch of the business, or lessen the complete dependence of the industry upon its screen personalities and creative workers.

* * *

WHETHER it is the Motion Picture Theatre Owners of America or some other organization—or whether it is the Motion Picture Theatre Owners of America *and* some other organization—every type and kind of exhibitor in the country should have the benefit of organization support and, certainly, every independent exhibitor should give active and enthusiastic support to some trade organization.

Expect Fireworks at Toronto With Revival of Allied States

A Convention Is Always A Convention

By EDWIN S. CLIFFORD

CONVENTION HEADQUARTERS, TORONTO, October 16.—The skeptical who did not believe that the gathering of motion picture theatre owners at Toronto would attract more than a corporal's guard were mistaken although things do not really get under way until tomorrow.

The lobby of the King Edward hotel looks just exactly like the lobby of every other hotel where conventions have been held in previous years.

* * *

100 From States Already There

Attendance figures are not yet available but it appears that fully 100 theatre owners from the states are here already and Stragglers are still arriving. Add to that another hundred from Canada and it makes a pretty impressive turnout.

Breakfast this morning was just exactly like breakfast at every other convention.

At one table could be seen Charley Pettijohn in earnest conversation with a group of five other men.

Mike Comerford strolled into the dining room.

The center of another group as usual in the lobby were scores of familiar faces—Jack Miller, Biechele, Wood, of Ohio, Lightman and Norman of Arkansas, George DeKruif of National Theatre Supply and many others and as at all past conventions everyone milled around shaking hands, going from group to group.

* * *

Allied Revival Is Live Topic

The news from Kalamazoo that the Allied States organization was to be revived furnished a general topic of conversation, but to the press at least everyone seemed a bit cautious about making comment.

Jack Miller was an exception. As usual he was perfectly willing to state where he stood emphatically. He will remain with the National organization and will not go along with the Allied. On the other hand Wood of Ohio stated emphatically that his state would cast its lot with the Allied States. Others were more reticent.

Underneath there seemed to be just the possibility of some fireworks.

While the Allied group declare themselves out of the National organization, their presence here indicates that they may attempt to tell the convention just why they are out.

National officers refuse to be drawn into a controversy but intimate that the Allied will not be permitted to air their grievances here.

* * *

Prohibition Issue Is Investigated

Toronto's way of handling the prohibition question is of course being investigated by a great many of the visitors from the states.

Nearly half apparently have paid their $2 and taken out a permit which entitled them to buy and possess liquor with their choice of every kind of beverage anyone could want.

(*Continued on page 32*)

Illinois and Kansas to "Go Along" with MPTO

Ohio in Accord with National Organization but Thinks Small Town Slighted

By ERNEST A. ROVELSTAD

CONVENTION HEADQUARTERS, TORONTO, Oct. 16.—Decision of Allied States to reorganize was the big topic of lobby discussion as the M P T O A convention opened this noon with a luncheon in the Crystal ball room of the King Edward hotel, but officially the organization had not been advised of Allied's action at Kalamazoo and Allied was not recognized by the national organization.

Ernest A. Rovelstad

While the leaders of the M P T O A refused to be quoted as to their stand on the Kalamazoo movement, and declared that the subject was not even brought up in the meeting of the board of directors last night, the rank and file were looking for fireworks on the convention floor despite the statement of Allied men at the Michigan meeting that they would sit in only as observers.

Allied Must Declare Self

As the credentials committee went into session this afternoon it was said that members of Allied would have to declare themselves definitely in or out of the convention before decision would be made as to their right to vote.

Officers of the national organization not only questioned the claims of Allied of having 14 states lined up, but even went on to declare that they doubted whether Allied could muster more than five and that would include the Steffes group of Minnesota, the Dakotas and Montana, as well as Michigan.

This contention of the national organization was confirmed by the declaration of Jack Miller that Illinois would stand solidly behind the M P T O A.

Miller declared: "Illinois will not go along with Allied. We'll stick with the national organization."

However, the arrival of P. J. Wood in a delegation of 18 from Ohio, which Wood declared would go in with Allied, was taken to indicate strength for the Steffes-Richey group. The Ohio representation was one of the largest from the States.

Ohio Still in Accord, But—

Wood declared that Ohio would take action at its convention November 20 and 21.

"We're still in perfect accord with the policy of the national organization to include in its membership the chain theatre and even the distributor-owned theatre," said Wood, "but we feel that the most urgent need today is some action to benefit the small town theatre and this thing the national organization has absolutely neglected. Unless something is done, the small town theatre is headed toward extinction."

Despite Allied's claim, it appeared that Wisconsin, Missouri and Kansas had not deflected from the M P T O A.

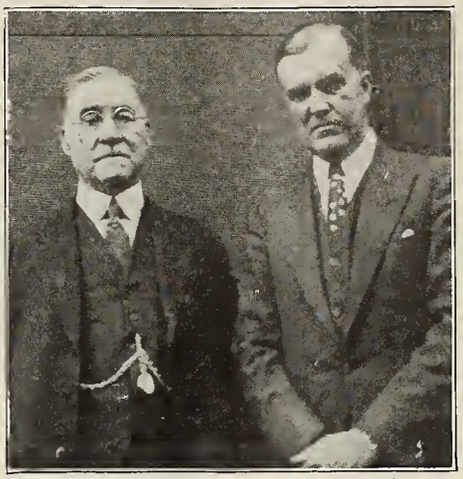
Henry Staab, business manager of the Wisconsin

(*Continued on page 32*)

Toronto Exhibitors 1928 Hosts to the M P T O A

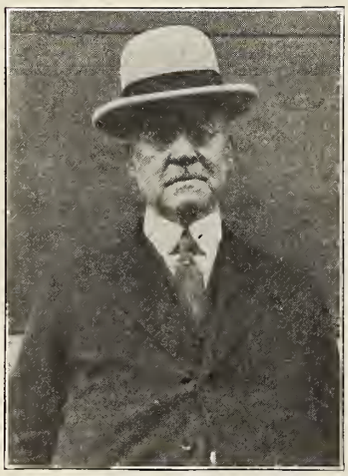
[All photos by Herald-World staff photographers]

The states of Ohio and Pennsylvania, get together for a snapshot, represented by Martin G. Smith of Toledo, and Michael J. O'Toole, secretary of the M P T O A. Mike was telling the newspaper folk all about it.



J. C. Brady, head of the M P T O of Canada, hosts; and "Pete" Woodhull, president of the M P.T O A. It was hard to separate them from their duties long enough to pose, but they finally succumbed.

An exhibitor and an exchange man get together, which is fair enough. J. F. O'Connell operates the Majestic and Garrick in Halifax, N. S., while H. T. Long is with Gaumont British in the Toronto office.



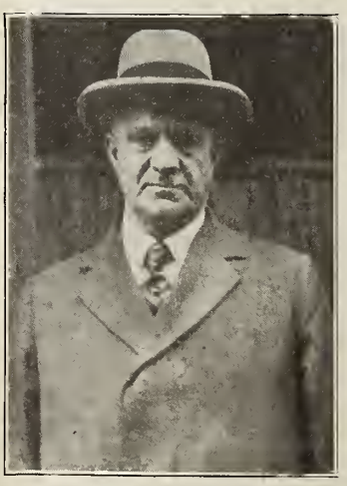
J. C. Brady, president of the M P T O of Canada, says nothing about his 84 years. Why should he? No one would guess it from his activity.

The East and the South talk over motion picture conditions in their respective sections of the nation. Shown are H. J. Scheifle of Oneida, N. Y.; Charles Picquet of Nawth Ca'olina; W. A. Dillon of Ithaca, N. Y.; M. J. Kallet of Oneida, and Joe Walsh of Connecticut, chairman of the administrative committee.

R. F. Woodhull, ("Pete" is the name of course), had "What we are and what we can be," as his introductory message to the convention.

Harry Alexander, who as finance chairman of the M P T O of Canada, and vice president of the Toronto association, had much to do with arrangements.

Joe Miller of Syracuse, N. Y., looked cold, so we snapped him alone to let him shiver all over the negative. Joe was a special representative.



Entertainment for the women promised to be interesting. Here is J. J. Booth of the Grey Coach lines, who arranged for a sightseeing tour on Tuesday.

Equipment men were in evidence Monday getting their exhibits set. Here is G. B. Elliott, Cleveland, representing the Carrier Engineering Corp.

Canada and States Allied in Sounding the Future

[All photos by Herald-World staff photographers]

Not exactly exhibitors, but three men who find enough in the film business to make them more than innocent bystanders. They are George De Kruif of the National Theatre Supply Company, Chicago; William Harper of William Harper, Ltd, customs brokers of Toronto; and J. M. Wolfe of Westinghouse Electric.

Chicago's first delegation arriving at the Union station, Toronto—Aaron Saperstein, Garfield and Lexington theatres; Joe Pastor, Bryn Mawr; Ludwig Siegel, secretary, Illinois Exhibitors Association; Miss Tess Heraty, secretary to Jack Miller; Sid Selig, Gem and Kozy; Jack Miller, Illinois president; Lester Retchin, Howard.

From faraway Pinehurst, N. C., home of good showmanship and polo, came Frank G. Conklin, M P T O A organization man; and Charles W. Picquet, president of the state body and national executive chairman.

What would a convention be without E. M. Fay of Rhode Island? For that matter, that's true also of H. K. Allard. Fay, it will be readily recalled, is a member of the organization's board of directors

Herman Blum of Baltimore, a regional vice president, puts in an early appearance. His camera-partner is A. Julian Brylawski, chairman of the board of directors, who called the board in a pre-convention meeting.

Association leaders. I. Weinburg, president of the Virginia theatre owners, who is a member of the board of directors of the M P T O A; and Nathan Yamins of Fall River, Mass., who is on the board also.

J. I. Foy of British Gaumont in Toronto, and H. Ginsler of the Iola theatre, Toronto, the "long and short of it." Ginsler was chairman of the entertainment committee, and what a busy man that made him!

Here we have R. D. Rundell of Waverly, N. Y., who runs five theatres in New York state and Pennsylvania, and W. A. Dillon of Ithaca, N. Y. The New York delegation was the first on the scene

Registered at the King George

A

Alexander, Harry
Alicoate, Jack
Appelbum, C.
Applety, W.
Aron, Max Senator
Ayger, E.

B

Bahour, Ensley
Balderson, J. M.
Battle, G. H.
Becker, N.
Benton, W. M.
Berkholtz, August
Biechele, R. B.
Blanchard, J. M.
Block, M. A., advertising manager, M. P. T. O. A. of New York
Bloom, S.
Blum, Herman
Boden, James
Brady, J. C.
Brin, L. K.
Broderson, Mr. and Mrs.
Bryan, J. P.
Brylawski, A. Julian
Burkee, D. A.
Burnett, G. C.

C

Cadoret, Jerry
Cameron, James R.
Cass, A. B.
Charbonneau, J. E.
Clifford, E. S., Exhibitors Herald-World
Cluster, R. C.
Cohen, Dave
Cohen, Joseph E.
Cohen, Lou
Cohen, Simon
Cole, Col. H. A.
Colton, J. J.
Comerford, M. E.
Conklin, F. G.
Cooper, Col. J. A., president Motion Picture Distributors and Exhibitors of Canada

D

Damm, John L.
DeKruif, Mr. and Mrs. Geo.
Delle, F. J.
Desberg, Fred
Deutsch, E. K.
Dickinson, Mr., of Indiana from Hays office
Dillon, W. A.
Durkee, F. H.

E

Eberson, John, Architect
Elliott, G. B.
Emanuel, Jay
English, W. J.
Erdmann, George W.

F

Fay, E. M.
Feist, Felix
Fenyvessy, A. A. and Chester
Fielding, A. A.
Fine, S.
Firestone, S.
Fisher, Bert
Fisher, George
Foy, J. I., British Gaumont, Toronto

G

Garyn, F.
Garyn, W. P.
Gavan, John A.
Gebertig, Mr. and Mrs. M.
Gilford, Fred
Ginsler, H.
Glazer, S.
Gleichman, P. H.
Goldberg, Thomas D.
Goldenberg, Henry
Gotham Bristol-Phone
Greenberger, Mr. and Mrs. H.
Greenberger, Leo
Gross, Frank
Gulick, Paul

H

Hague, Mr.
Hammons, E. W.
Hanson, O. R., Canadian Educational Films
Harmon, R. J. and sister
Hartman, G. G.
Harvey, George F., president A. M. P. A. of New York
Harwood, J. J.
Heraty, Miss Tess
Herman, Calvin
Hoad, T. C.
Horn, R. W.
Horwitz, H. E.
Howard, Jack
Hynes, C. F.

I

Israel, Louis

J

James, Mr. and Mrs. W.
Jasman, H.
Jeffery, B.

K

Kallet, M. J.
Kaplan, Morris
Kinzler, Mr. and Mrs. A. F.
Knight, B. E.
Krimm, F. J.
Kunzmann, W. C.

L

Lacy, W. A.
Laduke, W. E.
Landis, Perry, National Theatre Supply
Leavitt, Abe
Leavitt, J.
Lees, Ed E.
Legasicke, W.
Lehr, B. C.
Levine, Isadore
Levine, J.
Levy, Mr. and Mrs. M. J.
Lewis, Ray
Lightman, M. A.
Long, H. T., British Gaumont, Toronto

M

Marks, Harry
Mason, M. W.
McKee, A.
McLelland, M.
McLeod, Rev. Murdock
McMurtag, E. A.
McWilliams, F. J.
Mechanic, B.
Mende, Herman
Mentel, M.
Michael, Jules H.
Miehling, Rudolph, Elect. Eng. and Asst. Supervisor Projection on Publix
Miller, Jack
Miller, Joe
Milliken, Carl E., M. P. P. D. A.
Moffett, George
Mulroy, M. T.

N

Nathanson, N. L., Famous Players-Canadian, Toronto
Needless, Morris
Neu, G. H., International Theatre Supply
Neu, O. F., International Theatre Supply
Nicholas, G. W.
Norman, J. F.

O

O'Brien, D. P.
O'Connell, J. F.
O'Toole, Michael J.

P

Palakoff, L.
Palfreyman, David
Pastor, Joe
Patenaude, A. W.
Patenaude, J. A.
Pearlman, V. S.
Pettijohn, C. C., chief counsel, Film Boards of Trade
Pfister, C. F.
Picquet, Charles W.
Province of Quebec and Cinema Owners Assn.

R

Reeves, B.
Retchin, Lester
Reynolds, B. F.
Rice, U. K.
Richards, E. V.
Rittenberg, M.
Robarge, Mr. and Mrs. A. L.
Robin, Mr., of Roth Brothers
Rodgers, I. W.
Rohe, H.
Rome, J. Louis
Rosenbloom, J.
Ross, Frank G.
Rovelstad, E. A., Exhibitors Herald-World
Rummel, E. T.
Rundell, R. D.

S

Sagal, L. M.
Saltz, Samuel
Sampson, C. T.
Samuels, Irving
Saperstein, Aaron
Saunders, Mr.
Scheifle, H. J.
Schumann, Dave
Schurmann, H. A.
Schwalm, John
Schwartz, J. A.
Schweriner, E.
Sedgewick, Harry
Selig, Sid H.
Siegel, Ludwig
Silverman, J.
Simmons, M. L.
Smale, W. A.
Smith, E. J.
Smith, Martin G.
Smith, P. G.
Smythe, P. J.
Sogel, J.
Sommerfield, A.
Staab, Henry A.
Starkman, J.
Starr, Martin J.
Steen, A. L.
Steinberg, Samuel
Stempski, Joseph and Frank
Stern, Mrs. D.
Sternberg, S.
Stien, M.
Suckow, Mr. and Mrs. George
Sullivan, Kathryn
Sullivan, M. V.
Summerville, W.
Surnbrock, L.

T

Tarouski, Mr. and Mrs. C. S.
Taube, Sid
Taylor, H. A.
Taylor, M. M.
Toronto Film Board of Trade
Tottman, F. R.

U

Ulster, S.

V

Vallen, E. J.
Vitrolite Company

W

Walker, Frank
Walsh, Joseph W.
Walton, Charles
Weinburg, I.
Weyer, Clinton
Whitehurst, William
Wilkins, R. D.
Wilkinson, Mr., manager Hays office
Wilkinson, L. A.
Wilkinson, Lupton
Williams, C. E.
Williams, J. D.
Wingberg, H.
Wolfe, J.
Wood, P. J.
Woodhull, Mr. and Mrs. R. F.

Y

Yamins, Mr. and Mrs. Nathan

Z

Zehnder, Pete

Heads Herald-World Staff at Toronto

Edwin S. Clifford, general manager of "Exhibitors Herald and Moving Picture World," is in charge of the staff of HERALD-WORLD editorial men at the Toronto convention this week, which includes Earnest A. Rovelstad, news editor.

E. S. Clifford

Since its inception in 1920, members of the M P T O A have looked to the HERALD-WORLD for the most complete and accurate acount of its conventions, both reportorially and pictorially. This year will be no exception.

Mr. Clifford has not missed a convention of the M P T O A since its foundation at Cleveland, and his thorough familiarity with organization problems and his acquaintance with exhibitor leaders insure the HERALD-WORLD of again having the most complete, the most authoritive and the most interesting story of the national exhibitor convention.

Ontario Theatre Men Launch Fight to Kill Admission Tax

"Positively Ridiculous"

(Special to the Herald-World)

TORONTO, October 16.—"That is positively the most ridiculous thing I ever heard," President R. F. Woodhull said of a report that the M P T O A will disband after this convention.

"One year ago we started an experiment and that has proved very successful."

The "experiment" was the admittance of producer-owned theatres to membership, which was the outstanding action of the convention at Columbus.

HAYS OFFICE WELL REPRESENTED

TORONTO, October 16.—The Hays office was to be well represented at the convention. Publicity Manager Wilkerson was at the convention headquarters Monday. A. S. Dickerson, C. C. Pettijohn and Carl E. Milliken were to arrive Tuesday.

FAMOUS PLAYERS ENTERTAIN

TORONTO, October 16.—Something new in the annals of exhibitor organization was the Tuesday afternoon tea, with Harry Sedgewick of Famous Players-Canadian as host. This event, which included a bus trip around Toronto, winding up with tea at Sunnyside Beach, was called the first in which producer-exhibitors officially took part in exhibitor convention entertainment. N. L. Nathanson, head of Famous Players-Canadian, was to extend a welcome to the M P T O A on behalf of the exhibitors of Toronto at the opening session Tuesday. Col. J. A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, was to give an address on the music license tax Thursday.

COMPARABLE TO FORMER YEARS

CONVENTION HEADQUARTERS, TORONTO, Oct. 16.—The M P T O A went into its first business session this afternoon, the meeting following a luncheon at which the Canadian exhibitors officially bade their brother exhibitors hearty welcome to Toronto. As President R. F. Woodhull expressed it in his address launching the convention proper, it was an example of the incomparable hospitality evidenced by the M P T O of Canada.

From J. C. Brady, president of the Canadian organization, came the opening greeting to the exhibitors. The success of the convention is largely due to Brady.

Speaker Joe Thompson of the Canadian Parliament represented the government in welcoming the exhibitors. Controller Gibbons, acting mayor in the absence of Mayor Samuel McBride, presented the key of Toronto to the theatre owners.

For the exhibitors of the United States, Woodhull expressed thanks to their Canadian confreres for their cordiality. Joseph H. Walsh of Hartford, Conn., chairman of the administrative committee of the M P T O A, was also a speaker. "There are state organizations that are hiding their light under a bushel," Woodhull declared in opening the first business session. "I can tell you of Arkansas, of Oklahoma, of Henry Staab of Wisconsin." Woodhull went on to discuss the music tax, sound pictures, censorship and other legislative problems.

Toronto and Montreal exhibitors swell the throng here that compares favorably with those at previous conventions.

Owners Face Similar Case to One in U. S.

Canadian M. P. T. O. Firmly Behind National Association, Says Brady

(Special to the Herald-World)

CONVENTION HEADQUARTERS, TORONTO, OCTOBER 16.—A concerted fight to eliminate the government tax on admissions up to $1 was to be launched Wednesday afternoon at a meeting of Theatre Owners of the Province of Ontario.

Levy Two Cents on Tickets Above 25 Cents

With a levy of 2 cents now on all tickets above 25 cents, exhibitors of this province are finally, after a long struggle, facing the same situation as did the United States in the elimination of a similar levy.

That tax, placed originally as a war measure in the states, has been gradually reduced by the raising of the exemption class until now motion picture theatres are practically free from the burden.

In Ottawa the exhibitors still are handicapped with the burden of the 2 cent assessment.

"In a previous interview with the finance minister," said J. C. Brady, president of the M. P. T. O. of Canada and regional vice-president of the American organization, "I was informed that the government needed the tax as yet. Now we are going to meet Wednesday to take up the matter for a final solution. We now have a tax of 2 cents on anything over 25 cents. We want to remove that tax on admissions up to $1."

Start Movement Similar to Sapiro's

"Canada has had an experience similar to that of theatre owners of the United States with the Independent Exhibitors' Association, which was fostered by Aaron Sapiro and voted to disband after Sapiro had admitted the failure of the organization. Brady decried the similar movement in Canada and predicted that it would follow the course of the Sapiro group.

"Unfortunately, some who never belonged to the M. P. T. O. of Canada started what they called the Booking Association of Canada. It is just the same as the Sapiro movement. Apparently nothing is coming of it, just as was the case with the Sapiro organization."

The subject of sound pictures had not yet become of as general purport in Canada as in the States, Brady said.

"We have so little sound as yet that we cannot tell what the exhibitors' reaction will be," he declared. "The Tivoli at Toronto has Fox-Case Movietone and is doing very well. This is the only installation to date."

Loew's Uptown and Downtown now are being wired, Brady said. He would not be at all surprised if the same labor difficulties would be experienced in Canada, when the plans for wiring for sound pictures become more general, as have appeared in the United States.

Firmly United with National Group

The M. P. T. O. of Canada is firmly united with the national organization, Brady declared. This indicated the attitude of the Canadian exhibitors toward the Allied States move.

"The Canadian M. P. T. O. is standing solidly behind the M. P. T. O.," Brady said.

"Sounding" Out the Convention

By E. A. R.

CONVENTION HEADQUARTERS, TORONTO, October 16.—Cracksmen had a convention all their own early Monday and the *Runnymede* theatre was convention headquarters. Five delegates met at the door of the theatre safe, but the meeting adjourned when it was found that there was not a quorum in the oxygen tank. A hole half a foot wide had been bored into the steel door with huge acetylene torches. The $1,000 is still in the safe—or in the bank.

* * *

Nate Yamin's new theatre at Fall River, Mass., is rising toward completion on the ruins of the one lost in the fire last January while Nate was attending the contract committee meeting in Chicago. There's a chap who doesn't give up.

* * *

A huge gold key was to be presented to the *Motion Picture Theatre Owners of America* at the luncheon Tuesday, by the Canadian organization. Appropriate red ribbons were interlaced in the holes, and along the length of the key were the words, *"Key to Toronto. Presented to the M. P. T. O. A., October 16, 1928."*

* * *

George street, the *Dominion Bank, Church street,* the *Imperial Bank*—yes, it's Canada all right.

* * *

And the *bobbies!* Memories of "Wipers" and the Somme. How the taxicab drivers do show their respect for those helmets.

* * *

Several of the exhibitors who did not have committee meetings Monday night hied themselves to the ring battle between *Frankie Genaro* and *French Belanger* for the flyweight championship of the world. Frankie was around the lobby of the King Edward before the bout and if he can swing a right as fast as he steps, well, there's one boy we'll scratch off our list.

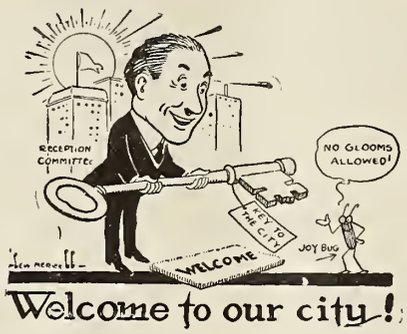
* * *

One way to solve the sound picture proposition: If the exhibitor bought the film as a silent one and hasn't the installation, then make the company stick to the original contract, said *Joe Walsh* when the subject came up in the lobby.

They're all talking about synchronization.

* * *

Synchronization between the M. P. T. O. A. and the renascent *Allied States* is something else again. The Kalamazoo action may yet have a loud echo on the convention floor, though the *Allied* folks



Welcome to our city!

here to date aren't shouting from the housetops what they will do.

* * *

Some of the New York delegation who arrived early had a task all their own in whiling away the time on Sunday, according to *A. M. Schuman* of Hartford, Conn., who has the Colonial, Lyric, Lenox and Rialto theatres.

* * *

Battling a cold may be a fine indoor sport, but not when one has a thousand details of convention arrangements on the fire. *Miss Laura Elston,* secretary of the entertainment committee, learned that, but didn't let it worry her.

* * *

"Pete" Woodhull's voice isn't husky yet, but cheer up, the convention oratory hasn't started yet as this is written. The close of a convention usually finds *Pete* talking only in gestures and grunts.

* * *

Ever notice how often the chairmen of convention entertainment are folks so small they scarcely can throw a shadow? *H. Ginsler* is that type, but then, a shadow couldn't follow him around anyway. He moves too fast.

* * *

The convention preliminaries started exactly according to schedule. Our first glimpse of *Mike O'Toole* found him telling a sweet young thing from a Toronto newspaper the five W's of the meeting.

* * *

Frank G. Conklin of Pinehurst, N. C., celebrated for its polo grounds as well as its theatres, said he found exhibitors more interested in service than in his experiences as a producer. Conklin, who is doing organization work for the M. P. T. O. A., at one time produced independently for Pathe and others. He was with First National for years. He produced "Missing Daughters." Remember it? And he directed, too.

* * *

Members of the Chicago delegation coming up Sunday night, killed an hour or two instructing *Tess Heraty* on how to synchronize aces and deuces and they aren't saying anything now about who were the deuces.

* * *

A special gold badge was made up for presentation to *President Woodhull.* And a right neat one it was, too.

* * *

In the absence of *Mayor Samuel McBride* on the Coast, *Controller Joe J. Gibbons,* acting mayor, was chosen to give the welcoming address.

* * *

The convention program is an elaborate affair. *George Harvey,* president of the A. M. P. A., called it the most modern book of its kind according to convention headquarters. The cover has a German futuristic design.

* * *

George De Kruif of National Theatre Supply, was busy rushing this way and that, trying to get the exhibits through the customs office.

Equipment for Better Theatres

CONVENTION HEADQUARTERS, TORONTO, October 16.—The following were among the equipment dealers to have exhibits: American Seating Company, Wurlitzer Organ Company, National Carbon Company, Clinton Carpet Company, Toronto Carpet Company, Carrier Engineering Company, Heywood-Wakefield Company, Sentry Safety Control Company, National Screen Service, Enselen Hydro Electric Company, Automatic Ticket Register Company, Canadian Theatre and Electrical Supply Company, Hypozone Company, Roth Bros. and Company, Northern Electric Company, Ltd., G. Reising and Company, Marietta Manufacturing Company, Craftex Company of Boston, Crane Company, Edwards Electric Construction Company, Frank Adam Electric Company, Eastman Kodak Company, Major Equipment Company, Vitrolite Company, B. F. Reynolds Company, Pack Shops Company, National Theatre Supply Company, Westinghouse Electric and Manufacturing Company, International Projector Corp., Hertner Electric Company, Enterprise Optical Manufacturing Company, Brenkert Light Projection Company, Orchestraphone, Associated Screen News, Ltd., of Montreal, Robert Morton Organ Company.

In the National Theatre Supply exhibit are: J. E. McAuley Mfg. Company, International Projector Company, Westinghouse, Hertner Electric, Automatic Devices, E. J. Vallen Electric, Clinton Carpet, Brenkert Light Projector, National Lamp Works of General Electric, Cramblet Engineering Co., Orchestraphone, Menger, Ring & Weinstein, Belson Mfg. Company, Chicago Cinema Equipment Company, Steel Furniture Company, Enterprise Optical, Oscar Neu (Film Cabinets).

Titles Registered At Washington

Following are the titles of pictures registered this last week at Washington:

25674 THE MYSTERY RIDER (Serial)....Universal
25675 THE MYSTERY RIDER (Serial)....Universal
25676 THE MYSTERY RIDER (Serial)....Universal
25677 THE KID'S CLEVER.....Universal
25678 THE WAX FIGURES.....Universal
25679 THE RAG DOLL.....Universal
25680 TARZAN THE MIGHTY.....Universal
25681 THE HAUNTED HOUSE.....First National
25682 (Open)
25683 THE WHITE FACE FOOL.....Fox-Case
25684 FORBIDDEN LOVE .....Pathe Exchange
25685 HUBBY'S LATEST ALIBI....Pathe Exchange
25686 THE EAGLE OF THE NIGHT (Serial) .....Pathe Exchange
25687 THE EAGLE OF THE NIGHT (Serial) .....Pathe Exchange
25688 THE EAGLE OF THE NIGHT (Serial) .....Pathe Exchange
25689 THE POWER OF SILENCE....Tiffany-Stahl
25690 THE NAUGHTY DUCHESS.... Tiffany-Stahl
25691 THE CHARGE OF THE GAUCHOS....F B O
25692 THE SWEET BUY AND BUY .....Standard Cinema Corp.
25693 THE SINNERS' PARADE.....Columbia
25694 THE SOUTH POLE FLIGHT.....Universal
25695 THE DEATH'S HEAD.....Universal
25696 THE WEDDING MARCH.....Paramount
25697 LOOSE CHANGE .....Paramount
25698 RUTH IS STRANGER THAN FICTION .....Standard Cinema Corp.
25699 SALLY'S SHOULDERS.....F B O
25700 A JIMJAM JANITOR.....Pathe
25701 EAGLE OF THE NIGHT (Serial).....Pathe
25702 DO YOUR DUTY.....First National
25703 COMPANIONATE MARRIAGE .....First National
25704 LAND OF THE SILVER FOX....Warner Bros.
25705 WHILE THE CITY SLEEPS.....M G M

Publix to Withdraw 6 Far West Houses By January, Report

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Reports that Publix will withdraw two houses here and four in San Francisco, now operated by West Coast Theatres, today received credence. Negotiations are under way, it has been authoritatively stated, and the switch will be made January 1, unless unforeseen developments arise.

Two theatres also included in the deal are in Portland and Seattle. Houses here affected are the Million Dollar and the Metropolitan. West Coast closed the Million Dollar a few months ago when it continued a long line in the red. The other house has lost money steadily of late, despite an expensive effort to maintain a good stage show policy. The Met has control of these two houses as well as the San Francisco houses, since more than two years ago, when it was reported that Publix became dissatisfied with the theatres. The houses in San Francisco are the Imperial, Granada, St. Francis and California.

The change affects Fanchon and Marco to some extent in that they will vacate the Portland and Seattle houses. Publix shows have been on the bill in San Francisco theatres during the past two years. West Coast has endeavored to replace Publix shows, but no agreement could be reached.

Ralph E. Crabill becomes general manager of the offices which Publix will operate in the Los Angeles territory. Business throughout California has been under normal, and these West Coast houses are said to have felt the depression heavily.

Call Films Obscene

(Special to the Herald-World)

SAN FRANCISCO, Oct. 16.—A hunt of four months on the part of local police for an exhibitor of obscene moving pictures has resulted in the arrest of Frank Smith, 140 Jones Street, this city. Five reels of film were seized.

First National, Stanley Merge With Warners; 200 Million Deal

F N to Go Into Production of Sound Pictures on Extensive Scale; Vitaphone Corporation Part of Combine; Fox Stock Purchases May Prove Strong Factor

By PETER VISCHER

NEW YORK, Otober 16.—In effecting a merger between Warner Brothers, Vitaphone, the Stanley Company of America and First National, the Warners made their position in the industry this week more impregnable than ever.

Announcement of the deal which amounts to a $200,000,000 combination, was made here with commendable satisfaction and pride by Harry M. Warner and Irving D. Rossheim.

Personnels of Companies to Be Held Intact

According to the heads of these vast enterprises, linked together, it is said, in order to bring about greater solidarity for all concerned, the personnel of the various organizations involved will be kept intact.

The full report of the merger, of intense interest to the entire industry, was as follows.

Rentals $10,000,000 Yearly

"The Stanley Company, which has a chain of theatres blanketing the most important cities in the East, will be assured of a continuous supply of Vitaphone Talking Pictures from Warner Brothers and from First National Pictures.

"Stanley Company has an annual purchasing power of $10,000,000 for film rentals which is regarded as being of considerable value to Warner Brothers in the rental of their pictures to other theatre circuits controlled by rival producer-distributor-exhibitor organizations.

"First National will go into the production of talking pictures on an extensive scale aided by the facilities and equipment of Warner Brothers, whose pioneer work for the past two and a half years with Vitaphone has been largely responsible for the success of talking pictures to date. The reciprocal exchange of stars, studios, and technical facilities between Warner Bros. and First National is expected materially to increase the artistic values of the output of each company.

"Theatre circuits, controlled by the stockholders of First National, who have sold their stock for cash to Warner Brothers, will in addition receive franchises from Warner Brothers, Vitaphone and First National for periods of from ten to twenty-five years. This assures these companies of an outlet for their combined product in key centers of Illinois, through the Balaban & Katz circuit; Missouri, through Skouras Bros.; Michigan, through Kunsky Theatres; Minnesota and the Dakotas, through Finkelstein & Ruben; Nebraska and Iowa, through A. H. Blank; and the major portion of the South through Saenger Enterprises.

"In addition to the new revenues accruing to Warner Brothers from these theatre circuits and from the terms of their deal with Stanley and First National, its income will be further enhanced by royalties received through the Western Electric Company. These royalties are based upon licenses granted by Western Electric to Paramount Famous Lasky, Metro-Goldwyn-Mayer, United Artists, Fox Films, Universal Pictures, Columbia Pictures, Christie comedies and Hal Roach Comedies for the use of Western Electric apparatus of which Vitaphone is the outstanding medium, in the success of Talking Pictures.

"The new Board of Directors of Warner Brothers will consist of H. M. Warner, Major Albert Warner and J. L. Warner; Henry A. Rudkin, Irving D. Rossheim, Simon Fabian, Moe Mark, Morris Wolf and Waddill Catchings.

Stock Exchangeable

"The merger terms, as outlined in a letter mailed to stockholders of the Stanley Company, provide that each 100 shares of stock of that company will be exchangeable for 80 shares of convertible preferred stock of Warner Brothers, 8 shares of Warner Brothers Common stock, and $1,150, in cash. The Warner Brothers preferred stock, entitled to a cumulative dividend of $2.20 a share annually to September 1, 1930, and thereafter to a cumulative dividend of $3.85 a share, will be convertible into common stock of the company up to September 1, 1930, in the ratio of 55/125th share of common for each share of preferred. The first dividend to be paid will be for the six month period ending February 28, 1929.

"The letter to stockholders of the Stanley Company calls for deposit of the stock with the New York Trust Company prior to October 25, 1928, by stockholders desiring to make the exchange. Action on the deal will be taken by the Warner Brothers stockholders at their annual meeting."

Fox Power Looms

The amalgamation of First National with the powerful Warner organization brought about a particularly interesting situation when it was learned that William Fox had obtained enough shares of First National stock to make him a factor in the deal. Just how much stock Fox has could not be learned with authority.

Fox Holds 34 Per Cent

It is generally understood that he obtained an additional 6 per cent to the 28 per cent that came into his hands when he acquired the West Coast Theatres. Possessed with 34 per cent of First National holdings, Fox forced himself into a position where he might have to be consulted by the Warners in the consummation of their plans.

Precedent Seen as Chicago House Plays Sound Film on Non-Synchronous Device

What is looked upon as a case in precedence is the contract entered into between United Artists and Clarence E. Beck of the Castle theatre, Chicago, for the showing of the synchronized version of the United Artists picture, "Tempest," on Dramaphone, a non-synchronous phonographic device. The picture is to be shown at the Castle beginning October 27 using the synchronized records recorded on the disc system of synchronization.

According to the United Artists officials in Chicago the contract was made with Beck after sanction from the home office. If this action on the part of United Artists becomes a general policy throughout all its exchanges, it will result in a much greater distribution of synchronized pictures for the hundreds of exhibitors who now have non-synchronous devices or who will install such devices rather than wait for such time as delivery and installation can be made on the regular synchronized devices.

It was learned that the United Artists exchange was the only exchange that would supply Beck with the synchronized versions of pictures, although he attempted to book them.

BROADWAY

Star Chamber

IF your correspondent has seemed a bit white around the gills or slightly stumbling in his steps during the past few days, it ought to be explained that he had just undergone the initiation ceremony of the new Motion Picture Club.

This is, by right, a highly private and personal affair, carried out behind locked doors (of the second card room on the left). Perhaps the matter ought not to be mentioned at all, then, but a notice just cast to the winds tells the world that this organization now has 300 members with more clamoring at the gates to get in!

With hundreds of motion picture stalwarts standing in line with application blanks, despite the fact that every hundred members sends the initiation fee up a smack, it certainly becomes a matter of public interest—nay, a duty for any conscientious journalist—to report just what happens when the green baize door closes upon you.

* * *

In the first place, not every Tom, Dick and Harry can get into this Motion Picture Club. You have to be eligible, honest, aloof from the sordic life of business, and a friend of the membership committee. You have to meet the members of the committee personally and they have to like you, or it's no go.

So, one solemn evening, promptly at 6 o'clock, I came with my hat in my hand to the Motion Picture Club to be inspected by the members of the membership committee. I shuffled in noiselessly on the thick carpet of the club and made my presence known in whispered tones to John Spargo, the executive secretary. John put aside a bowl of milk and crackers, shook me hopefully by the hand, and told me to take a seat. The meeting was on at 6 o'clock sharp, he said, and I would be called in any moment.

Well, the 6 o'clock chimes had already died over Broadway and the only sound in the spacious lounge (beside my labored breathing) was the stock ticker in the corner heralding the news that the Yankees had just won the first game of the World's Series. Perhaps that may have accounted (or maybe it was limousines caught in traffic) for the slight delay in the arrival of the membership committee.

At 6:30 your correspondent was getting worried; perhaps it was all a hoax. Perhaps the committee was keeping him waiting and perspiring to see how he would act under pressure! Perhaps he was being kept fidgeting in his corner, like some second-rate pug ugly, waiting for the champ to appear and knock him cold. Perhaps the Sphinx had walked out of Egypt. Perhaps . . . all kinds of wild and maddening thoughts went through his fevered head.

* * *

But a tall, spare figure in gray finally approached. It was Lou Blumenthal, chairman of the committee, gentlemen, bent on a life-saving mission. In another 10 minutes or so Lou Metzger arrived, close on his heels, Bill Brandt, then Lee Ochs, and the ever-present Spargo.

* * *

Unfortunately, there's no space left now to tell what happened behind that closed door. The questions that were asked! The warnings that were sounded! How you've gotta behave in the bosom of that family! You can't sell lead pencils in the place nor talk to your tailor! Gentlemen, when you get into that club (if you do), you can be an Elk anywhere in the world. You are worthy.

—PETER VISCHER.

A View or Two of Kalamazoo

AN event preliminary to the MPTOA convention was the two-day meeting last week of the MPTO of Michigan in Kalamazoo, which representatives even of out-of-state organizations attended. Elsewhere in this issue is Will Whitmore's typewriter-report, his camera-story appears below.

Leaving the Kalamazoo Vegetable Parchment Company's community house following Wednesday's breakfast.

Col. W. S. Butterfield Detroit

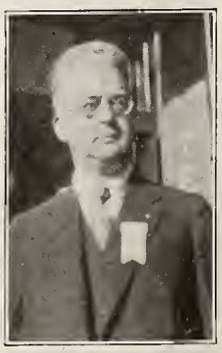
Mr. and Mrs. J. C. Ritter and Mr. and Mrs. E. E. Kirchner, of Detroit.

E. S. Kinney Detroit

G. A. Cross Battle Creek

C. W. Porter of Detroit, new president; H. T. Hall, retiring.

Al Steffes Minneapolis



Col. H. A. Cole Dallas, Tex.

H. M. Ritchie Detroit

P. J. Wood Columbus

A. A. Kaplan Minneapolis

Lou B. Metzger whom Carl Laemmle has just appointed to the post of general manager of Universal Pictures Corporation

Metzger Made General Manager Of Universal in Executive Shifts

Charles B. Paine Named Treasurer Following Resignation of Goldstein; Morton Van Praag Appointed Head of Sales Department; Rubel Quits as Laemmle's Assistant

(Special to the Herald-World)

NEW YORK, Oct. 16.—Important changes in the executives of Universal make Lou B. Metzger general manager, Morton Van Praag general sales manager, succeeding Metzger; and Charles B. Paine treasurer. Paine succeeds E. H. Goldstein, who has resigned. Van Praag has been Western sales manager.

Rubel Leaves Because of Ill Health

Another resignation is that of Beno Rubel, assistant to President Carl Laemmle. Ill health is given as the reason. Goldstein's resignation is announced as the result of his plans to engage in business outside of the industry.

Paine was appointed treasurer at the directors' meeting last Friday. He has been with Universal six years as assistant to Goldstein. He was also elected Friday to the board.

In announcing the appointment of Metzger to the general managership, Laemmle declared that he has decided to transfer a number of duties which have been under various heads, to the general manager.

Laemmle Lauds Metzger

"For ten years," said Laemmle, "Mr. Metzger has acted in every capacity in the exchange system, right up to the handling of the entire sales organization. It was he who suggested and proved the value of 'complete service contract,' and he has been a constant and useful advisor in production.

"The promotion of Mr. Van Praag, was made on the advice of Mr. Metzger and because of his splendid work in the sales organization. Mr. Van Praag has had a rapid rise in the Universal exchange system, starting with the Washington exchange, through the Big U, and into the general sales organization. His successor as Western Sales Manager has not as yet been appointed."

"Marriage by Contract" By Tiffany-Stahl Deals With Companionate Union

(Special to the Herald-World)

NEW YORK, Oct. 16.—Tiffany-Stahl gave a private showing of their new picture on the theme of companionate marriage, "Marriage by Contract," here today, and it caught the immediate attention and interest of onlookers.

The picture handled a delicate subject in a particularly adroit manner and there is no question but that the film will draw all through its career. The problems of marriage, which seldom fail to fill houses, were developed in a manner calculated to hold and excite attention.

Stern Buys Sound Film Rights to Lardner Tales

(Special to the Herald-World)

NEW YORK, Oct. 16.—The Stern Film Corporation, makers of two reel comedies for Universal release, have just closed a deal with Ring Lardner, noted humorist and writer of comedy baseball stories, for the entire screen, talking picture and other rights for the "You Know Me, Al" series of Lardner stories, and for three other series. This move heralds the entry of the Stern Brothers, Julius and Abe Stern, into the sound field at an early date.

The arrangement with Lardner is the largest picture rights deal ever consummated by this organization, Julius Stern said in making the announcement. The company has held the silent screen rights to the "You Know Me, Al" stories for some time.

First National Names Sales Drive Leaders

(Special to the Herald-World)

NEW YORK, Oct. 16.—Leaders in the four districts in First National's fall sales drive, at the end of the second week, were as follows, in the order named:

Eastern district, Buffalo, New Haven, Philadelphia; Western, Denver, Milwaukee, Salt Lake City; Southern, Kansas City, Dallas, Cleveland; Canadian, Vancouver, Toronto, Winnipeg.

Little Opposition Shown to Shows on Sunday at Two Saenger Theatres

(Special to the Herald-World)

TEXARKANA, TEX., Oct. 16.—The Saenger Amusement Company is reported as meeting with scant opposition to its Sunday shows begun a week ago at both the Saenger and Strand theatres. Previous attempts had failed. Good-sized crowds were said to have been on hand at both theatres. Performances begin at 2 p. m. and are continuous. Receipts took the form of collections during the first Sunday, but it was then announced that in the future admissions would be charged the same as on week days.

Texarkana is located on the Texas-Arkansas border, but both Saenger Sunday houses are in Texas, which is considered a better bet for unhampered Sunday operations. Arkansas authorities are believed to be unfavorable to Sunday shows.

Fourteen years ago and thereafter efforts were made to launch Sunday shows, but such strong opposition sprang up from many sources that the idea was finally abandoned. Ed Rowley, in charge of R & R houses in Little Rock, was successful there. Even the city commission was bitter toward the movement, but hostility subsided when Rowley offered to donate a share of receipts to worthy charities.

Warner Bros. Announce "Home Towners" Debut

(Special to the Herald-World)

NEW YORK, Oct. 16.—The world premiere of "The Home Towners" is announced by Warner Brothers for October 23, at the Warner Brothers theatre here. The announcement, which comes superbly engraved and surmounted by an engraved reproduction of George M. Cohan, declares the film is the first stage play ever produced as a 100 per cent all-talking picture. "The Home Towners" was produced on the stage by Cohan. Richard Bennett and Doris Kenyon head the cast. The director is not credited in the announcement.

Here's Board That Admits Censorship May Be Ridiculous and Defeat Purpose

(Special to the Herald-World)

PORTLAND, ORE., Oct. 16.—The only rule on which the new motion picture censor board will insist is that of common sense. In consequence thereof it has thrown into the discard most of the rules of the old board, declaring there are times when thumbing of the nose is appropriate and when the words "sex appeal" may be used. The new board is making a strong bid for national distinction by unanimously admitting that censorship can be made ridiculous, thus defeating the very purpose of it. Or, it also holds, censorship can be made a community benefit.

According to Robert M. Mount, chairman of the new board, censorship is a thankless job at best, and the only satisfaction the censors can get out of it is that they have performed their civic duty. There are no hard and fast rules that can be applied to censorship, he says. A scene that may be harmless in one instance might be vulgar in another.

Mount has directed the "viewers" to refer direct to the board all synchronized pictures about which there is any question, because of the fact that such pictures in many instances cannot be cut without ruining the story. In such instances the picture is to be sent back to the producers to be resynchronized, or it will be condemned entirely.

At present the selected "viewers" will function without interference, but within the near future they will be expected to take an examination on questions prepared by the city council.

Sound Films, Outdoor Shows Chief Topics at Kalamazoo

"Show Stolen" by Revival of Allied States Group During Convention; Michigan Elects C. W. Porter President; Social Events Feature Meet

By WILL WHITMORE

The Michigan Theatre Owners' convention held at Kalamazoo October 9 and 10 is the case of the featured performer losing the spot to a super. The Michigan exhibitors achieved their purpose of getting together for a friendly visit and disposing of the necessary business, but a group of men with the status of convention visitors got together the second night of the convention and "stole the show" by reviving the Allied States organization.

Cole, Butterfield Speak on Sound

This, however, had no effect on the success of the Michigan convention. Sound pictures was the chief topic of consideration, seconded by discussions of means of eliminating unfair competition of outdoor shows, Colonel H. A. Cole of Texas and Colonel W. S. Butterfield giving intelligent talks on both of these subjects. A resolution was adopted calling for plans to be laid for legislative action to eliminate the unfair competition of outdoor attractions.

In the business meeting C. W. Porter of Detroit was elected president for the ensuing year, succeeding H. T. Hall, the retiring president. Other officers elected are Alan Johnson, Grand Rapids, vice-president; A. Eiseman, Flint, secretary; John Niebes, Detroit, treasurer.

Board of directors elected are Samuel Ackerman, Detroit; W. S. Butterfield, Detroit; Glenn A. Cross, Battle Creek; Fred DeLodder, Detroit; J. R. Dennison, Monroe; H. T. Hall, Detroit; E. E. Kirchner, Detroit; H. S. Koppin, Detroit; W. S. McLaren, Jackson; H. T. Reynolds, Grand Rapids; J. C. Ritter, Detroit; P. C. Schram, Kalamazoo; G. W. Trendle, Detroit; Frank Wadlow, Detroit, and B. R. Williams, Detroit.

Social Affairs Too

A number of pleasant social events were held, chief of which were the dinner the opening day in honor of H. T. Hall, breakfast and a trip through a paper mill at the Kalamazoo Vegetable Parchment Company, a luncheon for the women given by Colonel W. S. Butterfield and the banquet Wednesday evening.

Members present included the following:

E. H. Robinson and H. C. Robinson of Detroit; P. S. Schram, Kalamazoo; Ray Branch, Hastings; Wm. R. Sagner and John Niebes of Detroit; O. M. Dennis, Paw Paw; Wm. A. Smale, Chicago; Mr. and Mrs. H. T. Hall, A. M. Elliott, Mrs. H. M. Richey, A. R. VanTall, all of Detroit; James George, O. C. Larson, Mr. and Mrs. Hadlan Star, of Monroe; C. J. Bell of Detroit; Mr. and Mrs. W. S. McLaren, Jackson; Mr. and Mrs. W. W. Brown and Mrs. E. N. Brown of Grand Rapids; Mr. and Mrs. James C. Ritter, Mr. and Mrs. C. E. Porter, V. V. Chalmers of Detroit; Mr. and Mrs. Allen Johnson, Grand Rapids; C. A. Miller, Alma; Sam Ackerman, Detroit.

Marion E. Layton, Sec. of Community Fund, Kalamazoo; Mrs. H. Shapteen, Kalamazoo; Mr. and Mrs. A. Eiseman, Wm. A. London, Fred DeLodder of Detroit; Mr. and Mrs. Pete Frank, Jackson; Fred T. Grenell, Detroit; Harold T. Casler, Bellview; Henry Zapp, Fred Bowman, David Palfreyman, H. S. Koppin, all of Detroit; Paul Schlossman and C. P. Long of Musekegon; J. L. Kelley, Detroit; Mr. and Mrs. A. R. Larson, Sparta.

* * *

Geo. W. Burhans, Lansing; Mrs. Wm. Reeves Paw Paw; Mr. and Mrs. Ray E. Moon, Mr. and Mrs. Frank A. Wetsman, and R. H. Burress of Detroit; Mr. and Mrs. E. L. Dale, Newaygo; L. H. Gardner, Detroit; Senator Troutner, Lansing; Mr. and Mrs. Ernest Vetter, Mr. and Mrs. H. Keyes of Homer, Tom Moule and R. W. Drew, Detroit; Mr. and Mrs. Herbert Wood, Bangor; W. W. Ketcham, Lansing; Judge Albert J. Murphy, Detroit; Senator Howell, Lansing; Edgar A. Guest, C. J. Richardson, Phil Cohn and J. B. Allan of Detroit; J. J. Kulms, Grand Rapids; Mr. and Mrs. Frank W. Wadlow, Detroit.

W. Krim, Mt. Clemens; Ed Reeves, Paw Paw; Chas. A. Kromer and F. M. Wetsnan, Detroit; Mr. and Mrs. G. A. Cross, Battle Creek; H. A. Stanton, Detroit; Mr. and Mrs. H. H. Chase, Lake Odessa; Mr. and Mrs. Namen E. Frank and Mr. and Mrs. C. G. Fox of Wayland; L. E. Larkin, Dowagiac; E. S. Kluney, Detroit; D. Dickerson, Detroit; H. Kortes, Plainwell; M. H. Futchle, Detroit; H. E. Drew, Ionia; J. D. Goldhar, Detroit; E. A. Brown, Detroit; Mr. and Mrs. J. Dabek and Mr. and Mrs. B. Zolinski of Saginaw; Mr. and Mrs. L. Kimmell and Mrs. W. Kimmell of Royal Oak.

* * *

Trueman Rembusch, Indianapolis, Indiana; Fred Feick, Garrett, Indiana; Frank Rembusch, Indianapolis; H. P. Morley, Buchanan; G. Kern, Niles; A. A. Isaacson, Detroit; C. Bucmele, Detroit; Frank Joslin, Belding; R. C. Taylor, Detroit; E. H. Forbes, Detroit; Mr. and Mrs. W. A. Cassidy, Midland; E. A. Westcott, Detroit; W. M. James, Columbus, Ohio; A. W. Friemel, Detroit; Sid Hackford, Detroit; H. M. Face, Maple Rapids; L. W. Face, Nashville; Mr. and Mrs. H. Desenberg, Lawton; Fred J. Herrington, Pittsburgh, Pa., M. A. Rosenberg, Pittsburgh, Pa.; P. J. Wood, Columbus, Ohio; L. W. Carroll, Jackson; W. J. Olsen and Wm. C. Ritter of Detroit.

P. G. Newman, Sturgis; C. C. Newman, Sturgis; Mr. and Mrs. E. C. Jarvis, Lansing; C. Kane, Mr. and Mrs. H. R. Pfiefle, Mr. and Mrs. Wm. F. Flemion and G. E. Stocker of Detroit; Mr. and Mrs. W. C. Green, Bell Aire; Wm. J. Schult and Geo. Carr, Detroit; Miss Price, Algonac; Mr. and Mrs. C. R. Beechler, Charlotte; Mr. and Mrs. Leo Elspey, Colon; Alec Schreiber, R. F. Clous and Mr. and Mrs. C. D. Brady, all of Detroit; Mr. and Mrs. C. N. Peterie, Otsego; J. V. Brooks, Detroit; W. Phiel, White Pigeon; J. D. Lenahan, Detroit; H. A. Cole, Dallas, Texas; W. F. Carroll, Jackson.

R. S. Fisher, Mrs. W. J. Carroll and Mrs. H. H. Mando, Mrs. DeLodder and Mr. and Mrs. D. C. Molleville, all of Detroit; Mrs. D. C. Molleville, R. P. Leahy, Bay City; J. R. Deniston, Monroe; Mr. and Mrs. Geo. McArthur and Mr. and Mrs. Bert Williams of Detroit; F. Z. Leins, Eaton Rapids; F. H. Harris, Hart; Mr. and Mrs. Edgar E. Kirchner, Detroit; Mr. and Mrs. E. P. Smith, Des Moines, Iowa; Mrs. P. C. Schram, Kalamazoo; Mrs. Ray Branch, Hastings; Lawrence Schram, Kalamazoo; O. E. Varneau, H. T. Reynolds, and R. H. Ramsay, Grand Rapids; H. M. Richey and Mrs. P. M. Sprott of Detroit; Julian Brylawski, Washington, D. C.; Al Steffes, Minneapolis and Colonel W. S. Butterfield, Detroit.

Arrival of Zep Makes Newsreel Folks Scamper

(Special to the Herald-World)

NEW YORK, Oct. 6.—The arrival of the great dirigible Graf Zeppelin from Germany resulted in feverish activity on the part of enterprising newsreel editors and photographers during the past few days. All the services had their best men on the job, with the result that the epoch-making trip was covered with skill and dispatch, to be shown to the theatres of this country within a comparatively few hours after the event. The only newsreel cameraman on board the Graf Zeppelin represented the Hearst organization, so International Newsreel and Metro-Goldwyn-Mayer were the only ones to have pictures taken during the voyage.

Marks Brothers Lists 105,000 Shares On Chicago Mart; Add 2 Theatres Soon

Marks Brothers, prominent independent Chicago circuit, last week listed 105,000 shares on the Chicago stock exchange. Two firms, Howe, Snow & Company and Packer, Cooke & Company, have already offered 60,000 shares of the stock. It is of the convertible preference variety.

Listed in the description of the business are the two large new houses, one in the Loop and one on the South Side, which, as announced in the "Herald-World" of last April 7, the circuit is planning. It is now expected that construction of the houses, both of which will be patterned after the Roxy in New York and exceed that theatre's seating capacity of more than 6,000, will be started in a short time. The circuit now operates two leading deluxe neighborhood houses, the Granada and Marbro.

The stock listed last week will pay $2 annually and is convertible share for share into common stock. It may be called on 60 days' notice at $40 a share and accrued dividends. Net earnings of the circuit from January 1 to August 26 are placed at $145,503. The net for the year is thus $5.47 a share on the preference stock. The purpose of the issue is advertised as one to provide additional working capital and as a part purchase of the interest of the present stockholders. Louis S. Marks and Myer L. Marks are named as the principal stockholders.

"Wedding March," Griffith Feature, Open on Broadway

(Special to the Herald-World)

NEW YORK, Oct. 16.—Two new pictures of importance came to Broadway during the week, "The Wedding March" and "The Battle of the Sexes."

Their appearance provided something of an innovation for they came into two Publix houses at virtually the same moment, on Friday morning. The Rivoli was turned over to "The Wedding March" and the Rialto got "The Battle of the Sexes."

After two years of waiting for Erich von Stroheim's "The Wedding March" it is small wonder that the advent of the picture aroused the keenest interest. The picture quite lived up to advance hopes and more; it was generally acclaimed on all sides as a masterpiece in film, beautiful, magnificently played, and directed with rare artistry. Incidentally, the synchronization of this piece was applauded as one of the best yet.

David Wark Griffith's "The Battle of the Sexes" aroused quite as much interest, but did not win comparable acclaim. The picture was hailed as a box office hit, on a subject certain to be popular, but some professed to be surprised that it did not show more of Griffith's acknowledged genius in direction.

Shoots Graf Zeppelin Flight for M G M News

(Special to the Herald-World)

NEW YORK, Oct. 16.—The screen story of the transatlantic flight of the Graf Zeppelin will be told by M G M News, the only cameraman making the trip being Robert Hartman of the Hearst staff assigned to the M G M newsreel division. Hartman has been shooting the trial flights of the huge dirigible in Germany for the past four weeks, some of the shots having been already incorporated in recent issues. He has been stationed by Hearst in Berlin for many years. Hartman returned only a few weeks ago from Spitzbergen, after having covered the Nobile flight to the North Pole and the subsequent rescues.

Organist Is Hero as Talkie Goes Haywire

(Special to the Herald-World)

DES MOINES, Oct. 16.—The Capitol theatre promised its first sound program for the week ending October 12. But patrons were non-plussed at the character of the "talkies" that greeted them. Strange sounds beat upon the collective tympanum of the surprised patrons. All because, at a critical instant, one of the new machines refused to function. But the audience sat through the long drawn out program with admirable good humor.

In the midst of the embarrassing situation, Herbie Koch, popular young organist, slipped out of the dark on to the organ bench and played, "We Won't Go Home Until Morning" in his best syncopated style. The audience took it up joyfully and clapped the rhythm. It was something to do—and it worked.

Starr Reports Jolson a Hit at London Premiere

(Special to the Herald-World)

NEW YORK, Oct. 16.—Herman Starr, Warner Brothers executive, who returned to New York last week after two months on business in Europe, says that Vitaphone has become an international sensation following its first exhibition outside the United States. This took place under Starr's supervision at the Piccadilly in London, which Warner Brothers now own. Al Jolson in "The Jazz Singer" was the first Vitaphone picture to be shown there. Jolson was at the premiere.

The production received an overwhelming ovation from the first-night audience, consisting of 550 exhibitors and several hundred critics, according to Starr.

Minister Predicts Films Will Replace Stage Play

(Special to the Herald-World)

DES MOINES, Oct. 16.—A visit to Hollywood was the theme of a speech made to the congregation of the First Unitarian church here last week, by Rev. Rupert Holloway of Bloomington, Ill. The minister won a national competition with a review of "Skyrocket," held by *Cosmopolitan Magazine*, and as a guest of the publishers, he went through the studios.

"It is my opinion," he said, "that the 'movies' will entirely replace legitimate theatres. The cinema is an art created by science. It is an art which we may have three times a day and it is the most democratic movement that art has ever known. It shows that art is taking the same trends as industry. The cinema is the chain store in art."

They're for Al and Sign Shows a "Dry" Elephant; It Goes

(Special to the Herald-World)

KANSAS CITY, Oct. 16.—The Globe theatre, first-run downtown house, has taken down its elephant sign. Politics? Well, for years that theatre has had a huge electric sign which depicts an elephant drinking water out of a tub, then throwing the water over his back. Louis Oppenstein of Oppenstein Brothers, owners of the house, is chairman of the Republican Committee of Jackson County. The Flynn Brothers, William and Nugent, who lease and operate the theatre, are Democrats and strong supporters of Governor Smith. The big elephant, which seemed to be G. O. P. Jumbo himself having his official 1928 drink, was taken down. The electrical apparatus which made the elephant perform was out of order, the Flynn Brothers said. But they have had a difficult time making newspapers and a host of friends believe it.

In Kansas City, Kan., the Electric theatre, the largest house, has used an announcement preceding the news reels which reads, "This theatre's policy is absolutely non-partisan concerning the presidential campaign, and various views and events shown concerning the two candidates are shown merely as news." Such a policy has caused the Electric to receive much favorable comment from both newspapers and patrons.

R C A to Have Studios In Hollywood Is Report; White May Be Producer

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—The Radio Corporation of America plans to have its own talking and sound studio in Hollywood, and to finance independent producers in the making of talking pictures, is the rumor following the return from New York of Jack White, comedy director general of Educational. White is expected to make pictures for R C A. White denied any definite agreement with R C A to this effect, but admitted that while in New York he had discussed sound and voice reproduction devices with officials of the Radio Corporation.

White's contract with Educational does not expire until early in 1929, it is known, so that it would be impossible for him to consider new affiliations before that time. It is understood that White held extended conferences with E. W. Hammons, president of Educational, while in New York, but whether a new contract was discussed is not as yet known.

According to White's present plans, Educational studios here are going into production immediately on sound and talking comedies.

Exhibitors of 3 Dixie States to Organize

Exhibitors of Tennessee, Mississippi and Arkansas will meet at Memphis, October 28 and 29, for the purpose of organizing the Tri State Exhibitors' Association, according to J. F. Norman of Arkansas, who visited the home office of Exhibitors Herald-World Monday. Following the Toronto convention Norman and M. A. Lightman, also of Arkansas, will go to New York and from there to Memphis with R. F. Woodhull, who will aid in the work of organization.

U F A Film for M G M Release on Graf Zeppelin

(Special to the Herald-World)

NEW YORK, Oct. 16.—The first motion picture ever sent across the ocean by air, a print of the Ufa production, "Spies," which will be distributed in this country by Metro-Goldwyn-Mayer, was part of the cargo of the Graf Zeppelin.

"Spies" was placed aboard the German dirigible by Ludwig Lawrence, M G M Central European representative. It was directed by Fritz Lang, who made "Metropolis."

First National Making "Show Girl" a Girl Show

(Special to the Herald-World)

BURBANK, Oct. 16.—First National's "Show Girl," is to be a musical comedy in some of its sequences, in which it is expected to resemble the big girl shows of the stage.

Two songs have been composed to be sung by Alice White. "She's One Sweet Show Girl" is one, the other is "Buy, Buy for Baby, or Baby Bye, Bye You."

Alan Hale to Work on Sound Sequences of 2

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—During the filming of "The Leathernecks" Alan Hale will work alternate nights on the audible sequences for "The Spieler" and "Sal of Singapore."

Walsh May Lose Eye

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Raoul Walsh's condition remains serious. It is stated that the loss of his left eye is probable. The injury is the result of an auto accident on location.

Albany Exchanges Report Bookings Heavy; Exhibitors Expect Big Year

(Special to the Herald-World)

ALBANY, Oct. 16.—A visit to all of the film exchanges here the past week revealed that not only were exhibitors booking heavily of the new product, but that some of the exchanges had already closed 90 per cent of their territory. Few complaints were registered by exchange managers. Some exchanges are open far into the evenings in order to keep up with the bookings and inquiries.

Practically all exchange managers in Albany declared last week that everything indicates a better year's business than last, despite the fact that booking got an extremely slow start this summer. Many of the exhibitors held off booking for several weeks in the hopes of seeing a drop in quoted prices, while a few held off in order to watch the progress of sound pictures.

Exhibitors in Albany report business at their theatres as being ahead of a year ago, while some go so far as to declare that unless the unexpected happens, the year's business will exceed any in the history of their houses. First run theatres in Albany and Troy are showing the biggest pictures obtainable, at the present time rather than hold them for cooler weather.

Fireworks Expected at Toronto; Allied States Is Revived

(Continued from page 21)

M P T O A, declared on his arrival Tuesday: "Wisconsin will stay with the national organization." He said emphatically, "We don't feel that we should leave the M P T O A."

R. R. Biechele, president of the Kansas-Missouri M P T O A, did not wish to be quoted as to his stand, but others close to the man who is generally credited with controlling those two states declared that he was against deflection. They held that it would be inconsistent for the state body to do anything but adhere to the national organization.

The importance of the present convention in the eyes of the M P P D A is reflected in the attendance of not only C. C. Pettijohn, general counsel of the Film Boards of Trade, but also Carl E. Milliken, A. S. Dickerson, and Publicity Manager Wilkerson from the office of Will H. Hays.

Hudson Bill Denounced

The Hudson bill for federal regulation, which goes much farther than the Brookhart Bill, was denounced in the directors meeting last night and plans for fighting it were prepared for convention action.

The determination of Allied to revive its organization was indicated in the developments at Kalamazoo, where Col. H. A. Cole of Texas, informed Will Whitmore of the Herald-World that he had resigned from the Contract Committee and H. M. Richey of Michigan intimated that he would take the same step. Several declared that politics will be barred in the new association.

W. A. Steffes of Minneapolis was elected temporary president of the new Allied association and Richey secretary. The following states were declared to be already lined up for Allied:

Minnesota	Western Pa.
Michigan	Texas
North Dakota	Missouri
South Dakota	Kansas
Iowa	Illinois
Indiana	Nebraska
Ohio	Wisconsin

A defense fund of $100,000 is to be raised for the organization, Richey declared, with $25,000 put up at the meeting of the Allied forces in Kalamazoo. Part of the plan is to employ a "big man" from the outside to represent the interests of the association.

Steffes Temporary President

"The new organization of the Allied is brought about by the need of strong state organization supported by the exhibitors and not the producers," Steffes said. "As far as I know there is not a single state organization contributing toward the support of the national organization.

"I have been elected temporary president and Richey secretary. The board of directors will be composed of the presidents of the individual state organizations or whomever they choose to delegate.

"We plan to begin operation in November and to appoint a general manager from the outside at a large salary to manage the organization. Six states have already invited the organization crew to visit them to explain the new organization.

"Fourteen states are expected to be represented at the outset. Offices will be at Detroit and Minneapolis."

Richey aimed a full-grown blow at the national organization in explaining the reason for the revival of Allied. Cole had declared at Kalamazoo that he was "through" with the Contract Committee because his "views do not coincide with the majority of the members."

"Due to the inactivity of the national organization we felt that there was a demand for the reorganization of the Allied States," Richey declared.

Jerry Cadoret of Scranton, Pa., who is a familiar figure at conventions of the national organizations; and M. A. Lightman of El Dorado, Ark., leader of that tional organization; and M. A. Lighting his speech on "Sound Pictures and Main Street," for the Wednesday program.

"A fund of $25,000 was put up to begin operation and it is the plan to raise a defense fund of $100,000 for the organization.

"The men have pledged their time for from 30 to 60 days to interest the individual states. A crew will be organized to go to each state to speak.

"It is the aim to build up strong state organizations. All politics is eliminated at the outset.

Had Origin in Chicago

"The Allied organization disbanded two years ago at Los Angeles as a result of the promise of the national organization to serve us. This they have absolutely failed to do."

Attending the Allied meeting at Kalamazoo, which was distinct from the general convention (the subject was not even brought up on the convention floor) were Richey, J. C. Ritter, Glenn A. Cross, Harlan Hall, W. S. MacLaren and E. E. Kirchner, all of Michigan; A. Julian Brylawski of Washington, D. C., and chairman of the board of the national organization; M. A. Rosenberg and Fred J. Herrington of Pittsburgh, Frank J. Rembusch of Indiana, E. B. Smith of Iowa, Cole of Texas, W. M. James and P. J. Wood of Ohio, Steffes and A. A. Kaplan of Minneapolis. Jack Miller of Chicago and R. R. Biechele of Kansas-Missouri were not present. It was reported also that W. S. Butterfield was at the session from which the press was barred.

It will be recalled that Allied first came into being after the Chicago convention of 1923 at which Steffes and Ritter withdrew as candidates for the presidency following the re-election of Sydney S. Cohen despite his previous announcement that he would decline the office.

A Convention Is Always a Convention

(Continued from page 21)

The vote appears to be almost unanimous for ale and beer. In fact, it appears now that there will be less drinking at this convention than any previous convention and what drinking is done will be the consumption of comparatively light beverages.

The exhibit of Theatre Equipment Manufacturers and Dealers on the second floor of the King Edward is one of the pleasant surprises of the session. It is one of the finest ever held in connection with a National convention and is so conveniently located that it is being well patronized. Equipment having anything to do with sound pictures and synchronization generally is especially attracting attention.

Toronto has put itself out to make everyone feel welcome. THE CITY IS MAKING MANY NEW FRIENDS THIS WEEK!

Interstate Takes Over Universal's Last Two New England Theatres

(Special to the Herald-World)

BOSTON, Oct. 16.—Interstate Theatre Corporation has taken over the Capitol at Somerville and Revere at Revere, Universal's last two theatres in New England.

The Interstate circuit started two years ago when it took over three theatres in Putnam, Danielson and Rockville, all in Connecticut. After remodeling these, Intercircuit built the Atmospheric State in Milford, Mass., and the State in Stoughton, Mass., then took over the Orpheum in Canton and the Colonial in Brockton. This summer it acquired the Crescent Gardens, Revere Beach, getting control there. Vitaphone and Movietone are being installed next month in Somerville and Revere. The Brockton and Milford houses already have been wired.

Edward Ansin and E. Harold Stoneham, both of Brooklyn, are the officers of Interstate.

Rules Police Lack Right To Fix Time of Closing

No place of amusement in Chicago may be forced to close at an hour set by the police, according to a ruling by the corporation counsel last week, made in answer to a request by the commissioner of police. An ordinance would have to be passed by the city council establishing a closing hour, such as now exists in New York City.

No places of "legitimate amusement," it was said at the commissioner's office, are aimed at by the police department in whatever plan it may have to regulate the closing of amusement places. All types of theatres were specifically excluded.

500 Students Attack Theatre During Show

(Special to the Herald-World)

ALBANY, Oct. 16.—Trouble between students at Clarkson College, Potsdam, N. Y., and the Rialto theatre in the same village, resulted in an attack by about 500 students, both men and women, on the theatre last week.

The students gathered downtown, then went to the theatre. The doors were barred by state police. The students then kindled a large bonfire and in the course of the excitement, a considerable number made a flank attack on the theatre and gained entrance through rear exits. The show ended in pandemonium.

Brilant Appointed Head Of U's Colony, New York

(Special to the Herald-World)

NEW YORK, Oct. 16.—Arthur M. Brilant, veteran exploitation and theatre man, last Friday became managing director of the Colony theatre, Universal first-run house. W. J. Callahan became house manager.

The Colony, just reopened by Universal, is showing the Universal sound picture, "Lonesome."

Showing of Fight Films Brings Federal True Bill

(Special to the Herald-World)

LOUISVILLE, Oct. 16.—Joseph L. Steuerle, formerly manager and operator of the Walnut theatre and now connected with the Rex, who was arrested on a federal warrant in connection with showing of the Tunney-Heeney fight pictures at the Walnut, was indicted by the federal grand jury last week.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

At the dedication of the Sam L. Warner memorial gymnasium, donated by the Warner brothers to the Hebrew Orphan Asylum in New York. Shown are Samuel Strasbourger, president of the institution; Harry M. Warner, Jack L. Warner, Benjamin Warner, Will Hays and Sol Strook, head of Jewish Philanthropic Societies of New York.

Her favorite screen hero—his favorite admirer. She, Barbara Ann Blue, his daughter; he, Monte Blue, her daddy. And she is shown visiting him at Warner Brothers' studio, where he is working in the Vitaphone production, "The Greyhound Limited."

"Join the Navy and see the world through a porthole!" Now the world gets a break. For Pathe's, "Sal of Singapore" stars Phyllis Haver, and surely a porthole or two should reveal her therein as above.

A dramatic leave-taking as William VanderVeer (right) left to join Commander Richard E. Byrd and his party on the Antarctic expedition, to be gone two years. VanderVeer, an ace cameraman with Paramount News, will bring back the thrilling story, to be retold for us on the screen. Shown bidding him goodbye in New York are Emanuel Cohen, editor of Paramount News; Mrs. VanderVeer and Junior VanderVeer.

Maid in China. That she is Clara Bow seems pretty thick. But Clara she is—Mr. Paramount says so. Perhaps those who were disappointed in not seeing the traditional Clara in "Ladies of the Mob," may, upon beholding her thus, think twice about this Paramount star's alleged allegiance to the Spirit of Jazz.

The working countenance of John Adolfi, Warner Brothers director, whose latest, "The Midnight Taxi," is now on the see-hear screens.

Gladys Belmont, who was chosen from among 463 Hollywood girls possessing Indian-like features, to play in Paramount's "Redskin."

If success in legerdemain depends on luring the spectator's eye from the trick, Patsy Ruth Miller's attempt was doubtless successful. Shown with her between scenes of Tiffany-Stahl's "Beautiful but Dumb," in which she stars, are Vice President M. H. Hoffman and Director Elmer Clifton.

Moments of respite from busy hours at the studio are recorded in these two photographs of M G M celebrities. Excepting, of course, the wee canine above, whose balancing act comes in for special performances on just such an occasion as this, which has brought Irving Thalberg, studio executive, and his wife, Norma Shearer, to the Pacific shore. At right are shown Ramon Novarro and Anita Page, his feminine lead in "Gold Braid," atop a plane used in that picture.

A new and informal study of the notoriously clever Al Boasberg, who functions at the M G M studio as a comedy constructor—and how!

No clue to the comedienne in this recently-made portrait of Fannie Brice, who is reviving "My Man" for Warner Brothers.

Photograph of Douglas MacLean and Frances Lee as it was received in New York by wire. The original picture, showing a scene from MacLean's new production, "The Carnation Kid," which Christie is making for Paramount release, was transmitted from Los Angeles in 450 seconds.

A dance-step of delightful grace against a background which represents the Spirit of Today. Incongruous? Our duty, however, is merely to state that Mildred Harris is the familiar subject of this fascinating picture and that she has made another of her not infrequent returns to the screen in Universal's first all-talking picture, "Melody of Love."

It is easy to forget that less prominent parts of the world also are translating their own native life into the newest of the art-forms. Here are two scenes from recent pictures produced in Egypt by Egyptians. At the left is shown Aziza Amir in her latest starring vehicle, "The Nile's Daughter," an Isis picture. The scene above is from a Condor production, "A Calamity Over the Pyramid," showing the stars, Fatma Ronchdy and Pedro Lama, on the banks of the Nile.

Wisconsin Theatre Owners Protest Church Show at Profit

Hold That If Congregations and Fraternal Societies Are Going Into Theatre Business They Should Be Subject to Assessments

[By Specal Correspondent of the Herald-World]

MILWAUKEE, Oct. 16.—Many of the exhibitors in Wisconsin are taking issue with churches and fraternal organizations in some sections of Wisconsin who are staging motion picture shows about once a week and charging prices for them. Many exhibitors regard this practice as a menace to their business. They say that it is all right for a church or fraternal organization to give a show occasionally, but to keep it up every week during the year makes them subject to the laws of business men.

INASMUCH as the winter season is right here now, certain exhibitors in the state say that some churches and fraternal organizations are planning to conduct weekly shows throughout the entire winter. This, of course, is going to mean competition for the exhibitors and many of them are wondering what to do about it.

Hotel Men Also Affected

Theatre owners are not alone in their protest. Hotel proprietors also are suffering. At a recent convention of Wisconsin hotel men in Milwaukee, a resolution was passed condemning the practice of churches and fraternal organizations holding regular weekly dinners and charging prices for them. In certain instances the hotel men state that the organizations have actually gone out and solicited convention business and banquet business. If they keep that up, hotel men declare, they should be forced to take out licenses under the food law.

Exhibitors say the activity of churches and fraternal organizations along this line is going to hurt many business men, particularly the theatre owners and hotel proprietors. It is also understood that the problem is quite acute in other sections of the country.

CORRECTION

A recent Cutler-Hammer advertisement in "Exhibitors Herald" featured a Cutler-Hammer Dimmer installation at the Kenosha theatre, Kenosha, Wis. This advertisement erroneously stated that the Kenosha theatre was a Midwesco Unit.

The Kenosha theatre is a part of the Universal Chain operated by the Universal Chain Theatrical Enterprises, Inc., of New York City.

So. Cal. Owners Retain Davin as Legal Advisor

(Special to the Herald-World)

LOS ANGELES, Oct. 16.—Edward L. Davin has been retained as general counsel of the M P T O of Southern California. He will give legal advice to members through the office of the association, according to the announcement, and will represent members in arbitration cases. He has been doing similar service for the organization for some time past.

See New France-Spain Film Relations in Move

(Washington Bureau of the Herald-World)

WASHINGTON, Oct. 16.—Development of Franco-Spanish motion picture relations is rather likely to follow important combinations which have recently been consummated at Barcelona, say French press reports, according to the department of commerce. An arrangement has been formed between Verdaguer, Empress-Ideal, and Vilaseca y Ledesma, the Pathe agents, making a new company, styled Cinematographica Nacional Espanola, with a capital of 75,000,000 pesetas.

For a considerable period the Etablissements Jacques Haik of France, has acted as French agents for the Cinematographica-Verdaguer, which has rented in Spain many of the best French productions. The new Spanish concern owns nearly 40 theatres. An agreement for an interchange of productions between the Societe des Cineromans, Paris, and the Societe Pittaluga, Milan, is being considered.

Thall Named Manager of Wesco Seattle Division; With Chain Seven Years

(Special to the Herald-World)

LOS ANGELES, Oct. 16.—Harold B. Franklin, president of West Coast Theatres, announces that Charles M. Thall has been appointed manager of the Seattle division of West Coast, with headquarters in Seattle. Thall has been assistant to A. M. Bowles, San Francisco division manager. He succeeds Herschel Stuart, who is now general manager of the Poli circuit.

Thall has been with West Coast Theatres for the past seven years. In San Francisco, besides being Bowles' assistant, he was in charge of bookings. Prior to coming with West Coast he was advance road agent for theatrical organizations and manager of many theatres.

Eli M. Orowitz Revives Emo Exploitation Firm

(Special to the Herald-World)

PHILADELPHIA, Oct. 16.—Eli M. Orowitz, former exploitation director of the Stanley Company of America, announces the resumption of The Emo Company, which he successfully operated prior to his Stanley affiliation, which he gave up October 6. He states he has signed three independent theatres and is negotiating with film producers and distributors for special exploitation campaigns on Philadelphia first runs.

Orowitz will also resume his "Emo's Weekly Movie Broadcast" next month, through WIP in Philadelphia, a weekly radio feature from that station for the last five years.

Sells English Buck Jones Rights

NEW YORK.—Murray W. Garsson, president of the Buck Jones Corporation, who returned last week after an extended stay in Europe, reports that while in England he closed a contract with Michael Balcon, president of Gainsborough Productions, for the distribution of "The Big Hop" and other Buck Jones pictures in the British Isles.

German and Russia to Reorganize Film Trade Relations, Say Reports

Prometheus to Be Center of Production of the Two Countries

(Washington Bureau of the Herald-World)

WASHINGTON, Oct. 16.—German trade press information is that the German-Russian film relations are to be reorganized along new lines, according to reports to the department of commerce. The activity of Meschrabpom-Russ, which has a community of interest with the Prometheus Company of Berlin, is to be intensified. Official Russian papers state that the Prometheus company is going to be the center of German-Russian joint production and of Russian film sales in Germany, instead of Derussa.

It is further reported that Meschrabpom-Prometheus have completed negotiations with an American firm for the joint production of a film called, "War and Peace." This production will be financed one-half by American capital. The film is to be directed by A. Sanin, one of the best-known stage managers of Russia before the revolution. The Landerfilm G. m. b. H. of Germany, has entered the Meschrabpom-Prometheus combine and will participate in this German-Russian joint production. Tolstoi's "Living Corpse" is now under way. The next film to be produced is "Germinal," from Zola's novel.

* * *

Press comments are that trade relations between the Russian market, controlled by the state, and Germany, whose production is lacking exportation, are unsound, though of great economic importance to the film situation, and that these relations ought, therefore, to be publicly discussed before the new German film control is made known.

* * *

Plans have just been announced for the erection of a new studio at Blackpool, England. The enterprise is being organized by George Pearson of British Screen Productions, Mr. Dewhurst and Alan Williamson.

* * *

A production has just been completed in Switzerland called, "The World of the Automaton," the joint work of Jean Aymar and Emile Rocsgen. It traces the evolution of the automaton from the automatic gods made by the ancient Egyptians, down to the wonders of the present day.

* * *

"Mother," film of the Russian producer, Poudovkine, has been the occasion of a sensation in Geneva cinema circles. Last week the Central Cinema was scheduled to screen the Mescrabpom-Russ film. The department of justice refused permission. An immense crowd gathered in manifestation against the police. A demand was made for the formation of a society, with the object of fighting for the right to screen whatever films they wished, no matter whence they originated.

McElwaine Quits Jones To Direct Pathe Publicity

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Don McElwaine has left the Buck Jones Corporation and has accepted the post of publicity director at the Pathe studio, succeeding Henry McMahon, who came here from the East six months ago when Barrett Kiesling resigned.

McElwaine was general manager of the Jones company. He formerly held a position in the eastern publicity staff of Fox.

SOUND PICTURES

Asher, Small, Rogers Join Gotham to Make Films on Bristolphone

(Special to the Herald-World)

NEW YORK, Oct. 16.—Asher, Small and Rogers are among the latest producers to go into sound production. A corporation has been formed between this company and Sam Sax and Budd Rogers of Gotham Photoplays Corporation to distribute and service installations of Bristolphone synchronizing disc device and to produce features and short subjects synchronized with Bristolphone.

These two organizations are forming the Gotham Bristolphone Photoplays Corporation, which will distribute pictures under two brands—a series of Ascher, Small and Rogers productions and a series of Gotham productions. "Times Square," which has just been completed with dialogue and sound effects, will be the initial offering in the firm's new program, with release set at November 1.

Montreal Can't Get Enough of Sound

(Special to the Herald-World)

MONTREAL, Oct. 16.—For the fourth time since sound pictures were introduced at the Palace Theatre, Montreal, on September 1, Manager George Rotsky held over a synchronized bill when he repeated "Mother Knows Best" for the week of October 8, this being followed by "The Air Circus." Rotsky has even staged extra midnight performances in order to take care of the tremendous crowds and there is now even a bargain shoppers' matinee at 10:30 each morning except Sunday. The only thing that Rotsky has not done has been to adopt a 24-hour continuous schedule but the shows have extended from 10:30 a. m. until 1:30 the following morning.

Capitol Breaks Record

(Special to the Herald-World)

NEW YORK, Oct. 16.—Close to sixty thousand people attended the Capitol theatre Saturday and Sunday (October 6 and 7), thereby shattering all previous week end records for this theatre, according to Major Edward Bowes. This was the Capitol's first sound program and includes "Our Dancing Daughters," a Metro-Goldwyn-Mayer synchronized production.

Film Exhibit Draws

(Special to the Herald-World)

CLEVELAND, Oct. 16.—The Cleveland Public Library, co-operating with the film industry, has on display books referring to the history of the moving picture, and samples of Movietone and Photophone film and a Vitaphone disc. The display has been given quite a prominent place and has attracted many visitors.

Paramount Begins Production in East; Lasky Announces Product

(Special to the Herald-World)

NEW YORK, Oct. 16.—Big feature length pictures with complete dialogue accompaniment, utilizing the acting talent and trained voices of leading Broadway stage stars, will go into production at Paramount's Long Island sound studio at Astoria immediately, according to Jesse L. Lasky, first vice-president. Experimental work has served its purpose, the installation of sound recording equipment has been finished and now the organization is geared for an ambitious program.

"Actual camera work began Monday on 'The Letter,' an all-dialogue version of last year's stage hit, with Jeanne Eagles in the leading role," said Lasky.

"Following up that production and probably coming along about six weeks later will be, 'The Four Cocoanuts,' popular vehicle of the Four Marx Brothers, featuring the famous comedians. Next in line will come the 'Birth of the Blues' and then the current newspaper play, 'Gentlemen of the Press.' Each of these productions will have distinguished stage-trained casts, casts which can talk, and will be all-dialogue, with absolutely no stint on quality of production.

"Our first all-dialogue picture, 'Interference,' is to follow 'Wings' into the Criterion theatre very soon, and I never felt greater optimism about any picture in my life. 'Interference' has the benefit of a great cast, headed by Evelyn Brent, Clive Brook, Doris Kenyon and William Powell, all of them having had considerable experience upon the speaking stage. I was deeply impressed by the advantages which such players have in sound pictures over those who are untrained in speech. 'Interference' has a cast which can talk. I want to repeat that phrase, for it will become a slogan in our pictures—casts which can talk.

"This experience will guide us in casting for productions at the Long Island studio. For example, in 'The Letter' Miss Eagles will be supported by such players as O. P. Heggie, one of the favorite actors of the legitimate stage. Reginald Owen, now playing Richelieu in 'The Three Musketeers' and Herbert Marshall, now playing in Frederick Lonsdale's comedy, 'The High Road.' Tests are in progress now to obtain other actors of equal calibre."

The stage play, "The Letter," written by W. Somerset Maugham, has been adapted for the screen by Garett Fort. It will be directed by Jean de Limur, under the personal supervision of Monta Bell, production executive at the studio.

The Long Island studio was reopened last June for the purpose of sound-picture production, but the intervening months have been spent in careful preparation for the production which Paramount just now is launching.

Three stages are now ready for sound production, with all equipment installed and tried out by actual use. The staff has been carefully selected. A variety of complete short productions have been made in addition to films designed solely for experiment and tests. Two productions of the "Great Star and Author Series" have been completed at the studio with 100 per cent dialogue. They are, "Night Club," based on the short story by Katherine Brush with a collection of stage stars in the cast, and "The Pusher In the Face," with a cast including Lestern Allen, Carroll McComas, Estelle Taylor and others.

Griffith Has New Trick; Introduces Sound Fadeout

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—D. W. Griffith, who gave to silent films the closeup and fadeout, is up to new tricks, it seems. He is said now to have a sound dissolve and sound fadeout. These effects will be presented in "The Love Song," in which William Boyd, Jetta Goudal and Lupe Velez appear. Lupe Velez sings seven times during the picture, it is reported.

Vitaphone Scores Great Triumph in London Premiere

(Special to the Herald-World)

NEW YORK, Oct. 16.—Herman Starr, Warner Brothers executive, who returned to New York last week from a two months' business trip abroad, says that Vitaphone has become an international sensation following its first exhibition outside the United States. This took place under Starr's supervision when Warner Brothers recently opened the Piccadilly theatre in London, which they now own.

Al Jolson in "The Jazz Singer" was chosen as the first Vitaphone picture to be shown there, the star being present in person at the premiere. The production received an overwhelming ovation from the first-night audience, consisting of 550 exhibitors and several hundred critics. Many of the theatre owners came as far as 600 miles to attend the first performance. There were also present representatives of every big theatre chain in Europe. Many of the critics, too, came from continental capitals to cover the event for their papers, according to Starr.

Most of United Artists' Players Will Speak in New Productions

(Special to the Herald-World)

NEW YORK, Oct. 16.—When other companies were jumping headlong into plans for talking pictures at the beginning of the sound upheavel, United Artists pursued a rather cautious course in announcing its plans at least. But now it has definitely announced and already started a heavy production of dialogue pictures.

Mary Pickford, Gloria Swanson, Douglas Fairbanks, Ronald Colman, Lili Damita, Lupe Velez, Walter Byron, Harry Richman and others will be heard talking in new United Artists Pictures now in various stages of production.

Charlie Chaplin's "City Lights" will have dialogue sequences and Vilma Banky's, "The Awakening," will present an Irving Berlin song, "Marie," sung by members of the cast. Herbert Brenon's "Lummox" will have dialogue; "Nightstick" will be an all-talking film and it goes into production November 1st.

Mary Pickford's "Coquette," an all-talkie, is being made at the United Artists studio in Hollywood, Western Electric devices being employed. Gloria Swanson's "Queen Kelly" will be a part-talkie, the star singing a song and talking in dialogue sequences. Erich Von Stroheim is directing this, his own original story. Walter Byron, brought to America from the English stage and screen by Samuel Goldwyn, will play opposite the actress. R C A Photophone will be used.

Douglas Fairbanks will be heard in "The Iron Mask." Fairbanks, a stage actor before he went into films, will employ the classic soliloquy rather than dialogue, which, he feels, limits the scope of a picture. Thus he and fellow-members of his cast will talk not to each other but to the audience.

Western Electric Devices Will Be Used

Charlie Chaplin has decided that his character of the poor little tramp shall not speak. But there will be dialogue between other players in "City Lights." Western Electric devices will be used.

Ronald Colman and Lili Damita will talk in "The Rescue," Samuel Goldwyn's picturization of the Joseph Conrad sea classic. Both have been on the stage. Western Electric devices will be employed.

Lupe Velez sings Irving Berlin's "Where Is the Song of Songs for Me?" in D. W. Griffith's "The Love Song." She will sing seven songs in the Griffith picture.

Harry Richman, star of "George White's Scandals," will sing eight Irving Berlin songs in "Say It with Music," Berlin's original story to be filmed in New York by Director Alan Crosland, with Berlin and George White sitting in on production.

Herbert Brenon is leaving Hollywood for New York soon to cast the leading role of "Lummox" and to work with Fannie Hurst, the author, on the scenario. There will be dialogue in "Lummox," as there is in "The Rescue," which Brenon has just completed. The singing of "Marie" in Vilma Banky's "The Awakening" is done by regimental troops. The entire picture is synchronized by Dr. Hugo Reisenfeld.

Sound Patrons Don't Sit on Their Hands

(Special to the Herald-World)

DETROIT, Oct. 16.—The sound and talking pictures here have worked a considerable change in the moving picture audiences in regard to applause, according to the managers of houses which are playing them. It seems that audible pictures have moved the audiences to applause more frequently than was customary when silent pictures were the vogue. The silent movies discouraged applause, managers here say, spectators seeming to dislike to break the silence.

Week in, Week Out, Sound Firms Keep On Incorporating

(Special to the Herald-World)

ALBANY, Oct. 16.—There is never a week in New York state at the present time which does not witness the incorporation of some talking device for motion picture theatres. Last week, for instance, the Secretary of State granted a charter to Kinephone, Inc. The company, not specifying its capitalization, had for its incorporators Seymour B. Quel, Molly Zelenko, Elsie Blythe, New York City. Two cinema guilds were incorporated, both maintaining their principal offices in Rochester.

One was formed under the name of Rochester Cinema Guild, Inc., and the other as Buffalo Cinema Guild, Inc. The incorporators of both companies were Michael Mindlin, New York city; George Kondolf, Jr., and Roy S. Converse, Rochester. The Supreme Film Exchange, Inc., of Rochester, was also incorporated with a capitalization of $20,000, with Charles and Sam Ferrara, of Rochester and Philip Laporte, of Rochester. A charter was granted also to Reformation Films, Inc., $20,000, with Maxwell G. Cutler, William Winnick and Betty Gorman, of New York, and Broxbourne Plays, Inc., $10,000, Bernard M. L. Ernst, Melville H. Cane, David J. Fox, New York city.

Vitaphone to Open Branch in Dallas

(Special to the Herald-World)

NEW YORK, Oct. 16.—Paul J. Swift, Vitaphone sales manager, is in Dallas, Texas, where he is to superintend the opening of the new Vitaphone branch in that city. The Dallas office will take care of the business in the Southwest territory, which has grown immensely within the last six months. C. D. Touchon has been appointed branch manager.

Writes Story for Sophie Tucker Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Leslie S. Barrows, author of Al Jolson's latest production, "The Singing Fool," is writing the story for the first Vitaphone picture to have Sophie Tucker as its star. It will be called "Honky Tonk" and will go into production at the Warner studio when the actress has completed her current vaudeville engagements.

Here's a Chronology Of Notable Events In Movietone Career

For those who like their facts unadulterated and who go in for figures and dates, Fox Films has prepared a chronology of important events in the history of Fox Movietone. These dates will prove of interest and value in preparing newspaper stories on Movietone. Here they are:

1927

The first Fox Movietone subject was a group of songs by Raquel Meller. This was exhibited for the first time as a demonstration of Movietone possibilities at an invitation showing in conjunction with the premiere of "What Price Glory" on January 21, 1927 at the Sam H. Harris theatre in New York.

On May 25, 1927 at the Sam H. Harris theatre, "7th Heaven" was opened with the first all-Movietone surrounding program. The feature film was not at that time synchronized. The auxiliary program consisted of the Raquel Meller subject previously shown as an experiment; the first short comedy, "They're Coming to Get Me," with Chic Sale; Lindbergh's takeoff for the New York to Paris flight; a Ben Bernie program of music; songs by Gertrude Lawrence and the first outdoor Movietone subject, West Point Cadets drill.

On September 10, "7th Heaven" Movietone synchronized version was shown at the Roxy theatre. The picture played two weeks.

On September 23, "Sunrise" with Movietone synchronization opened at Times Square theatre. This was the first feature to be synchronized before its Broadway showing.

The first all-Movietone newsreel was shown at the Roxy theatre on Saturday, October 28, 1927, and consisted of the following subjects: 1. Niagara Falls; 2. Romance of the Iron Horse; 3. Yale Bowl Festivities (Yale-Army Game); 4. West Comes East. Rodeo Performers.

The first weekly issue of Movietone News was released on December 3.

1928

On June 25, the first all dialogue comedy in two reels, "The Family Picnic" was shown at the Globe theatre, New York, in conjunction with "The Red Dance," synchronized feature.

On September 1, the first feature with dialogue, "The Air Circus" was shown at the Gaiety theatre in New York.

On October 6, the first release of two Movietone News Subjects per week became effective.

W. R. Fraser Returns

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—William R. Fraser, general manager of the Harold Lloyd Corporation, has returned to Hollywood after a stay of three weeks in New York. While there he conferred with the Eastern staff of his company and the Paramount distribution officials on Lloyd's first talking picture which will be released early next year.

Smith Joins Fox

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Paul Gerard Smith, author of "Keep Kool," "Funny Face," "Here's How" and other Broadway musical shows, has joined the staff of writers at the Fox Movietone studios in Hollywood.

Cast 2 for "Blockade"

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Wallace MacDonald and Walter McGrail have been added to the cast of "Blockade," which will feature Anna Q. Nilsson. "Blockade" is one of F B O's 1928-29 specials with sound.

Advertising, Exploiting Sound

Catch Lines

FOLLOWING, you will find a series of phrases, catch lines and slogans for general use not only in ads but wherever you sell sound attractions, such as lobby cards, banners, signs on trucks or cabs, teaser ads, teaser trailers, window cards, all sizes of posters, restaurant menus, heralds, programs, etc.

In this phase of advertising, the same phrases are useful in handling your inaugural, talking feature picture, talking news weekly and talking singing shorts, and they are listed that day. . . . A second set is supplied for use with pictures that have no dialogue but have voices or other effects, and a third set is given you for use with pictures which have only orchestral synchronization.

Catch Lines for Inaugural, Talking Feature Pictures, Talking News and Talking and Singing Shorts:

See and Hear!
Hear! Here!
Hurry and Hear It!
Come and Hear!
Eye and Ear Entertainment!
Sight and Sound Sensation!
They Talk!
Our Screen Speaks!
A perfect wedding of Sound and Sight!
Look! Listen!
Have you heard the news!
Now you can hear the news!
The best from Broadway and you can hear them here next week!
See and Hear 70 minutes of (name of celebrity) voice (or song or sobs) and all in (name of picture) with (explain whether Vitaphone or Movietone and accompaniment, if any).
Come on, Los Angeles, this one speaks!
See and Hear the last word in talking pictures!
A drama in dialogue!
Look who you will hear talk!
You eyes will live—your ears will love! (Then details of show.)
Our screen has come to life . . . to golden voice . . . you see it and hear it!
Hear golden voices added to the silver screen!
The silent screen is no longer silent—it speaks!
See what you hear! Hear what you see!
Hear it, cheer it, see it, love it!
The last word in Sight and Sound Entertainment!
They came thousands strong; they say, they heard!
They saw the stars and heard them, too!
The "talkies" are coming! (or "Are here!")
Titanic talking triumph!
The Met screen speaks—See it! Hear it!
You hear what you see!
Poured from the throat of the screen to add Sound to your ears!
A silent drama endowed with life!
Our screen speaks (or cheers, or laughs, or sings).
The age-old dream of pictures that speak comes true!
New beauties for the eye—new delights for the ear!
Vitaphone (or Movietone) presents Broadway's brightest star for you to see and hear!
Our "talkies" are the talk of the town!
Terrific underworld drama (or comedy, as the case may be).
With the added thrill of the human voice!
Sensational eye and ear entertainment!

Catch Lines for Sound Pictures Without Dialogue but with Voices of Some Other Sort, or Effects:

Hear what you see!
Hear! Here!
Eye and ear entertainment!

This is the third of a series of articles on advertising and exploiting the sound picture, prepared originally by Jeff Lazarus and the advertising staff of West Coast Theatres. This article gives you many fine catch lines and slogans for sound pictures.

Sight and Sound sensation!
A perfect wedding of Sound and Sight!
Look! Listen!
Gloriously set to golden Sound, with voices and 110-piece Roxy theatre orchestra on the Movietone accompaniment!
Your eyes will live! Your ears will love! (Then details of show.)

The Following Are Good Only for Pictures Like "Warming Up":

FRIDAY! ANOTHER "SEE AND HEAR" TRIUMPH! Paramounts First Sound Picture! RICHARD DIX in "Warming Up"—A wonderful, Wonderful Romance! Your eyes will live it! Your ears will love it!

HEAR! HERE! A World's Series Game . . . the bat crack . . . a sweetheart's cry . . . cheering . . . strike tuh! . . . jeering players yelling . . . razzing . . . the sob of a girl . . . vast mobs howling . . . wild multitudes . . . exquisite musical score by the Paramount Theatre orchestra . . . HEAR the thrill of your life . . . the love story of the age!

FRIDAY! ANOTHER "See and Hear" Paramount's First Sound Picture Romance for the eye . . . and ear!

Catch Lines for Mere Musical Synchronization:

And you'll hear the wonderful Paramount theatre orchestra of New York making the screen live for your ears, on the MOVIETONE!

Miracle Movietone musical accompaniment by the great Paramount theatre orchestra of

(*Continued on next page*)

Advertising and Exploiting Sound

(Continued from preceding page)

New York City . . . 75 men playing.

Bringing to your ears the marvelous musical score played by the 75 musicians of the Paramount theatre on the MOVIETONE.

Gloriously . . . gorgeously accompanied by 110-piece Roxy theatre orchestra on the FOX MOVIETONE.

And you'll HEAR the great Rapee conduct a 110-piece symphonic orchestral accompaniment on the FOX MOVIETONE.

The point is this: when you have merely a musical accompaniment, single out what IS significant, the conductor, the size or the reputation of the orchestra, if of phonograph or record fame, say so—and you'll get some extra money.

Catch Lines Adaptable for Personality Presentations:

We give you below, a series of catch lines which we used in Los Angeles in advertising Jolson's Vitaphone production "THE JAZZ SINGER," and we are sending them because they fit, perhaps with a change here and there, any personality, either singing or speaking through any synchronization, and in any kind of a picture, and they are adaptable for all media. For instance, supposing you have a great speaking star in a "talkie." Many of the attached phrases will fit, merely substitute your star's name for Jolson. Of course, you will, in such cases, *not* use those phrases which refer to singing, but merely those in praise of the personality or the "voice," or the high scale of prices hitherto prevailing for such stars on the speaking or singing stage:

Next Wednesday! Premiere of Premieres —The Great Theatrical Sensation!

World's Greatest Entertainer in the Greatest Show of his life! New songs and old favorites sung by Mr. Jolson during the action of the story on the Vitaphone.

Al Jolson in the hit of his hit-packed life!

Tonight! the sensation of the whole show world in a glorious premiere of stars and lights!

Jolson's in the movies now . . . movies that you HEAR!

Jolson's in the movies now . . . he sings . . . old songs . . . new favorites . . . he talks . . . he acts . . . and how!

It was gorgeous . . . last night they cried . . . they laughed . . . they shouted . . . Al himself broke down and wept But you ain't seen nothin' yet. . . . Here is the Greatest Show of his life!

Read any paper in town . . . read what the critics say.

The hit of his hit-packed life . . . the rave of the year!

All of Jolson . . . like you've never heard before! That sob . . . that voice . . . those eyes . . . and all his best songs. . . . See and hear him!

Better than Jolson himself . . . Jolson's in these movies that you hear!

Hear and see . . . his personality . . . his magnetism . . . his best songs . . . his comedy . . . his patter . . . his drama . . . like you never heard before!

The unquestioned hit of the year . . . that's Jolson's in the movies now . . . and how! Songs . . . sobs . . . laffs and all!

All of Jolson . . . more of Jolson and a better Jolson than you've ever heard before!

Two hours of Jolson . . . more of him than you ever heard before!

Two hours of Jolson's best.

See and hear 2 hours of Jolson . . . the picture with voice and soul!

Spend two hours with Jolson! Hear him! See Him! Voice sobs 'n' all!

If you think you've heard Al Jolson . . . you ain't heard nothin' yet until you've seen and heard.

See and hear the World's greatest entertainer!

The perfect talking picture . . . Jolson's voice perfected on the Vitaphone! Makes you forget you are seeing a picture . . . sweeps you into drama of amazing soul-power!

Al Jolson in the perfect talking and singing picture . . . hear him . . . laugh with him . . . cry with him!

Two hours of the world's greatest entertainer . . . singing . . . talking . . . playing on the perfected Vitaphone . . . the World's 8th Wonder!

See! Hear! Laugh! Cry! 2 hours of the voice . . . the sobs . . . the comedy of . . .

Jolson out-Jolson's in the movies . . . Hear! See! Laugh! Cry! with him . . .

Jolson makes the movies sing . . . and how!

Hear Jolson sing his best song hits in the action of this powerful story.

With a voice and soul! and Vitaphone giving soul. . . voice . . . life to the screen.

The miracle of the day.

Jolson . . . speaking . . . sobbing . . . laughing . . . crying . . . his best songs . . a wonder story.

Come! Hear! the silent screen speak! Come . . . sob and laugh!

See and hear 2 hours of miracles!

You hear Jolson! You see Jolson! You love Jolson! 2 hours of him!

Come back stage for 2 hours . . . see, hear and feel, Jolson!

The perfect talking picture . . . when you hear him you'll forget it's a picture!

Tears and laffs! Laffs and tears! everywhere conceded the most extraordinary entertainment ever offered!

See and hear . . . Al Jolson . . . before it's too late!

The magic of Jolson . . . 2 hours of him.

Two hours of "Big Boy" . . . Now . . . the "Big Joy" of the screen!

One hundred and fifty thousand people have walked more than a mile to see and hear Jolson!

We repeat . . . you ain't seen nothin' yet . . . until you see and hear.

Celebrate with "Big Boy!" See! Hear! 2 hours of the world's greatest entertainer!

See! Hear! Thrill! Throb! 2 hours of Al Jolson.

Mammy's favorite son . . . Hear! See! 2 hours.

Hey! Hey! Los Angeles . . . the Big Boy . . . the Boy Joy leaves soon.

For mammy's sake . . . see and hear! 2 hours of the Big Boy!

Absolutely unpardonable to miss this "Big Boy—Big Joy" show!

(Trailer Copy Next Week)

W. E. Now Wiring 120 Theatres Each Month

(Special to the Herald-World)

NEW YORK, Oct. 16.—Western Electric is now installing sound equipment in theatres at the rate of 120 a month. It is expected that this rate will be raised to 200 a month in the very near future.

Nazimova Is Signed By Small for Talkie

(Special to the Herald-World)

NEW YORK, Oct. 16.—Edward Small has signed Nazimova, stage and screen star, to appear in a talking picture, based on "India," Edgar Allan Wolf's stage play. Production will start as soon as she has completed her engagement with Eva LeGalliene's Civic Repertory theatre, where she is contracted to appear in Ibsen plays this season.

Soundproof the Studio

for the

TALKING MOVIES

There are thirteen studios on two floors of this building, with Brass Band music broadcasting next to violin solos.

Stevens Sound-Proofing system is a patented method of insulation that has proved its effectiveness in hundreds of installations all over America.

The

STEVENS SYSTEM

is not a sound deadening composition for filling the walls and ceilings. It is a scientific method of preventing sound vibration being transmitted from the surface walls, ceilings and floors of the studio to those of the next. So perfect a sound barrier is thus constructed that colleges of music, broadcasting stations, hospitals, hotels, etc., have been unanimous in their approval.

Engineering recommendations for the asking. 12 years of successful installation. A handsome treatise on sound proof construction sent on request.

STEVENS SOUND-PROOFING CO.

411 South Dearborn St., Chicago

NATIONAL BROADCASTING Companies' Building New York City
Raymond Hood, Architect

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Pathe Begins Heavy Program; Completes Sound Installation

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Pathe is beginning one of the heaviest production periods in the history of the organization. Pathe has completed the installation of the new R C A Photophone equipment and has started the filming of "Noisy Neighbors" and "The Leatherneck."

"Noisy Neighbors" features Eddie Quillan and his family, eleven in all, as well as Alberta Vaughn, Theodore Roberts, Russell Simpson and Mike Donlin. Paul Bern is producing it from a story by F. Hugh Herbert. Scott Darling wrote the scenario and Charles "Chuck" Reisner is handling the megaphone.

"The Leatherneck" is planned as one of the most pretentious productions on the current Pathe program. William Boyd is starred and is surrounded by such players as Alan Hale, Robert Armstrong, Fred Kohler, Paul Weigel and Jimmy Aldine. Dione Ellis, a newcomer, has the only feminine role. Howard Higgin is directing from Elliott Clawson's story. It is a Ralph Block production and will be made with Photophone.

Paul Stein is preparing for an early start on "The Office Scandal," Phyllis Haver's next starring vehicle for Pathe. Jack Jungmeyer and Paul Gangelin are completing the continuity.

Eddie Quillan will next be featured in "Listen, Baby," a story of vaudeville life by Elsie Janis and Gene Markey. William Conselman, who recently joined the Pathe organization, is engaged in preparing the screenplay.

Ruggles to Direct Eerie Tale Starring LaPlante

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Wesley Ruggles will again direct Laura La Plante, but their new association marks a departure from comedy. It is to be "The Haunted Woman," and camera work will start within a few weeks.

Upon completion of the La Plante picture, Ruggles will direct "The Shannons on Broadway," to which Universal owns the screen rights.

Arthur Stone Has Role Of Import in Fox Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Arthur Stone is playing one of the principal roles in "Captain Lash," Victor McLaglen's next picture for Fox. Stone appears as a crook accomplice of Claire Windsor. John Stone wrote the story.

Prefers the Talkies

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Edward Everett Horton prefers playing in talking pictures to silent films. He says it is just like rehearsing a new stage play.

Season Under Way for Five Big Time Artists in Coast Studios

Moore, Barrymore, Fairbanks, Murnau and Lloyd Are Shooting; 12 Productions Turned Out During Week in Which Only Four Are Started

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—The production charts show a number of big time artists under way with pictures that ought to rate roadshow prices when they are finished.

John Barrymore and Douglas Fairbanks are the foci of attention at United Artists. It is Doug's single picture for this year but Barrymore counts his "one more" for the season.

Colleen Moore is hard at work on "Synthetic Sin" with Director (Mr. Bill) Seiter. Harold Lloyd's new comedy (for this year) is passing from the nucleus stages despite the fact that Harold is handicapped with a broken arm.

F. W. Murnau, also regarded as an artist, is shooting gigantic sets on the Fox lot for his "Daily Bread" picture.

Two Vitaphone specials were completed on the Warner Brothers lot during the past week. The Texas Guinan picture, "Queen of the Night Clubs," which Bryan Foy directed, has Lila Lee, Eddie Foy, Jr., and John Davidson in the supporting cast.

"The Greyhound Limited," starring Monte Blue, was directed by Howard Bretherton. Edna Murphy and Lucy Beaumont are in the cast.

Fox Completes "Veiled Lady"

The one picture completed at the Fox studios during the past week was "The Veiled Lady." Emmett Flynn directed, with Lia Tora, Paul Vincenti, Walter McGrail and Kenneth Thomson in the cast.

Tiffany-Stahl completed "The Spirit of Youth," which co-featured Dorothy Sebastian and Larry Kent. Walter Lang directed.

Phil Rosin completed "The Apache" for Columbia. Margaret Livingston was in the leading feminine role, with Don Alvarado and Philo McCullough in the supporting roles.

"The Shady Lady"

The Pathe feature, "The Shady Lady," which starred Phyllis Haver, was finished last week. The cast included Robert Armstrong, Louis Wolheim and Russell Gleason.

"The Jazz Age," in which Lynn Shores has been directing Douglas Fairbanks, Jr., and Marceline Day, was completed on the F B O lot during the past week.

Warner Brothers began production of two all-Vitaphone pictures during the past week. "The Desert Song," the sensational operetta, is being made from a script by Harvey Gates. John Boles and Carlotta King are singing the leading roles. Myrna Loy is also in the cast. Roy Del Ruth is directing.

"No Defense," which will be Monte Blue's first starring vehicle under his new contract with Warner Brothers, went into production under the direction of Lloyd Bacon. May McAvoy is playing opposite Blue in the all-Vitaphone special.

Quillan Family Get Together

Pathe-De Mille also started work on two pictures; one, "Noisy Neighbors," will be a sound picture, with the entire Quillan family, headed by Eddie, appearing in the cast. Alberta Vaughn is the leading lady and Theodore Roberts will portray the part of a grand old gentleman of the South. Scott Darling wrote the continuity from a story by F. Hugh Herbert. "Chuck" Reisner is directing.

"Leathernecks," a new William Boyd starring vehicle for Pathe, went into production during the week under the direction of Howard Higgin. Alan Hale and Robert Armstrong head the supporting cast. First Lieutenant James M. Burnes, commanding Company 307 of the U. S. Marine Corps Reserve at Los Angeles, has been engaged as technical advisor on all military scenes.

The only other picture to go into production during the week was Paramount's "The Wolf Song." Gary Cooper and Lupe Velez are co-starred and are supported by an all-star cast. Victor Fleming is directing from an adaptation by John Farrow. The story is an original by Harvey Ferguson.

Niblo's "Dream of Love"

Fred Niblo has completed the direction of the screen version of the French play, "Adrienne Lecouvreur." The picture has been re-titled and is called "Dream of Love." Joan Crawford, Nils Asther and Carmel Myers head the cast.

Universal completed "The Cohens and Kellys in Atlantic City," which William Craft has been directing. George Sidney and Mack Swain play the name parts, with Kate Price and Cornelius Keefe supporting.

Nat Ross also completed his present series of "The Collegians," which he has been working on since last May. George Lewis and Dorothy Gulliver are co-featured in this series of Universal comedies.

Otto Brower completed work on "Avalanche," Jack Holt's current picture for Paramount. Doris Hill is cast opposite Holt.

Schertzinger to Direct Dix and Vidor in P F L Picture

George Sidney Gets Big Ovation at Arbuckle's Plantation; Lupe Does "40" and Says "Morning, Judge"; Sound Films Are Easy

By DOUGLAS HODGES

HOLLYWOOD, Oct. 16.—Victor Schertzinger will direct "The Wheel of Life" for Paramount, according to reports today. He will have a pair of excellent box office people in the lead roles, Richard Dix and Florence Vidor.

IT is the first time P F L has teamed Vidor with Dix, but it's an idea that has merit.

The most recent picture done by Schertzinger was "Red Skin," which also starred Richard Dix. Work on this one will begin very soon.

* * *

Lupe Velez, snappy and high-strung femme, was nabbed last week for wheeling her limousine too racingly. She faces the Beverly Hills police judge today to explain her excuse for doing 40 in a 15-mile-an-hour zone at Sunset and Beverly Hills Drive. The arresting copper also squawked to the court that she has no operator's license.

* * *

George Sidney Gets Big Ovation at Plantation

George Sidney made a hit at the Plantation Cafe Sunday night, when he was guest of honor at the invitation of "Fatty" Arbuckle. Sidney got a big ovation upon his appearance. He officiated at the presentation of a silver loving cup to winners of a dancing contest.

* * *

Spanish Senorita Loses Role in Fox Picture

Maria Alba, the gal that won a Spanish beauty contest and a Fox Film contract, lost the job of leading woman in "In Old Arizona" yesterday. It is the yarn that Raoul Walsh was filming when he figured in a serious auto accident recently. Walsh withdraws from the cast as well as the directorship of the picture. Irving Cummings is to finish the picture. Cummings has given Walsh's role to Warner Baxter and is testing for a girl to take the leading feminine role. It must be a woman who can speak the English language better than the senorita can, because the picture will have dialogue sequences.

* * *

Tay Garnett Makes A Sound Film at Pathe

A couple of film companies have thrown a veil of "mystery" around the theory of producing talking pictures. But Tay Garnett, director at Pathe, said this week, "There's no mystery in making them. Sound pictures are made just like silent pictures, except that people talk. That's all."

Warner Brothers "execs" also are beginning to poke fun at the "mystery" gag. It comes straight from the studio that parts of various talking pictures have been made on "regulation" stages and that soundproof stages are certainly not indispensible.

* * *

Walter Reimann, famous art director for leading European theatres, is in Hollywood. The secret leaked out today that Ernst Lubitsch engaged him to design sets for the expensive "King of the Mountains," in which John Barrymore is starring for United Artists.

* * *

Alfred E. Green has returned from Detroit, where he viewed a performance of "The Five o'Clock Girl," a film version of which he will direct for M G M. The picture stars Marion Davies.

Just to have it on record, Helen Twelvetrees, featured actress, complains she can't sleep nights in Hollywood because she hears crickets chirp. "I nearly jump out of bed," she avers.

* * *

Mae Murray is sought for arrest on charges of perjury growing out of a civil suit. Same old suit that's been getting aired for six months. Jack Donovan sold her a house for $50,000. Mae says it wasn't worth a cent over 25 grand and Jack knew it. Says he swindled her.

Jack now says she had little regard for the truth at intervals in her testimony. If he finds her he will assist the sheriff in serving a warrant. She is scheduled to appear today for further hearings in the civil suit. (Can't blame her if she is A.W.O.L.)

Mystic Veil to Be Lifted from Talkie Making, They Opine

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—That the veil of mystery is obviously to be raised from the production of talking pictures, was the gist of speeches Monday night at the meeting of the Academy of Motion Picture Arts and Sciences. As a matter of fact, most speakers agreed there is no secret about it. There is much that is not known, but information is not being purposely withheld, they said.

"Directors who have been engaged for stage productions are entirely unnecessary in directing talking pictures," declared Donald Crisp. "The talkie director needs to know such things as selection of voice, face and type. Any capable screen director is competent to judge these features."

D. W. Griffith confessed he knows little, if anything, about directing talking pictures, but he predicted that a new process will bring "art" to motion pictures, in which real artists, he said, have heretofore been deprived of an opportunity to demonstrate their ability. William DeMille contradicted Griffith to say that "the screen has always been an art."

Fred Niblo, Jack Warner, Robert Edeson, George Fawcett, Conrad Nagel and Ted Reed were called on for addresses by Stuart Blackton, chairman of the meeting.

Mrs. Alan Hale Returns To Films; Was with Fox

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Mrs. Alan Hale will make her return to the screen in an important role in "She Goes to War." As Sonia Markova, Mrs. Hale achieved fame with Fox Films before becoming Mrs. Hale.

Gloria Has New Stepfather

HOLLYWOOD.—Gloria Swanson has a new stepfather, it has just been learned. Her mother, Mrs. Adeline Lou Burns of Tiajuana, married C. C. Woodruff, member of the orchestra of the Chicago Civic Opera company last May. They live in Chicago.

ENOUGH SAID:

WOULD YOU BEAL-LIEVE IT?

Ned Marin's steno called up Ham Beall's office the other day and asked if she could get two Canuenga Passes.

—

JUST A FLOCK OF CHINESE YOUNGSTERS

Harold Lloyd's current production boasts 15 Chinese men whose ages total 1,140 years. Soo Hoo Sum is the oldest of the set. He's 90. The others range from 90 to 85.

—

NO SWISS MISS MISSES JOHN

John Barrymore and Camilla Horn were dancing wildly in a Swiss masquerade scene in Ernst Lubitsch's new production, "King of the Mountains," at the United Artists Studio. Hundreds of extras also were crowding the floor. One girl kicked the great John on the shins. "Pardon me," apologized the extra.

"It's alright," said Barrymore. "Just an old Swiss custom, I presume."

—

A QUIET EVENING WILL BE HAD BY ALL

Cecil B. DeMille, who has joined Metro-Goldwyn-Mayer, announces that he will shoot "Dynamite" immediately.

—

A DOLLAR POLICY

The charming Martha Mattox is now speeding around the Boulevard again, after a serious auto accident, due to the locking of the steering gear. Martha says, "The Examiner Policy is a good one."

—

BACK AGAIN

America's sweetheart was seen wandering around Universal the other day. Wild rumors were immediately started. Mary Pickford was merely showing Sir Austin Chamberlain and Lady Chamberlain the beautiful Swiss village set of Ernst Lubitsch.

—

NOTHING TO SAY

Joseph Schenck was for a few days as silent as silent pictures. Joe is having his Klieg tonsils removed at a local hospital.

—

Our Best Preview This Week

F B O's, "The Air Legion," directed by Bert Glennon. A sure-fire program picture with a lot of real thrills. Martha Sleeper, Ben Lyon and Tony Moreno portray their parts perfectly. The photography by Paul Perry, A.S.C., calls for a lot of skill and daring. Our tip is to watch this young director's future pictures, for Bert shows all the promise of a real artist.

—

PIGS IS PIGS

The natives of Cerralva, Mexico, gave a real banquet to the Messrs. Stephen R. Roberts, Charles Lamont and Jerry Drew last week. These prominent Educational film folks are spending their vacation in the state of Nuevo Leon. The Dons, wishing to show the proper municipal customs, served a very tempting repast in the home of the porkers.

—HARRY ENOUGH NICHOLS.

Classes Held Between Scenes on M G M Set

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—A strange and small High school class is being held on a set of M G M's "Mysterious Island." Ted Smollen, 17 years old and less than three feet in height, studies algebra and English between scenes.

James Crang's Father Dies

TORONTO.—The sympathy of moving picture men in Ontario has gone to James Crang, manager of the Oakwood theatre, Toronto, in the death of his father who had reached the ripe old age of 88 years.

ON A LOT OF THE LOTS

Regarding

Katheryn Crawford	Clara Bow
Glynn Tryon	Clarence Badger
William Craft	Irvin Cummings
Evelyn Young	Raoul Walsh
Frank Roderick	Noah Beery
Estelle Richter	Hugh Trevor
Jimmy Townsend	Olive Borden
Lucille Powers	George Melford
Frank Tuttle	Reginald Barker
Adolphe Menjou	Buster Collier

Alma Bennett

HOLLYWOOD, Oct. 16.—Katheryn Crawford, Universal star, is recovering from a broken left collar bone, received when she was thrown from a horse, last week. After being injured, she rode her horse for several miles to a highway where aid was summoned. She was then rushed to a hospital where she was given medical attention. She is at present resting easy but will be unable to report for duty for several weeks. She recently completed the lead opposite Glenn Tryon in "The Kid's Clever" which was directed by William Craft.

*

Evelyn Young, assistant to Frank Roderick, in the casting department at Fox Studios, is one person that appreciates her position. After serving in the same capacity for 11 months, she was offered a chance to participate in a talking picture, but refused, offering as an excuse she preferred a business career. Jimmy Townsend, of the movietone department, looked elsewhere for a suitable subject.

*

Lucille Powers, Hollywood's latest "find," will have her second big part on the Paramount lot when she takes an important role in Frank Tuttle's next directorial effort, "Marquis Preferred," starring Adolphe Menjou. She made a record for herself in Clara Bow's "Three Week Ends" which is just being finished by Clarence Badger.

*

Noah Beery, a free lance motion picture artist of renown, is at present working with Hugh Trevor and Olive Borden in "Love in a Desert" for F B O. Incidentally this marks the twelfth picture in which which he has been engaged under the direction of George Melford.

*

Reginald Barker, Tiffany-Stahl director, admits that "The Dixie Handicap" for M G M was a great picture, but nevertheless, when "New Orleans" featuring Buster Collier and Alma Bennett appears on the screen, there will be something, that has been lacking for some time, in any racing story. This cinema treat has been treated from all angles and the star was even sent to the actual scenes of the play before the beginning of the picture to study the details of the track. This picture will be a feature without sound or synchronization. Barker has been engaged to do two more features for T-S, which will in all probability be in sound, on account of his former stage experience, and the big demand for this company's productions.

*

"Mother of the Stars," as Madge Hunt is known, has been ill with a severe cold, but is now well on the way to recovery. Mrs. Hunt, who is the mother of Irene Hunt, former well known leading woman, started her picture career about 1908 with the old Reliance Film Company. Since her debut, she has portrayed mother roles with practically all of the prominent stars. She recently completed an important part with Emil Jannings, in "Sins of the Fathers" for Paramount. Her stage experience has made a new and promising opening for "talkies" to which she is adding new laurels.

*

Robert Margolis, Paramount assistant director, has been embarrassed several times during the past few weeks, by his assistants, who resent his taking their place as property man. Bob, for the past three years has been connected with the property department, but only recently was promoted as assistant. He still has to keep watch on himself when the directors call "props." He is at present helping to complete Bergcr's opus, with Emil Jannings, prior to the director's going abroad.

*

Clyde Cook, well known comedian of the screen, played his first dramatic role in "The Spielers," in support of Alan Hale and Renee Adoree, with Fred Kohler and Bob Perry. Tay Garnett directed.

Cook is at present playing an important role with Victor McLaglen and Claire Windsor in "Life's a Gamble" which J. G. Blystone is directing for Fox. John Stone wrote the story and screen play.

*

Frank Tuttle, Paramount director, is preparing to start on "Marquis Preferred" starring Adolphe Menjou. Tuttle has been confined to his home for several days due to a severe cold. Ernest Vadja is writing the screen play. The cast has not been announced.

*

Paul Gurtzman, the 15 year old protege of Jesse Lasky, will be known in the future as "Shadow" Gurtzman. He is making his second appearance in the films, with George Bancroft in "The Wolf of Wall Street" which Roland V. Lee is directing.

*

Kay English, a promising young ingenue, has also been added to the cast, for a bit. She recently completed a part with Billie Dove in "Adoration" with Antonio Moreno, for First National. Frank Lloyd directed.

*

Mike Fitzgerald, unit electrician on United Artists lot, reported his auto stolen this week, but upon close inspection, it was found on the spot where he had left it. The studio is of such mammoth size that one needs a compass to find the way about. Douglas Fairbanks is making a sequel to "The Three Musketeers," using many people in the cast.

*

R. H. Diggs, a student of the Yale dramatic school, "Baker's 47 Work Shop," is the latest of writers to be engaged by Paramount to write original stories and dialogue sequences. Before coming to the West Coast studio, Diggs made a short tour of Russia seeking new ideas for his stories.

—Frazier.

Estelle in Sanitarium Following "Big Fight"

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Estelle Taylor is taking a ten-day rest in a sanatarium. "The Big Fight," in which she has been appearing in New York opposite her husband, Jack Dempsey, has gone on the road for weekly runs in Boston, Hartford, Newark and Brooklyn.

Governor Makes Long "Colonel"

LOUISVILLE.—It is now Colonel Harry Ernest Long, instead of just plain Harry Long, manager of Loew's State here. Governor Flem D. Sampson gave him the commission.

Jack Conway, Master of Slang, Show Writer, Dies

Jack Conway, one of the best known theatrical writers in the country, died in Bermuda while seeking to regain his health.

Death came October 2, the result of a heart affliction which had not been thought serious. He was 40 years old and had been married but a little over a year. Besides his widow, his mother also survives him.

Serving for many years in New York on the staff of Variety, Conway had built up a reputation as an expert showman among the members of the profession, while his aptitude for slang brought him recognition as an interesting writer even outside theatrical circles. His usual professional signature was "Con."

Fitzmaurice Schedules Start of Dove's Next

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Immediately upon completion of the dialogue sequences for "Changeling" and "The Barker," both featuring Dorothy Mackaill and Milton Sills, George Fitzmaurice will start work on "The Man and the Moment," Billie Dove's next feature for First National.

DeMille Denies

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Cecil B. DeMille last week said Orville Wallbridge, who is reported to be a gas station employe, has not been signed for the male lead of "Dynamite." DeMille is in a denying mood regarding statements emanating from the studio to the effect that the aforesaid gas station man had become associated with him.

Alfred E. Green

Directing

"The Five O'Clock Girl"

Starring

Marion Davies

for

Metro-Goldwyn-Mayer

(A Box Office Director)

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

Columbia Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Lone Wolf's Daughter"	Al Rogell	Bert Lytel Gertrude Olmtsead		September 28

DeMille Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Shady Lady"	E. H. Griffith	Phyllis Haver Robert Armstrong Louis Wolheim Russell Gleason		September 10

F B O Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Love in the Desert"	George Melford	Olive Borden Hugh Trevor Noah Beery		October 1

First National Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Changeling"	George Fitzmaurice	Dorothy Mackaill Milton Sills		August 25
"Ritzy Rosie"	Mervyn Leroy	Alice White Jack Mulhall Thelma Todd Benny Rubin		September 11
"Synthetic Sin"	William A. Seiter	Colleen Moore James Ford Kathryn McGuire Gertrude Astor		September 24

Fox Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Our Daily Bread"	F. W. Murnau	Charles Farrell Mary Duncan David Torrence Warren Burke		August 20
"Napoleon's Barber"	John Ford	Otto Matieson Frank Riecher Helen Ware Philippe deLacy		September 29
"Christine"	William K. Howard	Janet Gaynor Charles Morton Rudolph Schildkraut		September 25
"Captain Lash"	John Blystone	Victor McLaglen Claire Windsor Albert Conti		September 22
"The Ghost Talks"	Lou Seiler	Charles Eaton Helen Twelvetrees Carmel Myers Al Fox		September 27

Metropolitan Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Ted Wilde	Harold Lloyd		September 17
Untitled	Burton King	Helene Costello Ralph Forbes		October 8

Metro-Goldwyn-Mayer Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Little Angel"	Sam Wood	Norma Shearer John Mack Brown		August 13
"The Mysterious Island"	Lucien Hubbard	Lionel Barrymore James Murray Jane Daly		September 4
"Nize Baby"	Hobart Henley	Harold Waldridge Alexander Carr Vera Gordon		September 4
"All at Sea"	Alf Goulding	George K. Arthur Karl Dane Josephine Dunn		October 1

Paramount Famous Lasky Corp

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Half an Hour"	Wm. DeMille	All-star		October 1
"Sins of the Fathers"	Ludwig Berger	Emil Jannings Ruth Chatterton		July 7
"Red Skin"	Victor Schertzinger	Richard Dix Louise Brooks		August 27
"Three Week Ends"	Clarence Badger	Clara Bow		September 18
"The Canary Murder Case"	Malcolm St. Clair	William Powell		September 18
"Someone to Love"	F. Richard Jones	Charles Rogers Mary Brian		September 18
"The Four Feathers"	Merian Cooper Ernest Schoedsack	Richard Arlen All-Star		September 18
"The Wolf of Wall Street"	Rowland V. Lee	George Bancroft		September 25
"The Wolf Song"	Victor Fleming	All-Star		October 12

Pathe-DeMille Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Noisy Neighbors"	Charles (Chuck) Reisner	Eddie Quillan Alberta Vaughan Theodore Roberts		October 8
"The Leathernecks"	Howard Higgin	William Boyd Alan Hale Robert Armstrong Diane Ellis Fred Kohler		October 9

Tec Art Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"She Goes to War"	Henry King	Eleanor Boardman Gertrude Astor Al St. John	Inspiration Pictures	September 24

Tiffany-Stahl Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"New Orleans"	Reginald Barker	Richardo Cortez Buster Collier Alma Bennett		September 10

United Artists Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Love Song"	D. W. Griffith	William Boyd Jetta Goudal Lupe Velez		August 8
"The Iron Mask"	Allan Dwan	Douglas Fairbanks William Bakewell Marguerite De La Motte Dorothy Revier		August 29
"King of the Mountains" (Working title)	Ernst Lubitsch	John Barrymore Camilla Horn Mona Rico Victor Varconi		August 25

Universal Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Clear the Decks"	Joseph Henabery	Reginald Denny Olive Hasbrouck		September 28
"Show Boat"	Harry Pollard	Laura La Plante Joseph Schildkraut		July 16
"The Diamond Master"	Jack Nelson	Hayden Stevensen Louise Lorraine	Universal Serial	September 23

Warner Brothers Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Kid Gloves"	Ray Enright	Conrad Nagel Lois Wilson	Vitaphone	October 1
"Frozen River"	F. Harmon Weight	Rin-Tin-Tin		October 8
"Madonna of Avenue A"	Michael Curtiz	Dolores Costello Louise Dresser		September 25
"The Desert Song"	Roy Del Ruth	Carlotta King John Boles Louise Fazenda Johnny Arthur Edward Martindale Myrna Loy		
"No Defense"	Lloyd Bacon	John Miljan Monte Blue May McAvoy		October 9 October 15

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Releases

WEEK OF OCTOBER 14

EDUCATIONAL—"Come to Papa," Big Boy—Juvenile, two; "Glorious Adventures," Hodge-Podge, one.
PARAMOUNT—"Picture My Astonishment," Confessions of a Chorus Girl series, two.
UNIVERSAL—"The Fiery Fireman," Oswald, Snappy, one; "Tarzan the Mighty," No. 10, Adventure, two; Collegians No. 4, Junior Jewel, two; "Buster Trims Up," two; "The Fighting Forester," Cobb, Western, two.

WEEK OF OCTOBER 21

EDUCATIONAL—"Stage Frights," George Davis, Mermaid, two; "All in Fun," Jerry Mandy, Cameo, one.
UNIVERSAL—"Wax Figures," Snappy, one; "Tarzan the Mighty" No. 11, two; "Shooting the Bull," Mike and Ike, Stern Bros., two; Untitled Western with Bob Chandler, two.

WEEK OF OCTOBER 28

EDUCATIONAL—"Fisticuffs," Lupino Lane, two; "Making Whoopee," Bradley-Goodwin, Tuxedo comedy, two.
UNIVERSAL—"Bull-Oney," Oswald, one; "Tarzan the Mighty," No. 12, Adventure, two; Collegians No. 5, Junior Jewel, two; "Newlyweds' Court Trouble," Junior Jewel, two; "Red Warning," Jack Hoxie, Western, two.

WEEK OF NOVEMBER 4

EDUCATIONAL—"Hay Wire," Stone-Dale, Cameo, one; "The Quiet Worker," Drew, Ideal, two.
F B O—"Watch Your Pep," Racing Blood series, Vaughn-Cooke, Standard, two; "OKMNX," Barney Google, Standard, two; Curiosities No. 2, one.
UNIVERSAL—"Fun in the Clouds," Lake, Horace in Hollywood series, Snappy, one; "Tarzan the Mighty" No. 13, Adventure, two; "Cross Country Bunion Race," Let George Do It, Stern Bros., two; "The Secret Outlaw," Western, Bob Curwood, two.

WEEK OF NOVEMBER 11

EDUCATIONAL—"Hold That Monkey," Monty Collins, Mermaid Comedy, two; Untitled, Our World Today, one.
F B O—"What a Wife," Toots and Casper, Standard, two; "Mild but She Satisfies," Racing Blood, Vaughn-Cooke, Standard, two.
UNIVERSAL—"Rocks and Socks," Oswald, Snappy, one; "Tarzan the Mighty" No. 14, Adventure, two; Collegians No. 6, Junior Jewel, two; "Teacher's Pest," Buster Brown, Stern Bros., two; "The Boundary Battle," Edmund Cobb, Western.

Newspictures

PATHE NEWS NO. 84—350,000 people present at Eucharist Congress in Australia—United States defeats Argentine polo team in final game 13 to 7—Over 50,000 hear Hoover talk at Bristol.

PATHE NEWS NO. 85—Legionnaires parade on tenth anniversary at San Antonio, Texas—Babe Ruth autographs ball for Governor Al Smith—20,000-ton, ocean liner christened by Duchess of York.

FOX NEWS NO. 5—50,000 hear Hoover outline position on tariff and prohibition—Throngs at Eucharistic congress in Australia—German naval cadets begin Fall training.

M G M NEWS NO. 17—United States keeps world's polo crown, beating Argentina, 13 to 7—Hoover gets warm reception in South—750,000 view Eucharist Congress in Australia.

INTERNATIONAL NEWSREEL NO. 80—Big German Zeppelin gets ready for flight to United States—Guns thunder as army tests newest weapons—"Prince of Wales" wins at famous track opening at Laurel, Md.

PARAMOUNT NEWS NO. 23—Trans-Atlantic airship starts for trip across ocean—New York wins world series title, defeating St. Louis 7-3—Latest type parachute gets test at California.

It's Time to Book Short Films For Holiday Seasons Are Coming

Now is the time for all good exhibitors and true to get set on their short feature bookings for the holiday periods, and by that is meant the Thanksgiving holiday as well as Christmas.

Exploitation Ready Made

Exploitation plans for such short product also should be well in hand. Indeed, the proposition of exploitation of the picture is tied up for the most part with the matter of the original booking, for seasonal pictures probably even more so than for the year in and year out billing.

Folks like to see on the screen the things in which they are interested, the things they are doing. Of course that does not mean that they are not interested in the other things, otherwise the field of the motion picture would be limited indeed.

Appeal to Students

Almost any town, regardless of its size, has its quota of students returning from school for Thanksgiving and for the Christmas vacation. Will they want to see pictures on subjects akin to the campus? Showmen agree that they will. Just as romance is a huge part of the foundation on which the success of the motion picture rests, so also is the element of romance a large factor in school life.

Meeting on this common plane, the campus picture and the actual campus life have much in common for the returning student. Hence, what better for the student than a campus picture, to entertain him?

They're in Hurry, Too

True, this applies to the long production as well as the short feature. But there is a special reason for emphasizing the value of the short production. For the most part, the life of the student during those few short days at home during Thanksgiving is a round of activity that keeps him jumping from engagement and with the agility of an antelope required.

Would not the fact that he can see a short picture of the life he's interested in then have a special appeal to him? Showmen have found that to be the fact. Nor does the appeal stop there. Just as the student is attracted to the picturization of the life he knows, so too with his friends, and even with the other townsfolk.

They All Get Collegiate

How many in a university town have not seen the "town fellas," as they're termed, fall in line with as many imitations of college activities as they can muster? There may be a good-natured (or perhaps not even good-natured) rivalry between students and the folks down town, but secretly the outsider gets a thrill from the activities of the school to the extent that he can wedge his way into them. The appeal of a school picture takes in all groups.

And the exploitation? Why not dress up the lobby and the theatre in campus style? Pennants and blankets and the like surely can be obtained from students for a few tickets, if you do not have time to get them from the accessories departments of the companies. Why not rig up a few minutes of the big football game on the stage? Borrow photos of the team and display them prominently in the lobby. Interest some of the singing groups of the school in taking part in the program. If they are not available, other students will do, with some of the "barber-shop agony" that seems to be as much a part of any school as its fixtures.

Home Appeal for Holidays

For the holiday season, the appeal is similar, but there also is the added subject of the home to use. After all, Christmas is synonymous with home to many, students as well as everyone else. People think of home at Christmas time no matter if they forget it the rest of the year. What better than the scenic picture for that purpose, in the short feature group?

And Christmas, as well as Thanksgiving, is a time of jollity, of happiness. There the field is wide open for the comedy, with its innumerable opportunities for exploitation.

Those seasons fairly beg for special efforts on the part of exhibitors. And now is the time to get set.

Your
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NOVEMBER 3
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EXHIBITORS HERALD
AND
MOVING PICTURE WORLD

PRESENTATION ACTS

Stageshows Here to Stay—Marco

STAGE SHOWS

Minneapolis *Minnesota*

Week Ending October 13

"Step Right Along," the stage presentation at the Minnesota this week, is infectious. It catches the audience with its humor, snatches of song, and snappy dances.

The Foster Boys and Girls are just as pleasing to the eye and just as well trained as ever. They open with a cute number in blue and gold. The men, dressed in blue, face forward, while the girls, dressed in yellow, come out from the wings with their backs to the audience. A dance on the order of a military drill follows which reveals that the suits of all the dancers have blue fronts and yellow backs.

Bee Sarche is out next with several songs which she gives in a not half bad voice. Miss Sarche, however, might improve her method of entrance. She is a bit too business-like. There is a hint of the tomboy stride that doesn't fit in with the "sweet young thing" character she is portraying.

With "Deep River" Al Mitchell and the Serenaders make their official bow. Al takes the boys through the "Deep River" and then lets them come back with famous river songs. The violinists play "Missouri River," the banjoists, "Beautiful Ohio," bass tuba, "Beautiful Blue Danube," slide trombones, "Muddy Waters," and the pianist confesses to no river song but substitutes instead "By the Waters of Minnetonka."

The Four Dictators complete the song presentation by giving an excellent presentation. The young men have fine stage voices, easily understood, carrying well, and at the same time pleasant to the ear.

The Foster Boys and Girls come on with an old fashioned and quaint dance number which offers the extreme in contrasts to Frances Wills, the acrobatic dancer of their party who arrives on the stage via a basket contraption from the bridge of the stage. Miss Wills is one of the finest acrobatic dancers seen in a long time, and this includes dancers of both sexes. For limberness, grace, and variety of stunts, there is hardly an equal. Her crowning achievement is the back bend in which she clasps her right ankle in her right hand, making forward somersaults by throwing herself onto the left hand.

Bob, Bob, and Bobbie, two tramp comedians and a smart dog, give a new turn to old jugglers' tricks.

The Foster Boys and Girls close with another dance, which is only fair compared to their first two numbers, but good, nevertheless.

Boston *Metropolitan*

Week Ending October 12

John Murray Anderson's revue, "Blue Grass," comprising Rosette, the Slate Brothers, the 12 Foster Girls and John Thomas, presented a lively whirlwind of songs and dances. Gene Rodemich, as master of ceremonies, added to the pleasing entertainment. Gene's band featured with several musical numbers which revealed the various abilities of the men comprising his band.

The curtain went up on Rosette singing, with Rodemich's band in the background behind a thin golden curtain. The curtain slowly arose as Rosette's song came to an end and revealed the band dressed in light tan summer uniforms. Gene then made his appearance and was greeted long and loudly by the patrons. His band played a snappy musical number, "Too Busy." The Slate Brothers featured with a series of tap dances which were clever and loudly applauded by the patrons.

The Foster Girls, dressed in party dresses, presented old time dance steps. Two other times they

(*Continued on page* 48)

Meet "Doc" Webb

After creating a demand for his services over KOIL, one of the largest radio stations in the State of Nebraska, Louis Webb, better known as "Doc," took over the organ duties at the Rialto theatre in Omaha—his success there was more than he expected and in 1925 be transferred his place of business to the Marshall Square theatre, Chicago, where he now is celebrating his third year as featured organist. Webb has won for himself the title of "the organist with original ideas and solos," and for that reason he is called "Doc" by his many friends.

Victor Grabs Sam Coslow

Sam Coslow, part of the firm of Spier & Coslow, music publishers, and known as the Broadway Minstrel, just made his debut as a Victor recording artist in New York.

His first release met with such success and approval of the executives that he is being sent on tour on a coast-to-coast tour which will be broadcasted over all highpowered stations in the following towns: Chicago, Minneapolis, Omaha, Kansas City, Denver and Los Angeles.

Tune in on Sam and hear his latest successor to "Was It a Dream" called "My Window of Dreams."

Cordon Back at Lawndale

Don Cordon, formerly a featured organist with the Coston circuit, has returned to the Lawndale Theatre, Chicago, as solo organist. Don originally opened the Lawndale a year ago when it presented a policy of pictures and stageband shows.

"Paradise," a Theme Song

The Sam Fox Music Company of New York and Cleveland have released the theme song for the Paramount film called "The Wedding March." The song will be known as "Paradise" and is an original composition of J. S. Zamecnik, the chief scorer and musical editor of the publishing firm.

Film Prologues Have Healthy Future Ahead

Presentation Is a Natural Growth In Answer to Public Demand

As told by MARCO
of Fanchon & Marco

Far from being on the verge of being cast into oblivion, as some motion picture producers are opining, the stage presentation introducing films, is yet in its infancy, with a healthy life before it. Such is the opinion of Marco, of Fanchon and Marco "Ideas" fame, who is supervising the stage productions for some 40 playhouses reaching from San Diego to Vancouver, and from Salt Lake City to San Francisco for West Coast Theatres, Inc. If the fact that the Fanchon and Marco producing organization has a pay roll of some $125,000 weekly and employs in the neighborhood of 3,000 persons was not a sufficient argument of the present state of health of the infant, Marco offers a few more evidences as to its permanency.

"The motion picture presentation is not a mushroom idea that sprang into being, but a natural growth or development in answer to a demand on the part of the amusement seeking public," states Marco.

"About five years ago, when I first was called in to take up the problem of augmenting the films with stage entertainment, the theatre managers were aware that the public was demanding more diversity of entertainment.

"No matter how good a motion picture program was provided, it was evident that the public were wearying of sitting through three hours of solid concentration on a black and white screen, with no color or perspective to vary the monotony.

The Public Wants Life and Color

"Our first revues with only eight girls and one or two principals substantiated our idea that what the public wanted was a little life and color in the entertainment to vary the tension on the optic nerve and the mental visualization necessary to follow the motion picture plot. In other words, something

with more than one proportion, affording a perspective.

"The success of the first efforts logically led to elaboration. The search to provide life and color naturally introduced the exotic in presentation, with the result that we now frequently stage 'Fanchon and Marco Ideas', as we call them, presenting near to 100 artists and girls in the most ornate of scenic settings.

"We have no quarrel whatever with the motion picture producers, because we do not stage the so-called 'atmospheric' prologues presenting the characters or the atmosphere of the film they introduce.

"Each 'idea' is complete in itself and not related to the picture billed with it even in a remote way. We seek motifs for our presentations in something topical, modern and as popular as possible.

"Contrasts are sought, rather than relation to film theme. A frozen North 'Idea' may be presented with a South Seas picture that the audience may be afforded a variety of atmosphere as diversified entertainment.

"Whenever possible we employ the most famous of stage stars and build 'Ideas' about them introducing exotic and massive scenic settings and pretty girls in striking costumes. For example, a 'Merry Widow Idea' was created for the presentation of Mae Murray, of Follies fame. Al Jolson was introduced with a 'Down South Idea'. Many other famous stars, including Gilda Gray, and the Marx Brothers, have been given similar presentations.

Larger Field for Film Prologues

"I believe that the stage presentations to accompany films are bound to attain even greater proportions than at present, in the light of their development. I also believe that the future aim of the producers will be esthetic beauty as the paramount feature.

"The tendency is turning toward great animated pictures, with resplendent scenic backgrounds as the frames into which to bring life and warmth by the introduction of beautiful girls in elaborate dances. I am also of the opinion that this ieda will eventually remove the vaudeville complexion from the presentation by doing away with the so-called headliners, reducing the costs and making even greater productions possible.

"The popularity of the stage presentation with pictures is evidenced by its spread over the country, Chicago and New York not long ago introducing the elaborate stage presentations that have held sway on the Coast. New York's Broadway is turning more and more toward the idea of the coast presentations.

"To keep pace with the demand for new 'ideas' on the Pacific slope, it has been necessary for us to organize our own costume company to furnish wardrobes for our artists, as well as to establish our own scene construction plant. Until chromatic films are perfected along with the talking movies, I do not believe the public will let us stop producing stage presentations in the light of present day reactions of de luxe motion picture theatre audiences."

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: I have just finished reading your article on a Saturday afternoon Kiddies Club. I am interested in organizing such a club at the Broadway Theatre, Tacoma, and I would appreciate you sending me any available information. Sincerely yours—**L. J. Williams, Manager, Broadway Theatre, Tacoma, Wash.**

PRESENTATION ACTS—To the Editor: Just read your article in the October 6th issue relative to the "Koo Koo Klub" at the Norshore Theatre.

We have been running something similar here for the past few months. Our organist, Henri Monnet, and a very excellent organist too for a city of the size of ours, inaugurated a "Boys and Girls Organ Club." It meets every Saturday at 1:30 and the session lasts until 2 p. m. when the regular picture program starts. We have been getting them to sing songs, led by our local Radio Station Announcer, who has a very fine personality and voice. His name is Eric Thornton. We run the words on the screen for whatever songs they sing and are particular in the selection of proper songs to teach them. We try to introduce a new one each week and repeat the old ones that go over the best. And if you think these kids don't sing, you should hear them. At the door, we give them a coupon ticket, putting one half into a box and they retain the other half. These are numbered and just before 2 p. m. we have a drawing. Awards of various prizes are given. Each week 10 passes, good for 1 week, are given, together with one 2-week pass. Every third or fourth week, we have a grand prize, and all tickets from previous weeks are to be held for it. This week the Grand Prizes were 4 pair of roller skates, two for boys and two for girls. Furthermore, every child gets something on their departure each week, such as "Eskimo Pie," "Candy Box," "Tulip Cup," etc. These are secured from local dealers at little or no cost.

In spite of opposition, the attendance has held up well. Now if you have any additional suggestions to give us in the matter, please send them, or have Balaban & Katz send it to us, as suggested in your column. We are particularly interested in the entertainment idea from the children themselves. We have a small city here and the possibilities are somewhat limited but I feel certain something can be developed. Thanking you for your trouble, we remain, Yours very truly—**E. C. Keefe, Babcock Theatre, Billings, Montana.**

P. S.—I recently sent you a copy of the Newspaper section we printed in connection with our Vitaphone opening, which no doubt you have by this time. Wonder if you got it and if so what you think of it.

One Theme After Another

In keeping with the other film companies, Pathe have made arrangements with the Bibo, Bloedon and Lang music publishers, for a theme song to the picture called "Captain Swagger," featuring Rod LaRocque.

The song will bear the same name as the film and is being synchronized effectively by RCA Photophone under the supervision of Josiah Zuro.

Holt Has Stock Company

Proving that theatre managers can do other things besides managing theatres, Nat Holt, former exhibitor from San Francisco, started a musical stock company that is now rotating over a circuit of six towns within a night's reach.

The players are fitted up in a de luxe motor coach and travel from town to town intact with scenery and costumes, playing one-night stands in picture houses.

Detrich Leads Stage Frolic

Billy Mills and Billy Biltgen have staged a syncopation frolic stage show this week at the Avalon Theatre, Chicago, featuring Roy Detrich and a cast of presentation acts headed by Sara Ann McCabe.

The bandshow is a miniature musical comedy that compares in splendor with a $4.40 show.

Hunt Managing Diversey

John Hunt, formerly manager of the Rialto Theatre, Chicago, is now managing the Diversey Theatre, also a Chicago house, under the direction of Jones, Linick & Schaeffer.

The theatre is presenting a policy of burlesque musical revue and motion pictures, with a permanent stock company. Francis Kromar remains as the featured organist.

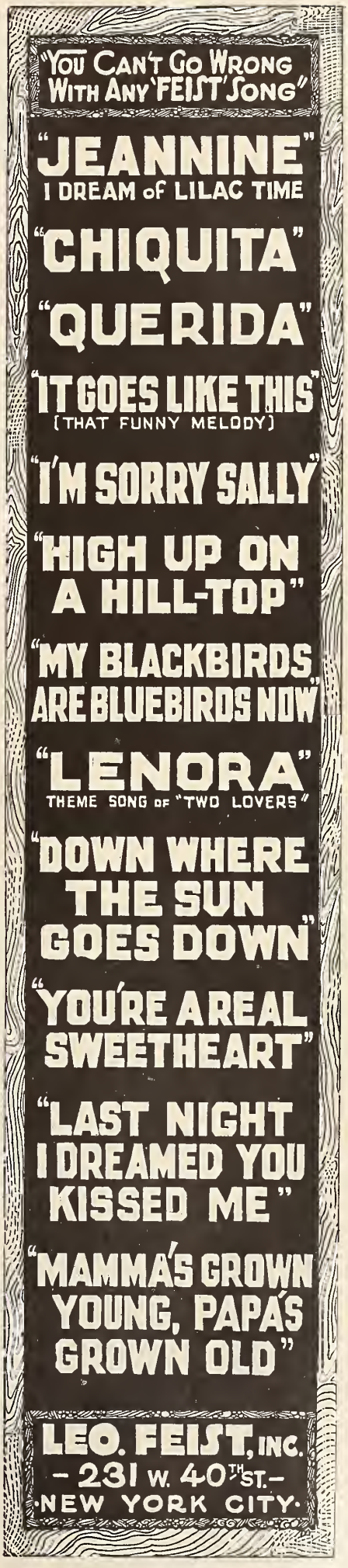
Ilomay Bailey Featured

Ilomay Bailey, one of Paul Ash's finds and well known in picture houses for her golden voice, has just completed a second tour over Publix and stars this week in the "Bowery Blues" stage show holding forth at the Oriental Theatre, Chicago.

On the same program appear Al and Gussie Blum, Lytell and Fant, Paul Small, and Jack LaVier.

Here's That Party

For the first time in his career, Paul Ash sang a song that was specially written for his return to the Oriental Theatre, Chicago. "Here's That Party Now in Person" is the title and Jack Yellen and Milton Ager wrote it. These boys, who are also the publishers, are wellknown for a number of hits including "Ain't She Sweet."



STAGE SHOWS

(*Continued from page 46*)

appeared on the programs with a series of clever dance steps and unique costumes. The first time they were all dressed in hoop skirt costumes of white, carrying huge fans of many colors. The second time each girl appeared to be sitting in a basket while a negro seemed to be carrying them. The negro was a wax dummy and many patrons did not catch on to the clever subterfuge until the girls were almost through dancing. The **Slate Brothers** again favored with eccentric dance steps and clog numbers.

The finale was the feature of the show. The entire cast appeared in riding costumes while **John Thomas** gave an amusing monologue. The lights went out and an imitation of a group watching the Kentucky Derby was presented under the spotlight. The rear curtain rose to show two real horses running the race on the stage. It was a climax which drew an ovation from the patrons.

The feature picture was "The Water-Hole." A Vitaphone picture "The Family Picnic" was given.

Chicago *Stratford*

Week Ending October 13

"Here Comes My Ball and Chain" played by the **Stratford Syncopators**, the chorus yodeled by the popular drummer got itself a fine hand for the opening number.

Ted **Leary**, the versatile master of ceremonies, who is now serving his third successful year at the Stratford and still going strong made his appearance on the stage and received his usual hand. He provided the patrons with a variety of jokes and then introduced **McKay and Daw**, who have an eccentric dancing act that just gets by. The two, although perfectly drilled did not seem to "click." Their second offering of a drunken act, better than the first, received a generous applause. They were ably assisted by the orchestra.

Jakes and Feres, who shared honors with **Leary**, followed with an act that was both dangerous and exciting. The two boys on roller skates, whirled around till the roof seemed to be moving. They had a hard time trying to avoid an encore.

The orchestra, under the direction of **Maurie Hilbloom** rendered a very beautiful number called "Poet and Peasant." It proved itself a big hit and a bow by the entire orchestra was necessary.

Burris and Heff, enlivened the program with an exceedingly funny trick dance. The pair were exceptionally clever and received an enthusiastic applause.

O'Dunn and Day, another outstanding feature on this program confined their act to a collection of new and old jokes. The pair were well received and came back for an encore. They sang "I Scream, You Scream" for the final number and used several funny gestures that helped put them over.

Then **Ted Leary** reciprocated his hearty welcome and sang a version of "Way Back When" bringing in his own words. They were very well arranged and "Clicked." The genial master of ceremonies next sang Irving Berlin's latest "Roses of Yesterday" in a manner that would put any song over.

The final number "Keep on Smiling" played by the orchestra and sung and danced by the entire assembly ended the presentation that was also the ninth anniversary of the Stratford.

Detroit *Michigan*

Week Ending October 5

A new type of Publix show was inaugurated at the Michigan this week with the appearance of "Wonderful Girl," the unit staged by **Joseph Santley**.

The show is a complete musical comedy with dramatic plot, special lyrics and special music, presented in four scenes. An innovation in picture theatre entertainment, it was staged by **Santley** in much the same manner in which he staged some of the outstanding Broadway musical successes.

Many noted Broadway producers and ballet masters are now devoting their full time to Publix shows, and Santley's invasion of the musical comedy field and the introduction of a plot in his stage show is one of the most radical of recent developments in picture house presentations.

The four scenes take place on the deck of an ocean liner, at the dock landing, on a theatre stage and in front of a church.

The plot concerns stage people from London and New York, and the opportunity which comes to an immigrant girl to make a hit on Broadway. **Dave Stamper** wrote the music, which in itself is a guarantee of tunefulness and pep, and **Santley** has worked out the idea of the piece cleverly and smartly.

As for the members of the cast, they are good entertainers and there is a chorus of cute and expert dancing girls. It might be added that the dancing girls were trained by **Dave Gould.**

Helene Heller plays "Rosette," the little immigrant girl, and **George Riley** is the theatrical manager who gives her her chance to win stardom. Others in the cast include **Al Samuels, Ray Samuels, Marie Pauli, Willard Hall, C. J. Bloemker, Frank Ruhf, Edward Richardson, Flo Stetler** and **Edward Hill.**

Of course, the **Michiganders** are in evidence this week, as usual, but part of the time, due to the action of the plot, they were obliged to play in the orchestra pit instead of in their customary places on the stage.

Eduard Werner and his symphony orchestra played the overture to "The Merry Wives of Windsor" splendidly.

Des Moines *Capitol*

Week Ending October 12

"Swanee Moon," a Publix production by **Frank Cambria**, with its settings suggesting old southern mansions and the days or hoop skirts, served as the background for a snappy program of songs and dances.

The 12 **Foster** girls, in quaint costumes opened the show with **Lorraine Tumler** as the soloist offering, "Under the Swanee Moon." These girls presented several snappy group dances.

(*Continued on next page*)

Greetings! . . . America welcomes Zeppelin heroes. . . . That and other headlines are stretched across the front pages of every American newspaper since the famous **German Zeppelin** has reached United States soils. . . . What a great day this is for the people when they can hear and see the latest developments on the screens of picture theatres, through means of the talking news reel. . . . Indeed we are living in a wonderful age today. . . .Nothing seems impossible anymore. . . . Human minds and human hands are revolutionizing the entire World. . . . That's progress. . . . Speaking of progress it seems that **Notre Dame** is way ahead of its score lately. . . . They sure gave the **Navy** boys a tough battle last Saturday in Chicago. . . . Box-office receipts proved that more than **120,000** people attended the football game between these two popular teams. . . . Of course I was there and I have **Johnny Devine** to thank for the wonderful seat. . . . When not at a football game Devine plays organ at the Patio theatre in Chicago. . . . Talk about being crazy, four couples are paid to dance themselves to near death in the **Endurance Contest** still going in Chicago, after 15 days. . . . Like most things these contests are about done for especially if promoters like **Hal Ross** try to run them on a shoe-string. . . . Ross tried one in **Cicero** and is being sued by the dancers. . . . Fearing the outcome he has flown the coop and is headed towards Louisville, Kentucky. . . . **Exhibitors,** beware of his stunts for he will get you in hot water. . . . **Ramon Berry,** featured organist at the Alamo theatre, Chicago, has been elected President of the Chicago Society of Organists. . . . While on the subject of organists let us tell you that **B & K** are rotating three of their ace players. . . . **Milton Charles** from the Chicago is at the Tower this week and **Henri Keates** is at the Norshore, while **Edward House** is at the new Paradise. . . . **Preston Sellers** is still at the Oriental. . . . We hear that **Henry Murtagh** will become the solo organist of Publix new house in Brooklyn, N. Y., when that theatre opens next month. . . . **Paul Ash** will open the house with a stageband policy. . . . **Harold Daniels** played "Angela Mia" as an organ solo for the "Street Angel," and used **Joe Rizzo** a tenor who sang the theme song in Italian. . . . **"Doc" Webb** whose cut appears on page 46 of this issue is doing a novel solo this week. . . . It's his own stunt of "Rhapsody in Blue." . . . The first pipe organ ever to be installed in a retail store was dedicated to the City of New Orleans last week by S. H. Kress & Co., with **Edward Larman** at the console. . . . **Dorothy Gish** of the movies is being starred in "Young Love," a stage comedy now playing in Chicago. . . . **Harry Fox** is doing an M. C. over the Keith-Orpheum Circuit. . . .**Ilomay Bailey** and **Al and Gussie Blum** are heading the stage unit at the Oriental, Chicago, this week. . . . Word reaches us that **Dr. Paul DeVille** has started a presentation circuit with offices in Hartford, Conn. . . . **Manager J. M. Franklin** of Keith's in Ottawa, booked the Westminster Glee Singers of London, England, this week as a special attraction. . . . **A. Popel,** manager of the Granada theatre, Chicago, and **J. J. Hess,** head of the publicity department have established the "Northwestern Night" as a permanent feature of the theatre's policy. . . . **B & K** will assume operation of the **Harding,** an **L & T** theatre, Chicago, officially next Saturday. . . . Other **L & T** houses will follow suit. . . . **Buddy Fisher,** who flopped at the Avalon theatre, Chicago, as stageband leader, is now directing the Green Mill orchestra in Chicago. . . . Speaking of cafes, **Edgar Benson** is directing his own orchestra at the Stevens Hotel. . . . And **Ray Miller** is at the College Inn, both of Chicago night life fame. . . . **Witmark** has issued a complete talking Movie Music Catalogue for the film producers. . . . **Sam Fox** is publishing "Paradise" as a theme song for "The Wedding March" film. . . . **Bibo, Bloedon & Lang** are issuing a theme song for "Captain Swagger" the Pathe picture under the same title. . . . Well, folks, don't forget to read all about the **M. P. T. O. Toronto Convention** in this issue. . . . There is information therein to interest all concerned, including **Exhibitors** and **Organists.**

A. Raymond Gallo

PAUL G. DAVIS
Featured Organist
EMBASSY THEATRE
CHICAGO

CECIL DAVIDSON
Master of Ceremonies
Putting Over the
NORTH CENTER THEATRE, CHICAGO
With His Gang

ULDERICO MARCELLI
MUSICAL CONDUCTOR
For
BALABAN & KATZ
Theatres, Chicago

STAGE SHOWS

(*Continued from preceding page*)

Jack North, banjo player and singing comedian, was a popular actor and was recalled for more.

It was **Gus and Will,** however, tap dancers with a distinctly clever series of tap dancing numbers, who really were the hits of the show. These fast working men came back again and again in response to insistent applause. **Jay Mills,** master of ceremonies, had a hard time to be heard after these popular youths left the stage.

"That's Just My Way of Forgetting You," a new song hit, was the specialty put over by **Jay Mills.** There wasn't quite the appeal in this that this Mills boy usually injects into his numbers, but he had a good hand.

The band boys played, "Good News" and a group of other numbers.

San Francisco *Granda*

Week Ending October 5

This week's stage act must have been changed a lot since its christening as "Flapperette," as the flappers who appeared took a rather minor part in the show, but that didn't hinder the offering from being a good one. In fact, the show was an especially good one, with one act far above the average.

The act opened with the band in full action and the **Foster Girls,** dressed as boys, made their appearance from either side and danced with life-size mannikins. A similar dance was offered a few weeks ago, but only one performer took part that time. A stocking-less flapper sang "That's My Weakness Now" and "You've Got a Lot to Learn" and **Wilbur Johnson,** a member of the orchestra offered "Pale Moon" as a solo on the melophone.

Master of ceremonies **Frank Jenks** next introduced **Billie Gerber,** a boy impersonator, who closely resembles Kitty Doner. Her act was very pleasing and included a dance and the singing of "Sweet Little Sue."

Next to apear was a German novelty trio, **Luley, Mealey and Crocker,** whose work as acrobats was a revelation. The grown-up came on the stage with a handbag of fairly modest proportions from which popped a diminutive policeman at the right moment, and another youngster soon made his appearance. A lot of fine balancing work followed, culminating in an act on a twenty-foot pole on the shoulder of the man, with the youngest member of the trio at the very top ripping off music on a xylophone for dear life.

Gene Shelton, novelty banjoist, played and danced and gave a good imitation of a train. The **Flapperettes** danced out on the stage, each behind a screen which spelled out the name of the act. **Billie Gerber** came on again and the act came to a close with the lifting of the back curtain, disclosing a great animated head around which the girls posed.

New York *Roxy*

Week Ending October 12

The Roxy Symphonic Orchestra open the stage presentation this week with excerpts from "Faust" with a cello specialty by **Yascha Bunchuk,** solo by **Patricia Bowman,** Adagio dance by the famous team of **Cary and Eddy,** and assisted by the **Roxy Chorus** and **Ballet Corps.**

Complete Details of Koo-Koo Klub in Oct. 27 Issue

Since we published an editorial comment on the activities of Kvale's Koo Koo Klub at the Norshore Theatre, Chicago, we have been in receipt of a number of inquiries both from theatre managers and production executives for more information.

Although we have answered most of these letters, we believe that the subject is worthy of additional mention inasmuch as the first article has caused considerable interest.

We wish to thank the various exhibitors and organists who have supplied us with ideas and suggestions of similar stunts and feel highly complimented that they deemed it advisable to inform the HERALD-WORLD of their activities.

In order to comply with all the inquiries on the above-mentioned project, we will publish complete details in the October 27th issue.

The Hawaiian Episode by **Randolph's Royal Hawaiians,** is the first appearance in the east of the troupe. Mr. Randolph, their organizer, went to Hawaii for the purpose of selecting the finest exponents of native folk songs, music and dance. After giving auditions to several hundred artists, he finally selected this group, in which are **Joe Kamaku,** ukelele player, one of the finest tenors in Hawaii, who has performed for the Prince of Wales, the Crown Prince and Princess of Sweden and the Crown Prince of Japan on their visits to the islands. The others in the troupe are **Henry Kaeo, David Burrows,** leading steel guitarist of the islands, **Samson Akaka** and **Ray Kinney, Carrie Correau** and **Charlotte Scott,** the dancers were the first-prize winners at the Annual Hula Day Contest at Waikiki last year. They present authentic dancers of Hawaii, utilizing the Uli Uli, the primitive rattle that is the characteristic appurtenance of the genune Hula dance. "Li Li U E" is the Hula dedicated to the late Queen of Hawaii. Rear projection film was brought about by the Visugraph Company.

The **Kinky Kids** is another precision dance by the **32 Roxyettes,** and for the months we have reported this group of dancers, we have never had but praise for them, however this week they were all out of step and lost their famous precision entirely.

Reminiscences of the Emerald Isle, to introduce the feature film "Mother Machree" is sung by **Gladys Rice, Harold Van Duzee, Douglas Stanbury,** assisted by the **Roxy Chorus and Ballet Corps.**

Los Angeles *Metropolitan*

Week Ending October 5

Sammy Cohen, with the aid of **Henry Busse,** master of ceremonies, added a punch that was absolutely necessary to pull the bill over for this week. His comical mannerisms proved a riot. He stole the bill as he has done in several pictures. His support was poor. The orchestra opened the bill playing a band number. The **Felicia Sorrell Girls** appeared in a dance number. These girls were the worst looking set that has ever appeared in a group on the "Met" stage. The title of the presentation was "Seeing Things;" and take it from me we were. **Al Raymond** sang the number, "Les Klicks," a novelty electrical act that registered. The stage went dark and in front of the drop appeared several electrical figures, bears and frogs, taking a good hand on the finish.

Chilton and Thomas, an eccentric dancing team followed. They performed with acrobatic maneuvers, dancing and cavorting, but failed to make any noticeable impression.

Busse next announced a band number, of all modern Blues, starting with "Rhapsody in Blue," ending up with "Birth of the Blues" which **Eddie Magill** sang.

Sammy Cohen, the star of the show, appeared several times during announcements of the acts trying to make his appearance, and his clowning created a riot. Busse repeatedly asked him to wait until later and when he did appear, introduced him as "the pest." Well, Sammy was received in the manner that all "pests" would like to be regarded. Sammy danced and ended singing "Me and My Shadow" as Al Jolson would sing it. He was so heartily applauded that he was forced to re-enter several times and then wise crack to exit. He is an exceptional entertainer and made a big hit. His pantomime on "Kiss the Canvas, Sweeney" a prize fight episode, almost caused the audience to take the count. The "Seeing Things" ballet of 12 girls started the beginning of the finale with a dance, dressed in beautiful costumes marching to both sides of the stage.

Pittsburgh *Penn*

Week Ending October 13

"Blossoms," the Publix unit act, was probably the best shown here this season. There is no question of its being the most luxuriously scened and staged of all the Publix units so far seen here. The drop curtain of scores of trees laden with blossoms, evoked applause from the audiences when the curtain was raised.

The hit of the act is the team of **Sammy Lewis** and **Patti Moore,** tap dancers par excellence. The couple introduced many out-of-the-ordinary steps, and nearly stopped the show on several occasions.

Arthur Ball, tenor soloist, was well received. He has a pleasing and powerful voice, scoring with his offering, "Blossoms."

The Williams Sisters went over nicely with harmony duets, and clicked with "That's My Weakness Now."

Teddy Joyce, master of ceremonies, now here six months and whose popularity is still growing by leaps and bounds, gave another of his sensational "double-jointed" dance offerings.

The finale of the act was especially breath-taking. A huge wheel with the **Foster Girls** representing the spokes revolved on the stage. Above this a "blossom" at least eight feet high, slowly opened disclosing a beautiful girl therein. This scene evoked hearty applause.

Coons Replaces Galvan

On October 20, Lindy Coons, known as the Crooning Baritone, replaces Don Galvan as bandleader at the Texas Theatre in San Antonio, Texas. The Publix Circuit is getting behind Coons with an extensive advertising campaign to usher in his opening week.

AL MOREY
Master of Ceremonies
at the
BALABAN & KATZ
Harding Theatre
Chicago
After 16 Great Months
Down South for PUBLIX
Now Back Home Again
Drop in and say Hello

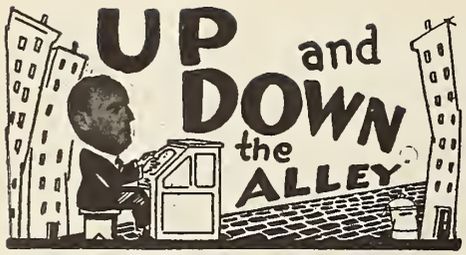
VALE & STEWART

Just Completed
a Second
Tour of Publix
Will Soon Open
in a
New York
Production
Direction
Lyons & Lyons

FRANKIE MASTERS

"The Victor
Recording
Singing
Band Leader"
Now Featuring
Stage Shows
At
Balaban & Katz
TOWER
THEATRE
CHICAGO

UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way N. Y. City



Do you know that "Diane" and "Charmaine," compositions of **Erno Rapee** were at one time placed with another publisher and bought back for $50 and placed with **Sherman Clay**?

* * *

Arthur Lange still predominates in America as the leading dance arranger. It is uncanny the many new and interesting ideas he introduces in his arrangements, still keeping them at all times on a commercial basis.

* * *

Well, **Eddie Peabody** opens at the Paramount theatre, New York City, tomorrow and having heard so much about him in the last few years, the boys around the "alley" are very anxious to see what he can do in such a tough spot as this. We shall see!

* * *

Frankie Wallace who is recording exclusively for the Perfect and Cameo records leaves on a vaudeville tour of the Southern Loew circuit this week. Wallace is a "nom de plume," for he has a brother whose name is very well known among record buyers, but Frankie wants to depend solely on his own merits without any reflection whatsoever on his brother's name. More power to him!

* * *

Do you know that **T. B. Harms** have disposed with their popular catalogue and are concentrating entirely on their show tunes and their new affiliation with Paramount, regarding theme songs? This move necessitated **Arthur Behim** leaving them, who I understand will shortly connect with one of the other big music publishers after his return from California, where he has gone for a much deserved and needed rest.

* * *

The biggest radio plug at the present time is the "Lucky Strike Hour" which leaves New York every Saturday night between 10 and 11 over a network of seventy-two stations. This "hour" is under the direction of **B. A. Rolfe**, and if you want to get to him, address him c/o the Palais D'Or Restaurant, 48th St. and Broadway, New York City.

* * *

Tom Waring, brother to Fred, is at present doing a single in vaudeville, and "clicking" in grand style. He leaves New York next week on a tour of all the southern Loew theatres.

* * *

Remember, when theme songs were all the rage! When **Berlin** and **Donaldson** wrote the popular songs! When Chicago was a great music town (and **Milton Weil** was Mayor)? . . . Remember when **Al Jolson** got married! . . . A song of his entitled "Sonny Boy!" . . . When your check from **The American Society** was only a few thousand dollars every three months! . . . And **Whiteman** was with the Victor Co. . . . Remember when television was a novelty and the guy that owned one always had company at his house. . . . The day the **Graf Zeppelin** arrived over New York City from Germany! . . . When **Alfred Smith** was President! . . . Remember when **Jerry Vogel** and **Sid Berman** only had about one hundred thousand dollars . . . and **Karol Kane** was Broadway's favorite! . . . Remember when **Jay Faggen** only owned one ballroom . . . and **Spier & Coslow** were small publishers! . . . When the three big music jobbers in New York consolidated and the six big Music Publishers merged into one big tremendous concern . . . Remember when Atlantic City was "America's playground" and a great plug! . . . How **Al Beilin** and **Rocco Vocco** made hits in the middle west single-handedly and Philadelphia was a suburb of New York City. . . . When the **Yankees** won a pennant. . . . Paul Ash had his hair cut. . . . **Feist, Inc.**, were bankers. . . . **The Comedy Club** only occupied seven floors in the Stevens Hotel! . . . Remember when the game of golf was a past-time and not an "angle" . . . ?

* * *

Well, I've gotta be in Los Angeles early tomorrow morning (Sunday). . . . Will be back in New York, Monday. . . . Regards. . . .

Larry Spier

Talking Movie Music Catalogue Issued by Witmark

Proof that sound films have loomed as a major source of income to the music publishers is evidenced by the pretentious talking-movie catalogue and music library now in preparation by M. Witmark and Sons.

More than two thousand world rights compositions, selected from the published works of Witmark over a period of forty-three years, are included in two bulky index volumes.

The edition will be limited to 50 copies which shall be loaned to the motion picture producing companies participating in the recent affiliation with the music publishers under the trusteeship of E. C. Mills. The catalogue remains the property of Witmark and is returnable at the expiration of the producer contract. In no event will the books be sold.

The first volume will be devoted to instrumental numbers and the second volume will cover light operatic music, period successes, and vocal ballads from the Witmark Black-and-White series. Scoring and synchronizing conductors employed by the motion picture producers are to be supplied with the new catalogue together with a library of sheet music comprising over 1000 numbers.

In addition to the alphabetical index which gives a telegraphic code word to each orchestration, there is an elaborate classification index which may be used something like a thesaurus dictionary, enabling the conductor to quickly identify the kind of music he is seeking by means of various descriptive heads.

ORGAN SOLOS

Harold Daniels (Chicago, Buckingham) played a number of popular songs during the film "Street Angel" and offered for the finale of the picture the theme number called "Angela Mia" with a singer named Joe Rizzo singing it in Italian. It seems that Daniels is getting more effect out of his console lately and never fails to receive a good hand at the finish of his solo.

Herble Koch (Des Moines, Capitol) played a smart musical number called "A Movietone Songfest" in which the sound effects came from the audience. This worked out cleverly and in all probability will be used all over the country by other organists.

Arthur Gutow (Detroit, Mich., Michigan) offered a novel solo last week based upon the poor little piano at home. The specialty pined away for lack of attention shown to a piano in anyone's home. The stunt was staged with the aid of a scrim drop and special illustrated slides showing a piano appealing to Gutow to play it once more. Arthur responded by going up on the stage to play it as two individuals rushed out on the stage and demanded the $600 due on the piano. Of course, Gutow could not pay the bill and therefore the piano had to go. "Goodbye Forever" was the tune played by Gutow on the organ, which got a lot of laughs and put over a darn clever idea.

Mother in Son's Play

Word reaches us that the mother of Robert H. King, formerly of the Daily News, a New York newspaper, and now press representative for the Jack Linder Enterprises, is being featured in "The Squealer," a dramatic play written in collaboration with King and several other wellknown playwrights.

The show opened in Philadelphia last week and will make its first appearance in Chicago in the next few weeks.

BEST SELLERS

"Jeannine, I Dream of Lilac Time"—(Leo Feist).
"Girl of My Dreams"—(Jack Mills).
"King for a Day"—(Remick Music Corp.).
"Old Man Sunshine"—(Remick Music Corp.).
"Sonny Boy"—(DeSylva-Brown & Henderson).
"Ramona"—(Leo Feist).
"Angela Mia"—(DeSylva-Brown & Henderson).
"Get Out and Get Under the Moon"—(Irving Berlin).
"Down Where the Sun Goes Down"—(Leo Feist).
"You're a Real Sweetheart"—(Leo Feist).
"I Can't Give You Anything but Love"—(Jack Mills).

LOVER, COME BACK TO ME—(Harms, Inc.)—The hit song of the New York production **The New Moon.** The music by Romberg is beautiful and reports from the East are that the show is a big hit. Book and lyric by Frank Mandel and Oscar Hammerstein 2nd. Music by Sigmund Romberg.

* * *

WHEN ELIZA ROLLS HER EYES (Irving Berlin, Inc.)—A cute song that has both an excellent tune and melody. Both writers are well known, especially the lyric writer, who is none other than the famous Gus Kahn. Music by Harry Warren.

* * *

DON'T HOLD EVERYTHING (Let Everything Go)—(DeSylva Brown & Henderson)—The hit song of this new production **"Hold Everything"** that just opened in the East. Has real merit and should sell. Words and music by B. G. DeSylva, Lew Brown and Ray Henderson.

* * *

CAROLINA MOON—(Joe Morris Co.)—A southern waltz ballad that is very pretty and is the work of two well known writers. By Benny Davis and Joe Burke.

* * *

PLEASE MY NERVES—(Ager-Yellen & Bornstein)—A slang saying that has now gone into song. A very funny number with a fox trot melody that should go a long way. Words by Jack Yellen and Benee Russell, music by Milton Ager.

* * *

SMILING SKIES—(Ted Browne Music Co.)—A philosophical type of song well written both as to lyrics and melody. The writers are local boys, one being the well known band leader, Charley Straight. Words by Walter Hirsch, music by Milton Samuels and Charley Straight.

* * *

I CAN'T MAKE HER HAPPY (That Old Girl of Mine)—(Shapiro-Bernstein)—A beautiful ballad that should certainly be a big seller. The lyric is perfect and the tune by Lew Pollack who has to his credit such songs as **Angela Mia, Diane** and **Charmaine** is on a par with his best. Co-writer, Sidney Clare.

* * *

HAPPY DAYS AND LONELY NIGHTS—(Ager-Yellen & Bornstein)—A fox trot ballad that has merit. The writers both of them well known, will make some real money out of this, their latest effort. Words by Billy Rose, music by Fred Fisher.

* * *

TU SAIS (You Know)—(Sherman Clay & Co.)—An imported tango that is a big hit in Europe. It has an American lyric now and will be a big number with the orchestras on account of being different. Music by Serge Walter and Eddy Ervange, lyric by Louis Weslyn.

* * *

'ROUND EVENING—(Remick Music Corp.)—A trick title that develops into an excellent home song that reminds one of **Blue Heaven.** It makes you feel good just listening to this song. Lyrics by George Whiting, music by Herbert Steiner and J. Fred Coots.

Sid Berman

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

T. O. Service

"MORAN OF THE MARINES"

MR. RICHARD DIX is, lest there be doubt of it, the star of "Moran of the Marines." That makes it, at least so far as the present writer is concerned, a good enough picture. It made it good enough, too, for the thousands—about five—who saw it with me at the Chicago theatre last week. And Miss Ruth Elder is in it just enough so that you can reasonably mention her as among those present, if there be point in making such mention. As there must be, since there she is, and yet that isn't quite giving the girl a break either. She isn't any worse than lots of the actresses, and there isn't much for a leading woman to do in a Dix picture anyway. She does well enough that little there is. (If they'd left out the caption about flying the Atlantic, perhaps she'd not have been noticed.)

The story of "Moran of the Marines" is in the familiar Dix pattern. Dix is the fast young man whose guardian wipes his hands of him. There is the cafe brawl, the jail scene, and then Dix has joined the marines for the purpose of getting to China, where the girl is going. A good deal of humor is mixed up in these early stretches, tapering off a little toward the end, where the melodrama—never a very real sort of melodrama, either—begins.

The bad breaks, wherein Dix is court-martialed and found guilty of kissing the commandant's daughter, are quietly disposed of. Then there is jockeying around in China until the damsel can be placed in what seems to be a not at all terrible jeopardy. This gives Dix the opportunity to spring to the rescue and after that it's only a couple of jumps to the clinch and the end.

There isn't anything particularly good or particularly bad about "Moran of the Marines." I doubt that it will be the picture Dix mentions first to the grandchildren grouped about his knee when he's 70, but neither will it be closeted as the family skeleton. Aviation has very little to do with it, but enough to justify the billing of Miss Elder wherever she may be doped to draw extra dimes.

—

"THE RIVER PIRATE"

MR. VICTOR McLAGLEN (when a guy's that big I always address him as Mister) is the works in "The River Pirate." "The River Pirate" is a picture about a river pirate who does all the wrong things so pleasantly as to make them seem right. I suppose this is very unorthodox. It is very entertaining.

Some other people are in "The River Pirate," too. There's a detective who stands up pretty well alongside McLaglen, and there are some other folks, but the attention is always upon McLaglen and I know no better place to leave the attention at any time. The sheer size of the man, the swing of his arms and the glint of his eye, are enough to pick up even a bad picture and carry it over. And this isn't a bad picture; it is a good one.

There's an epilogue, in which somebody tells what happened after the pictured story was told, and since I missed the beginning of the picture I don't know whether or not there was a prologue. This fellow may even have been the author. I'd have been better pleased if the picture had been continued that much further and the epilogue dispensed with, but it is all right for a novelty.

—

"WHILE THE CITY SLEEPS"

I MAY have mentioned in this space that I have always considered "Tell It to the Marines" Lon Chaney's best picture. This for the reason that in it Chaney didn't make up. Whether I've mentioned it or not, the opinion is now revised. I consider "While the City Sleeps" Chaney's best picture. After all, he did have a marine uniform in the other picture. In this he works straight as to attire as well as character. He's a detective, a big city detective, and I think it's well nigh time somebody did a detective without making him funny. Chaney does so.

The story of the picture is the sort of thing you expect. It has criminals, with all the trimmings lately attributed to the criminals of the bigger places, and it has the people who associate with criminals. It has their sweeties, and it has the detectives who seek to thwart the criminal or bring him to justice as the case and the need may be. But in this picture, perhaps in part because Chaney is so altogether human about it, the whole thing looks logical and reasonable and actual. It seems to impress the rest of the audience that way, too, for the portions accompanied by sneaky music were accompanied also by hushes, asides, nudges and the sort of manifestations which betoken an audience's keen interest and intrinsic belief in the activities being pictured.

Chaney is the detective. Anita Page is the girl who, as usual, he almost marries but not quite. I don't recall the name of the kid who, after Chaney has dragged him out of gangdom, does marry the young lady. It doesn't much matter, of course, for Chaney is the individual chiefly concerned at all times so far as the onlooker is concerned.

The crime in the picture is, as stated, the usual gaudy thing. This time the chief criminal is an undertaker for the purposes of escaping detection. That's more or less new. Also, it offers a lot of kinks for the plot to get tied up in and interestingly extricated from. (Like, for instance, that sentence.) Also, for a change, the hero is opposed to crime with a good old-fashioned type of opposition such as seemingly hasn't been considered popular in recent months. Another distinguishing characteristic is the fact that these are criminals and not mere fellows who persist in selling liquor against the notorious amendment's wholly inadequate provisions.

But I said all there is to say about "While the City Sleeps" when I said it was Chaney's best picture. Anybody that wants anything better than that is an idealist, a dreamer and more or less a damphool.

—

"BEGGARS OF LIFE"

I HOPE that I shall live so long as to learn why Paramount permitted the making of "Beggars of Life." If it were intended to show just how terrible an author Jim Tully is, which would be a highly commendable purpose but surely not worth all this investment, no better success could have been wished for. This is the dreariest, dullest, slowest, most monotonous and least interesting picture I have ever beheld under the Paramount trademark. (And in the days when they used to import English made product they had some pretty terrible stuff, too.) It is as ghastly, I should say, as Jim Tully. Not even a ghastly joke on him, either, but a ghastly tribute—apparently—to his ghastliness.

No, I take back the first part of that preceding paragraph. I don't want to live long enough to know why they made it. But I do want to live to the day when billing, publicity, or at least a kindly word to us more or less professional viewers of pictures, will save me from sitting through such things. I suggest a sort of quarantine.

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

College Nights with Newsreels, Dances Boost Student Trade

Are you getting your share of patronage from the young folks, that most important block of your community's population, which has a very vital influence on your business as a whole? Few theatres can afford to overlook the young people, and as a general rule it pays to make a definite appeal to them. There are many ways of doing this. Many theatres work through the colleges and high schools. It is one of the surest ways of successfully appealing to the boys and girls of school age.

THE Granada theatre, one of the Marks Brothers houses in Chicago, is using this method with a large share of success. The Granada is a large deluxe neighborhood house on the North side of the city, and a few miles further North in Evanston is Northwestern university, with an enrollment of several thousand students.

The theatre had always received a good patronage from these students, but like all good theatre managements, it was not satisfied with just a good patronage. The management felt that if an especial appeal was made directly to the students, the patronage could be increased in large and paying measure. Consequently, J. J. Hess, advertising and publicity director for the theatre, and his staff set about to win that extra patronage.

* * *

The first move was to designate Friday night as Northwestern Night. But merely designating a certain night as Northwestern Night would have little effect in itself. Things had to be done to prove that Northwestern Night was something more than a name.

The feature of Northwestern Night became and is now a dance held directly after the last stage show in the grande lobby of the theatre. Dancing starts at eleven o'clock and lasts until one. Music is furnished by the regular stage show band. Usually an act or two from the stage show appear during the dance to give impromptu bits from their regular act. Ballroom dancers have proved popular with the students, but they enjoy seeing at close range any act that might be on the bill.

* * *

A special Northwestern newsreel made on the campus is the feature of the show itself on Northwestern Night. These newsreels are designed to get as many prominent students in the picture as possible, thus insuring a large draw from the newsreel alone. Each week the members of one fraternity and one sorority are photographed in front of their house, and shots of the football squad, members of the girls archery club, art classes and other groups are photographed and included in the newsreel.

The theatre is decorated in the school colors, pennants are hung in the lobby and foyer. School songs are played by the organist or the stage band, and the acts usually make some play to the students. In all, the students are made to feel that Northwestern Night is really their night.

A little later in the football season, when the interest is at its height, it is planned to give away horns and school souvenirs for use the next day in the football game. Cheer leaders will be put on the stage to lead the students in school cheers.

Northwestern Nights are advertised in the Chicago papers and the Northwestern Daily, the school paper.

When the first Northwestern Night was held three weeks ago, more than 300 students were counted on the grande lobby dancing, and the number has appreciably increased the following two weeks. But this number does not represent the entire increase in patronage, for the school patronage has noticeably increased for the other nights of the week.

There is every promise that Northwestern Nights will grow into a large business builder for the theatre. It is already true that many more students have been acquainted with the theatre and that many new steady patrons have been made. The Friday night affairs have also drawn a large number of high school students who like to mingle with the college people.

Northwestern Night at the Granada theatre, Chicago. These are held every Friday night when the students see special newsreels made on the campus and dance after the show in the grande lobby. It has built business in student patronage. The photograph is a typical Friday night scene in the theatre's lobby.

Ballyhoo for "Whip"

For publicity in connection with "The Whip," First National picture now showing at the State theatre, Cleveland, a horse and jockey were paraded up and down Euclid avenue. The jockey was dressed in a bright red outfit, and the horse had posters and labels on his saddle, advertising the picture.

Lobby Display and Theatre Must Have Harmony in Appeal

With the ever increasing elaborateness of theatres throughout the country, more attention is being paid to the lobby as one of the most important mediums of selling and exploitation. The lobby and especially the front, offers a chance for effects that will reach thousands, and is, or should be, reflective of the character of attractions that are being presented.

In the case of de luxe theatres, the possibilities are enormous, and the type of displays that are used in the lobby will determine largely the success of the operation. A careful analysis is necessary in determining the class of art that is to be used in any lobby, but the general atmosphere of a theatre should enter largely into plans, in order that the motif and color schemes of the theatre will not clash with the lobby displays.

Milton H. Feld, superior of de luxe Southern operation of Publix Theatres, in a discussion with the staff of the Texas theatre in San Antonio, stressed the above in an effort to put the displays of that theatre on a par with the best in the country.

Feld also accentuated the importance of having displays on the interior of the theatre to conform with the atmosphere of subdued color harmony, and the general refinement of the interior of the house. One display into which is put ample thought and execution for inside is far more valuable than a dozen or so that do not harmonize.

Theatre operation has advanced beyond the point where straight poster work will suffice for lobby display, believes Feld. He sanctions the idea of putting into each piece of work the atmosphere of the attraction—for instance, in shadow display frames, with inside lighting, cutout figures may be used in front of the display card, with correct lighting, to put over the idea of the type of show that is being offered. Stage effects, with drops, aprons, wings, footlights, and the like, may be used in these deep boxes for stage show displays, and in general, the spaces allotted for display, by this means, may be made into real selling factors instead of mere annunciators of the next attraction.

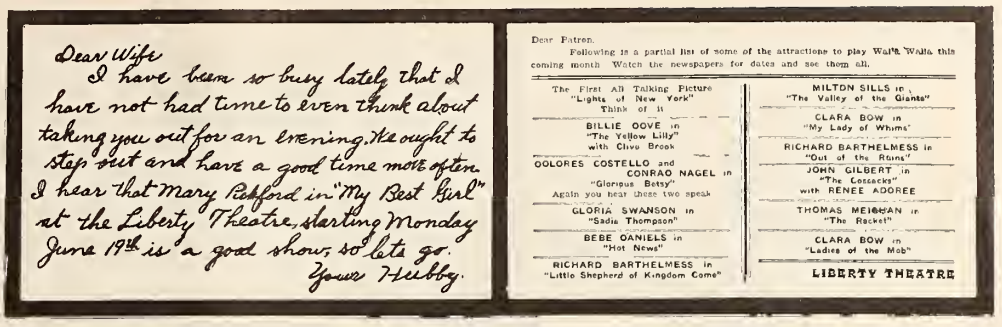
The lobby deserves thought and careful analysis if the right amount of returns is to be expected, believes Feld.

Loud Speaker on Marquee Aids B. O.

The Colony theatre at 53rd and Broadway in New York is operating what is said to be one of the biggest and most powerful loud speaker arrangement ever heard on Broadway. Five amplifiers are lined up under the marquee just back of the box office and camouflaged from the view of the public in such a way that passersby are unable to figure out where the music comes from or how the machine is operated. Many think the music comes either from the stage or screen inside the theatre.

Phototone is the name of the outfit which is electrically operated. The equipment includes a large instrument board, numerous vacuum tubes and D. C. and A. C. current cables. By turning a switch music may be alternated with the human voice carried out over a microphone. Since installation of the Phototone, business has picked up tremendously at the Colony.

J. Maxwell Joice, exploitation man, gets the credit for arranging this tie-up. Joice was formerly exploiteer for Metro-Goldwyn-Mayer and directed publicity at the Rivoli theatre.



Frank B. Hill, manager of the Walla Walla theatre, Walla Walla, Wash., has found that he can increase business with the use of post cards mailed to his patrons. The card at left increased business "a lot" for Mary Pickford's picture, "My Best Girl." Hill got his idea for this out of "The Theatre." The one at right is used to notify patrons of the coming month's program.

Free Show for Children Features Big "Excess Baggage Campaign"

An "Excess Baggage" party at which children were admitted free if they gave their "Excess Baggage," unused toys, to an orphanage, was the high-light of an extensive campaign for that William Haines starring picture when it played at the Broadway theatre, Tacoma, Washington. Manager W. S. Purutz of the theatre staff waged the campaign.

The Tacoma Times co-operated in the promotion of the "Excess Baggage" party, giving the stunt front page representation for five consecutive days, and concluding with a three column lay out. All publicity in connection with the party stressed the fact that most children have some toy among their possessions which is seldom used and might be classified as just so much "excess baggage." It was suggested that these "execess baggage" toys would be desirable playthings for children at orphanages and similar institutions. A collection of such toys was therefore arranged to take place at the Broadway theatre where each youthful donor would receive the privilege of free admission to see "Excess Baggage." These toys were later displayed in a window of Allen's Shoe Store, an attractive location.

Following the party, the children were presented with cups of Medosweet ice cream outside the theatre. The distribution of the cups was photographed and earned a two column cut in the Times. The ice cream tieup involved no cost to the theatre.

A cooperative page of advertising was sold to local merchants, with the title "Excess Baggage" being incorporated in each "ad."

The Tacoma Railway and Power Company was favorably disposed at the suggestion of a tieup which necessitated the use of a freight car and its attendant motor. The latter was billed "The Broadway Theatre Special." While the former bore banners relative to tht tieup, such as "The Tacoma Railway and Power Co. carries the baggage and "Excess Baggage" for the Fanchon and Marco shows. See William Haines in "Excess Baggage"—Broadway—Now."

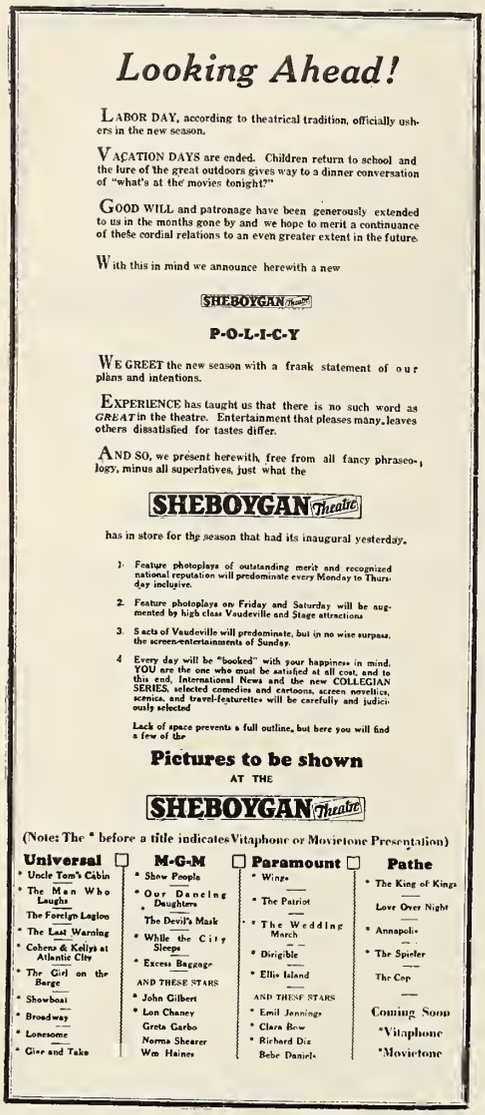
Starting at noon on the opening day of the picture, the "special" was used for three hours. All main street car lines of Tacoma and South Tacoma were covered as the ballyhoo asserted itself by bringing gongs, bells and air whistles into play throughout its journey. Though a crew of three men was detailed to handle the "special," the theatre experienced no cost whatsoever for the stunt, aside from its contribution of the banners.

The Washington Aeronautical Corporation had one of its pilots distribute ten thousand handbills from his plane, which flew over the business district of the city on the opening day of the theatre. These bills were headed, "The Skies Pour Forth Their Greetings to the Broadway Theatre" and included a summary of the program. The sky distribution cost the theatre nothing.

All important sidewalk locations were stenciled. Trailers were used in two West Coast theatres ten days in advance. Ten window locations were obtained for cutout and art card displays.

Advance newspaper and billboard advertising supplemented the foregoing campaign.

A telephone number memorandum used by William L. Hendricks, managing director of the Capitol and Olympic theatres, Steubenville, Ohio. The card is placed on the mouthpiece of a telephone. Notice that the numbers of both theatres are plainly printed on the card. Although this idea is an old one, it is not often used for theatres. It's a good way to keep the theatre phone numbers before the eyes of patrons.



Looking Ahead!

LABOR DAY, according to theatrical tradition, officially ushers in the new season.

VACATION DAYS are ended. Children return to school and the lure of the great outdoors gives way to a dinner conversation of "what's at the' movies tonight?"

GOOD WILL and patronage have been generously extended to us in the months gone by and we hope to merit a continuance of these cordial relations to an even greater extent in the future.

With this in mind we announce herewith a new

SHEBOYGAN Theatre

P-O-L-I-C-Y

WE GREET the new season with a frank statement of our plans and intentions.

EXPERIENCE has taught us that there is no such word as *GREAT* in the theatre. Entertainment that pleases many, leaves others dissatisfied for tastes differ.

AND SO, we present herewith, free from all fancy phraseology, minus all superlatives, just what the

SHEBOYGAN Theatre

has in store for the season that had its inaugural yesterday.

1. Feature photoplays of outstanding merit and recognized national reputation will predominate every Monday to Thursday inclusive.
2. Feature photoplays on Friday and Saturday will be augmented by high class Vaudeville and Stage attractions
3. 5 acts of Vaudeville will predominate, but in no wise surpass, the screen-entertainments of Sunday.
4. Every day will be "booked" with your happiness in mind. YOU are the one who must be satisfied at all cost, and to this end, International News and the new COLLEGIAN SERIES, selected comedies and cartoons, screen novelties, scenics, and travel-featurettes will be carefully and judiciously selected

Lack of space prevents a full outline, but here you will find a few of the

Pictures to be shown

AT THE

SHEBOYGAN Theatre

(Note: The * before a title indicates Vitaphone or Movietone Presentation)

Universal	M-G-M	Paramount	Pathe
* Uncle Tom's Cabin	* Show People	* Wings	* The King of Kings
* The Man Who Laughs	* Our Dancing Daughters	* The Patriot	Love Over Night
The Foreign Legion	The Devil's Mask	* The Wedding March	* Annapolis
* The Last Warning	* While the City Sleeps	* Dirigible	* The Spieler
* Cohens & Kellys at Atlantic City	* Excess Baggage	* Ellis Island	The Cop
* The Girl on the Barge	AND THESE STARS	AND THESE STARS	
* Showboat	* John Gilbert	* Emil Jennings	Coming Soon
* Broadway	* Lon Chaney	* Clara Bow	*Vitaphone
* Lonesome	Greta Garbo	* Richard Dix	*Movietone
* Give and Take	Norma Shearer	Bebe Daniels	
	Wm Haines		

An institutional ad announcing the new season's product that is straightforward, devoid of superlatives, and highly effective. The size of the ad is three full-length columns and we believe it was worth whatever it cost the Sheboygan theatre, Sheboygan, Wis. It was prepared by Fred S. Meyer, division manager of Universal theatres. The ad is a good example of how much stronger the selling appeal can be made when superlatives and "glowing phrases" are left out of the copy.

Forty Per Cent of Students Turn Out For "College Night"

College night was the main feature of a publicity campaign on Marion Davies's Cosmopolitan production. "The Cardboard Lover," when that Metro-Goldwyn-Mayer film played at the Palace theatre, Dallas, Texas. Manager Ernest Morrison and Publicity Director Gene Finley, ran the campaign.

The College Night was held in connection with the Southern Methodist University, located in Dallas. The engagement of the picture began with a special midnight matinee designated as College Night at which 40 per cent of the receipts were given to the S. M. U. Band to make the trip with the football team, when the team went north to Play Army at West Point.

The students sold tickets for this special performance throughout the town, and as the game held a civic interest for the people of Dallas, the tieup was an excellent way of giving the picture a good sendoff. Besides, this tieup was instrumental in getting practically the entire student body out to see the picture. Special ads were carried in the dailies to advertise the College Night as well as liberal space in the University's daily paper. Placards and heralds were distributed about the college campus. The University Band appeared on the stage before the showing of the picture at the special performance.

Float in Parade Is Good Ad for "Excess Baggage"

A unique and appropriate float, showing William Haines and Josephine Dunn in a scene from Metro-Goldwyn-Mayer's "Excess Baggage" was used by Manager Buddy Hooten of the Waukegan theatre, Waukegan, Illinois, to exploit his showing of that film which occurred simultaneously with an American Legion parade.

Besides the advance newspaper campaign and trailer which was started ten days in advance, special shadow boxes were built featuring Wm. Haines and Josephine Dunn —these were used in the lobby and over the canopy.

The "American Legion" held their state convention in Waukegan, starting two days before showing of the picture and during its engagement. There were two parades of the "Legionnaires"—one at night and one in the daytime.

Although no "advertising" floats were permitted in the parades—a large float was made and mounted on a five ton truck which represented the dressing room scene from "Excess Baggage."

A girl dressed exactly as Josephine Dunn in the picture, and a man in the costume of William Haines, were on the float during the parade,—both day and night. The "alibi" for the float was that newsreel pictures were being made of the crowds, from the float. A motion picture camera was mounted on a tripod on top of a revolving table at the rear of the float and a man operated it during the line of the parade. It was the most conspicuous float in the parade.

Star Contest Goes Big for West Coast

(Special to the Herald-World)

SEATTLE, Oct. 16.—The West Coast chain of houses in the various centers of Washington and Oregon have made a hookup with the leading paper in their various localities for a player-identification contest, offering prizes ranging from $5 to a new Buick car, the total awards totaling over $12,000 in Portland and Seattle—and many thousands of replies were received. The contest was one of the most popular ever staged in the Northwest and proved a great stimulant. It not only helped the West Coast houses, but also brought them out even to the suburban houses to see if they couldn't identify some player by seeing him in another picture.

Uses Hick Violinist

When R. J. Harrison of the Capitol theatre, St. Catharines, Ontario, played "The Butter and Egg Man," he placed a "hick" violinist on the streets of the city, playing at different corners morning, afternoon and night. When the crowd gathered, the rural character, representing "The Butter and Egg Man," distributed small cards advertising the picture.

Al Jolson Here in "The Singing Fool"

PRICE 5 CENTS — Movienews — "Buffalo's Only Motion Picture Magazine" — PRICE 5 CENTS

Vol. I, No. 1 — Buffalo, N. Y., Week of September 29th, 1928 — Published Weekly

"Mother Machree" Greatest Film Ever Produced Will Play Here Soon

"Mother Machree" A Superlative Photodrama

Rida Johnson Young Famed Author of Great Song

The first number of "Movienews" the weekly house organ now published by the Great Lakes theatre, Buffalo, N. Y., of which H. M. Addison is managing director. It is an eight page paper, measuring nine and one-half by twelve and one-half inches. The first page is very neat, don't you think?

Milwaukee Houses Keep Step to Get Share of Business

The Wisconsin, Milwaukee, featuring "Lilac Time," featured an airplane crashing on the canopy over the main entrance to the theatre, The work was well done, for the nose of the airplane was completely demolished and the tail stuck right straight up into the heavens. It was a clever piece of work and certainly attracted a lot of attention.

The Alhambra, featuring "King of Kings," gave an early morning showing to all nuns in the Milwaukee district. It was a very excellent exploitation stunt because the street in front of the theatre was filled with nuns and people didn't stop wondering what it was all about until they saw the nuns entering the theatre.

The Midwesco Theatres, Inc., neighborhood houses, Uptown, Tivoli, Oriental, Modjeska, Tower, etc., are taking a fling at street car advertising throughout the entire city, and have obtained good results so far.

The State theatre has a live wire manager named Emil Franke. In connection with the picture "Tarzan the Mighty," Emil formed a Tarzan Club for Kiddies. This stunt has tripled Franke's Sunday kiddie attendance.

Stan Gross, manager of the Downer, and Emil Franke of the State are cooperating in promoting football nights in the two theatres. East side played West Side recently and the two theatres took pictures of the event, showed them, conducted pep nights, etc., in conjunction. The event was very much worthwhile.

R. Wallach of the Lake theatre, is conducting a Bay View night for Bay View High School, that is packing his theatre every Friday night. The boys in that section are football enthusiasts.

The Strand is running midnight shows for its big pictures and has found it a paying venture. Midnight shows were run for "Street Angel" and "Four Sons" and the theatre was packed.

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of pictures

C—Comedy *F—Farce*
D—Drama *M—Meladrama*
R—Romance *W—Western*
My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Comment" column are those of the issues of Moving Picture World in which the pictures were reported. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Length	Title and Players	Released	New Pictures	Comment	Ticker
1928	**Chesterfield**				**1928**
5400	Adorable Cheat, The, Lila Lee-McIntosh	June 1	June 9		
5450	Below the Deadline	Feb. 28			
5500	Campus Knights	Aug. 15			
5300	Circumstantial Evidence	Oct. 30			
6000	House of Shame, The	June 30			
6000	Roaring Forties, The	Apr. 15			
5900	South of Panama	Dec. 15			
1927	**Columbia**				**1927**
5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1	
6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23	
5432	By Whose Hand (MyD), Cortez-Gilbert	Sept. 15	Dec. 31		
5628	College Hero, The (CD), Agnew-Garon	Oct. 9			
5513	Fashion Madness, Windsor-Howes	Dec. 8	Jan. 14	Jan. 14	
5645	Isle of Forgotten Women (D), Tearle-Sebastian	Sept. 27	Dec. 3		
5750	Lone Wolf Returns (M), Lytell-Wilson			July 31	
5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14			
5569	Pleasure Before Business (F), Davidson			May 14	
5892	Sally in Our Alley (M), Mason-Allen	Sept. 3	Jan. 14		
1000	Screen Snapshots			Aug. 28	
5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21	
5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7		
5054	Stolen Pleaeures (CD), Revier				
6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2	52.72%
5357	Tigress, The (M), Holt-Revier	Oct. 21			
5426	Wandering Girls (CD), Revier-Agnew				
5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3		
5752	Way of the Strong, The (MD), Alice Day-Lewis		July 21		
1928					**1928**
5459	After the Storm, Gilbert-Bosworth				
5649	Beware of Blondes (MD), Revier-Matt Moore		July 21		
5537	Broadway Daddies, Jacqueline Logan	Apr. 7			
5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14		
5592	Golf Widows (CD), Reynolds-Ford		May 26		
5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25		
5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7		
5540	Modern Mothers (CD), Helene Chadwick	June 9			
5544	Name the Woman (D), Stewart-Gordon		June 19		
6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4		
.....	Scarlet Lady, The (D), Lya De Putti		Sept. 8		
5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25		
5464	Sporting Age, The, Bennett-Herbert	Mar. 2			
6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28		
.....	Virgin Lips (D), Olive Borden	Aug. 18			
5350	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11		
5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31		
1927	**Cranfield & Clarke, Inc.**				**1927**
2000	Angelus, The (D)			May 15	
2000	Real Charleston, Lesson Novelty			Apr. 24	
.....	Wooden Shoes, International			May 8	
1927	**Emblem Films**				**1927**
6250	Husbands or Lovers, Jannings			Dec. 3	
1927	**Excellent**				**1927**
5980	Back to Liberty (D), Walsh-Hall	Nov. 15			
6805	Bowery Cinderella, A (D), O'Malley-Hulette	May 1		Nov. 26	
5912	Broadway Drifter (D), Walsh-Hall	Nov. 1			
6645	Broadway Madness (D), De la Motte-Keith		Apr. 14		
7383	Nest, The (D), Frederick-Herbert	Aug. 1			
5750	Winning Oar, The (D), Walsh-Hall	June 1			
5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17		
1928					**1928**
6860	A Bit of Heaven (D), Washburn-Lee	May 15			
6600	Into No Man's Land, Tom Santschi-J. Norman	June 15			
6305	Making the Varsity, Rex Lease-Hulette	July 15			
6000	Manhattan Knights, Barbara Bedford	Aug. 27			
6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25		
4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31			
6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25		
6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30			
1927	**FBO**				**1927**
.....	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10		
4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10		
4858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8	
4910	Breed of Courage (D), Ranger	Aug. 7			
4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26		
5701	Clancy's Kosher Wedding (CD), Geo. Sidney	Sept. 17		Sept. 10	
5093	Coward, The (D), Warner Baxter	Aug. 21		Sept. 10	
4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24		
4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4			
6300	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30	
6507	Great Mail Robbery, The (M), Von Eltz-Nelson	Aug. 15		July 2	54.92%
7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19	
5240	Hook and Ladder No. 9 (D), Ed Hearne	Nov. 13	Dec. 3	Nov. 26	
5186	Jake the Plumber (C), Jesse De Vorska	Oct. 16	Dec. 3		
6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20	
6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17		
4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6	46.20%
6680	Moon of Israel (D), Maria Corda			July 9	
6140	Not for Publication (M), Ralph Ince	Aug. 31		July 23	
.....	Racing Romeo (D), Red Grange		Dec. 10		
4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3		
6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20	
4886	Slingshot Kid, The (M), Buzz Barton	Aug. 12	Dec. 10		
6388	South Sea Love (D), Patsy Miller	Dec. 10	Nov. 12		
4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10		
1928					**1928**
5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11		
4893	Bantam Cowboy (W), Buzz Barton	Aug. 12	May 5		
5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11		
4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11		
5000	Captain Careless, Bob Steele	Aug. 26			
5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15		
6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18	
6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17	
6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 11		
5594	Danger Street, Baxter-Sleeper	Aug. 26			
5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17		
5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3		
5063	Dog Justice (M), Ranger	June 10	June 16		
4803	Dog Law Ranger	Sept. 2			
4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17		
4804	Fange of the Wild (D), Ranger	Feb. 5	Jan. 21		
4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11		
6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4		
6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29		
.....	Headin' for Danger (MD), Bob Steele		June 19		
5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21		
6482	Hit of the Show, The (C), Joe Brown-Olmstead	Sept. 23	July 21		
4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11		
5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10		
4801	Little Buckaroo, The (W), Buzz Barton	Mar. 11	Jan. 14		
6424	Little Yellow House, The (D), Orville Caldwell	May 28	June 2		
4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11		
.....	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1		
4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21		
4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4		
6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21		
4729	Riding Renegade (W), Bob Steele	Feb. 19			
6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28		
5967	Skinner's Big Idea (M), Bryant Washburn	Apr. 24	Apr. 14		
5488	Stocks and Blondes (CD), Logan-Gallagher	Sept. 9	July 14		
.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22		
4956	Terror Mountain, Tom Tyler	Aug. 19			
4793	Texas Tornado, The (W), Tom Tyler	Feb. 26			
4760	Trail of Courage, The (W), Bob Steele	July 8			
6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4		
4898	When the Law Rides (W), Tom Tyler	June 24			
4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24	
1927	**First Division**				**1927**
5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20	
5600	Eager Lips, Garon	Oct. 1			
5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7		
5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15	
5700	Ladybird, Compson	Aug. 1			
5750	Naughty, Garon	Nov. 1			
6700	Polly of the Movies, Sbort-Robards	Oct. 15	Jan. 7		
6700	Ragtime (D), De La Motte	Sept. 1	Nov. 26	Sept. 3	
5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1			
5600	Say It with Diamonds, Betty Compson	Aug. 15			
5700	Temptations of a Shop Girl, Compeon	Nov. 1			
1928					**1928**
5500	Fagasa, Raymond Wells	Apr. 1			
.....	Free Lips (MD), June Marlowe		July 14		
6300	Masked Angel, Betty Compson	Mar. 1	Apr. 7		
6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21		

Length	Title and Players	Released	New Pictures	Comment	Ticker
1927	**First National**				1927
6300	All Aboard (C), Hines-Murphy	May 8		Apr. 2	
6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22	
6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26	
6730	Camille (D), N. Talmadge-Roland	Sept. 4		May 2	
6386	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29	
6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25			48.00%
7133	Gorilla, The (My), Murray-Kelsey	Nov. 13		Jan. 7	66.81%
6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17		
6118	Her Wild Dat (C), Moore-Kent	Dec. 25	Dec. 3		62.50%
6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29	
6720	Life of Riley, The (C), Murray-Sidney	Sept. 18		Oct. 1	48.90%
5718	Lonesome Ladies (CD), Nilsson-Stone	July 3		Sept. 24	
7388	Love Mart, The (D), Dove-Roland	Dec. 18			
5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26		
6520	Naughty But Nice (C), Moore-Reed	June 26		Feb. 12	67.90%
6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14	
11414	Patent Leather Kid, The (D), Bart'lmess-O'Day			Apr. 9	61.88%
6897	Poor Nut, The, (C), Murray-Mulhall	Aug. 7		Jan. 22	
6400	Prince of Head Waiters (D), Stone-Tashman			Sept. 10	
6210	Red Raiders, The (W), Maynard-Drew	July 17		July 23	
6477	Rose of the Golden West (D), Astor-Roland	Sept. 4		Oct. 15	
5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8	
7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11		Sept. 17	
5000	Sunset Derby (D), Astor-Collier	Aug. 14		Sept. 3	47.72%
7400	Tender Hour, The (D), Dove-Lyon	June 5		July 2	
5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16	
7833	Twinkletoes, Moore-Harlan	Aug. 28		Dec. 3	69.92%
6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7	68.50%
6409	White Pants Willie (C), Hines-Hyams	July 24		Apr. 16	47.72%
1928					1928
.....	Barker, The (D), Sills-Mackaill			July 14	
7404	Big Noise, The (CD), Conklin-White	Mar. 25			
6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7	
.....	Butter and Egg Man, The, Jack Mulhall	Sept. 2		July 28	
5800	Canyon of Adventure (W), Maynard	Apr. 29			
5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11		
6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18		
.....	Code of the Scarlet (W), Ken Maynard			June 23	
.....	Crash, The (D), Sills-Todd			Sept. 29	
8030	Goodbye Kiss, The, Johnny Burke-Sally Eilers			July 7	
6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7		
6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17	
.....	Garden of Eden, The (D), Corinne Griffith			Aug. 4	
.....	Glorious Trail, The (W), Ken Maynard			Sept. 29	
7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26		
7433	Hawk's Nest, The (M), Milton Sills	May 6	May 26	June 16	
.....	Heart to Heart, Lloyd Hughes-Todd			July 7	Aug. 4
.....	Heart Trouble (CD), Harry Langdon			July 21	
7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21		
5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10		
7694	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4	
6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1			
6608	Lady Be Good (CD), Mulhall-Mackaill	May 12			
8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18	
7700	Little Shepherd of Kingdom Come (D), Marthelmess-O'Day	Apr. 8	Apr. 7	May 12	
6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17		
7129	Noose, The (D), Barthelmess-Joyce	Jan. 29	Dec. 10		65.78%
.....	Oh, Kay (CD), Colleen Moore-Hale		Sept. 8	Sept. 8	
.....	Dut of the Ruins, Richard Barthelmess		Sept. 15	Sept. 1	
5485	Sailors' Wives (CD), Hughes-Astor	Jan. 22	Dec. 24		
8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21	78.23%
.....	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15		
.....	Strange Case of Captain Ramper, The (D)		July 21		
5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28		
6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17		
.....	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6	
6874	Wheel of Chance, The (D), Richard Barthelmess		June 2	July 21	
.....	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14		
5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11		
.....	Wright Idea, The (CD), Johnny Hines		July 7		
7187	Yellow Lilly, The (D), Dove-Brooks	May 20	Apr. 28		
1927	**Fox**				1927
4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20		Nov. 19	
4777	Blackjack (W), Buck Jones	Sept. 25			
4556	Blood Will Tell (W), Buck Jones	Nov. 13		Nov. 12	
6078	*Cameo Kirby (D), John Gilbert	Aug. 28			
5333	Chain Lightning (W), Buck Jones	Aug. 14			
4810	Circus Ace, The, Mix	June 26		June 18	
4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7		
6381	Cradle Snatchers (FC), Fazenda	June 5		June 4	
8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22	
5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25			56.60%
4545	Good as Gld (W), Jonee	June 12		June 11	
5515	High School Hero (C), Phippe-Stuart	Oct. 16		Oct. 29	
4983	Hills of Peril (W), Jones	May 1		May 14	40.70%
4851	*Honor First (D), John Gilbert	Sept. 18			
6940	Is Zat So? (CD), O'Brien-Lowe	May 15		May 21	
6162	Joy Girl, The (CD), Olive Borden	Sept. 18		Sept. 24	
5599	Ladies Must Dress (CD), Virginia Valli	Nov. 20	Nov. 19	Dec. 17	
8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4		Oct. 8	
5327	Outlawe of Red River (W), Mix			Apr. 23	61.58%
6898	Paid to Love (D), O'Brien-Valli	Aug. 14		Aug. 6	
5876	Pajamae (CD), Borden-Gray	Oct. 23		Dec. 10	
5893	Publicity Madness (CD), Moran-Lowe	Oct. 2			
10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30		May 28	74.35%
5467	*Shame (M), John Gilbert	Nov. 27		Nov. 26	
5446	Silk Lege (CD), Madge Bellamy	Dec. 18	Dec. 31		
5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29	61.63%
5792	Singed (D), Baxter-Sweet	Aug. 21		July 16	
5412	Slaves of Beauty (D), Herbert-Tell	June 5		June 11	
4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21		Aug. 27	
6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11			
11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28			71.00%
5629	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3	
5531	Wolf Fangs (D), Thunder (Dog)	Nov. 27			
1928					1928
7177	Air Circus, The, Dresscr-Rollins-Lake	Sept. 30			
4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21		
.....	Blindfold, The, O'Brien-Moran-Foxe	Dec. 23			
.....	Chicken a la King (CD), Carrol-Francie Lee		June 23	June 30	
4293	Cowboy Kid, The, Rex Bell	July 15			
4087	Daredevil'e Reward (W), Tom Mix	Jan. 15	Feb. 11		
5708	Don't Marry, Moran-Hamilton	June 3	June 9		
6566	Dressed to Kill, Lowe-Aetor	Mar. 18	Apr. 14	Apr. 14	
.....	Dry Martini, Astor-Moore-Gran	Oct. 7			

Length	Title and Players	Released	New Pictures	Comment	Ticker
5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21	
.....	Farmer's Daughter, The (CD), Beebe-Stone-Burke			Sept. 15	
7217	Fazil, Farrell-Nissen	Sept. 9			
4939	Fleetwing, Norton-Janis-Bard	June 24			
8962	Four Sons, Mann-Collyer-Hall	Sept. 2			
5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28		
5882	Girl in Every Port, A (CD), Victor McLaglen	Jan. 29			
4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary			Sept. 1	
6430	Hangman's House, McLaglen-Collyer	May 13			May 26
4618	Hello Cheyenne, Tom Mix	May 13	May 12		
.....	Homesick, Cohen-Beebe	Dec. 20			
6188	Honor Bound, O'Brien-Taylor	May 13	Apr. 21	May 19	
4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7		
5782	Love Hungry (CD), Moran-Gray	Apr. 15	Mar. 10	Feb. 4	
.....	Making the Grade, Lowe-Moran	Oct. 14			
6807	Mother Machree, Bennett-McLaglen	Oct. 21			
.....	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28			
6679	News Parade, Stuart-Phillips			May 26	
5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23	
5034	None But the Brave, Norton-Phipps	Aug. 5			
.....	Painted Post (W), Tom Mix			July 7	
5260	Play Girl, The, Madge Bellamy	Apr. 22			
.....	Plastered in Paris, Cohen-Pennick-Linow	Sept. 23			
.....	Prep and Pep, Rollins-Drexel-Darrow	Nov. 11			
9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22		
6937	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29		
.....	Road House (MD), Barrymore-Burke		Aug. 4		
5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18	
5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18		
5355	Square Crooks, Brown-Dwan	Mar. 4			
.....	Street Angel, Gaynor			July 7	
8393	Sunrise (D), George O'Brien	Nov. 4		July 21	
5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20	May 19	June 2	
5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25			
4921	Wild West Romance (W), Rex King	June 10	Aug. 18		
5337	Win That Girl, Rollins-Carol	Sept. 16		Oct. 6	
5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28		
1927	**Gotham**				1927
.....	Catch as Catch Can, William Fairbanks	Sept.			
.....	Down Grade, The, William Fairbanks	Oct.			
6500	Heroes of the Night, Marion Nixon-Landis	June 1			
.....	Silent Avenger, The, "Thunder" Delaney	Nov. 1			
.....	Sinews of Steel, Alberta Vaughn	Oct. 1			
.....	When Danger Calls, William Fairbanks	Nov.			
.....	Woman Who Didn't Care, The, Tashman-Rankin	Dec. 1			
1928					1928
5268	Bare Knees, Virginia Lee Corbin	June			
6987	Blondes by Choice, Claire Windsor	March			
5800	Cheer Leader, The, Graves-Olmstead	April			
6000	Chorus Kid, The, Faire-Washburn	June			
5950	Girl from Rio, The, Myers-Pidgeon	Feb.			
.....	Head of the Family, The, Virginia Lee Corbin	Oct.			
.....	Hellship Bronson, Beery-Reid	May			
.....	Midnight Life, Francis X. Bushman	Aug.			
6700	Rose of Kildare, The, Chadwick-O'Malley	Jan.			
6200	San Francisco Nights, Percy Marmont	May			
6750	Satin Woman, The, Mrs. Wallace Reid	Jan.			
.....	Through the Breakers, Livingston-Herbert	Sept.			
5900	Turn Back the Hours, Myrna Loy	July			
.....	United States Smith, Gribbon-Lee	July			
1929					1929
.....	Father and Son, Noah Beery-Noah Beery, Jr.				
.....	Knee High, Virginia Lee Corbin	Oct.			
.....	Modern Sappho, A, Betty Bronson	Sept.			
.....	River Woman, The, Logan-L. Barrymore	Aug.			
.....	Times Square, Alice Day-Lubin	Sept.			
1927	**Krelbar Productions**				1927
6199	Broadway After Midnight, Betz			Oct. 29	
1927	**Metro-Goldwyn-Mayer**				1927
6751	Adam and Evil (CD), Cody-Pringle	Aug. 27		Aug. 13	52.00%
4709	Adventurer, The (W), Tim McCoy		Jan. 14		
6306	After Midnight (D), Shearer-Gray	Aug. 20		Aug. 27	48.52%
8730	Annie Laurie (D), Lillian Gish	Sept. 17		May 21	45.63%
6445	Becky (CD), Sally O'Neil	Nov. 12	Nov. 26		
10652	Ben Hur (M), Ramon Novarro	Oct. 8		Nov. 12	94.93%
11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10			80.20%
5836	Bugle Call, The (D), Jackie Coogan	Aug. 6			61.57%
6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31		53.00%
6126	Callahans and Murphys (CD), Dressler-Moran	June 18		July 16	
.....	Cameraman, The (CD), Buster Keaton			Sept. 15	
7395	Captain Salvation (M), Hanson	May 14		July 2	48.09%
6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29	58.70%
4622	Foreign Devils (W), Tim McCoy	Sept. 3			51.50%
6909	Frisco Sally Levy (C), O'Neil	Apr. 2		Apr. 23	60.00
8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 19	Sept. 10	
6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3	48.33%
5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17	58.81%
6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31		
5291	Lovers (D), Novarro-Terry	Apr. 9		May 2	39.20%
6266	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17	39.50%
5966	Mockery (M), Lon Chaney	Aug. 13		Sept. 10	
.....	Our Dancing Daughters, Joan Crawford			Sept. 22	
7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7		
6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19		
4781	Spoilers of the West (W), McCoy-Daw	Dec. 10		Dec. 24	
6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10	44.94%
6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12	
5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3	
7899	Twelve Miles Out (M), Gilbert	July 9		July 30	65.16%
5517	Unknown, The (M), Chaney	June 4		June 13	58.76%
1928					1928
6908	Actress, The, Norma Shearer-Forbes	Apr. 28		May 26	
6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28		
5132	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11	
.....	Beyond the Sierras (W), Tim McCoy	Sept. 15			
7626	Bellamy Trial, The (MD), Joy-Bronson			Sept. 29	
6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7	
6344	Bringing Up Father, Farrell-Moran-Olmstead	Mar. 17	Mar. 31		
.....	Cardboard Lover, The, Marion Davies	Aug. 18			
5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23	
5653	Circus Rookies (CD), Dane-Arthur	Mar. 31			
.....	Cossacks, The, Adoree-Gilbert-Torrence	May 12		July 7	
8686	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 28	
5838	Detectives, Dane-Arthur	June 9	June 9		
6070	Diamond Handcuffs, Boardman-Nagel	May 5		June 2	
7358	Divine Woman, Garbo-Hanson-Sherman	Jan. 14	Jan. 21	Jan. 21	

Length	Title and Players	Released	New Pictures	Comment	Ticker
8436	Enemy, The, Gish-Dane-Forbes	Feb. 18	Mar. 10	May 5	
.....	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8	
4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28	
.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8		
7743	Latest from Paris, The, Shearer-Forbes	Feb. 4	Feb. 18	Mar. 10	
7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle	Apr. 14	Apr. 21	May 12	
5441	Mademoiselle from Armentieres, Estelle Brody-				
.....	Mysterious Lady, The, Greta Garbo-Nagel		Sept. 1		
	John Stuart	June 2	May 26		
5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4		
7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Jan. 14	
7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Apr. 14	
5028	Riders of the Dark	Apr. 28	May 5		
7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18	
.....	Show People (CD), Davies-Haines		Sept. 29		
6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21	
5801	Skirts, Syd Chaplin		June 2		
9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3	
5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24			
8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21		65.14%
.....	White Shadows of the South Sea (MD), Monte Blue		July 7		
5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11		
4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14		

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6199	Afraid to Love (C), Vidor	Apr. 9		Apr. 23	
6951	Barbed Wire (D), Negri-Brook	Sept. 10		Aug. 3	55.11%
9879	Beau Geste (M), Colman-N. Beery	Aug. 1			62.04%
6040	Casey at the Bat (C), W. Beery	Mar. 5		Apr. 16	60.30%
6536	Chang (D), Special cast	Sept. 3		May 2	51.86%
6662	Children of Divorce (D), Bow	Apr. 2		May 2	64.09%
5408	City Gone Wild (M), Meighan-Millner	Nov. 12		Dec. 10	
7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6			
6287	Evening Clothes (C), Menjou	Mar. 19		Apr. 9	
6296	Fashions for Women (CD), Ralston	Mar. 26		Apr. 9	
5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1		Dec. 10	49.60%
6376	Gay Defender, The (CD), Richard Dix	Dec. 10		Nov. 12	61.00%
6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15		Oct. 8	
5889	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7		72.16%
5415	Honeymoon Hate (CD), Florence Vidor	Dec. 3	Dec. 31	Dec. 17	
5862	Hula (CD), Bow-Brook	Aug. 27		Sept. 10	65.00%
6452	It (C), Clara Bow	Feb. 19		Feb. 12	66.77%
8656	Jesse James (D), Fred Thomson	Oct. 22		Oct. 22	
7656	*Kid Brother (C), Lloyd	Oct. 4		Jan. 29	65.91%
7080	Knockout Reilly (CD), Dix	Apr. 16		Apr. 23	53.57%
6940	Last Waltz, The (D), Special cast	Nov. 26		Nov. 19	
5617	Man Power (D), Dix	July 9		Aug. 6	50.82%
8039	Metropolis (D), Special cast	Aug. 13		Mar. 12	
7180	Mme, Pompadour (D), Moreno-D. Gish	Aug. 13	Nov. 26	Aug. 6	
6258	Nevada (W), Cooper-Todd	Sept. 10			71.00%
5798	Now We're in the Air (C), Beery-Hatton	Oct. 22		Dec. 17	
4551	One Woman to Another (CD), Vidor-Shotwell	Sept. 24		Sept. 24	
5599	Open Range (W), Lane-Chandler	Nov. 5			
6247	Rolled Stockings (CD), Hall-Brook	June 18		July 30	
5952	Rough House Rosie (C), Bow	May 14		June 4	
9443	Rough Riders, The (D), Astor-Farrell	Oct. 1		Mar. 19	56.75%
5614	Rubber Heels (FC), Ed. Wynn	June 11		July 16	
6368	Running Wild (C), Fields-Brian	Aug. 20		June 18	47.60%
6634	Senorita (F), Daniels	Aug. 30		May 14	
5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14		57.64%
6170	Service for Ladies (C), Menjou-Carver	Aug. 6		Sept. 3	
5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12	
6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26	
5179	Shootin' Irons (W), Luden-Blane	Oct. 8			
6838	Soft Cushions (C), MacLean-Carol	Aug. 27		Aug. 27	
4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19		Dec. 3	44.08%
6200	Stark Love (D), Special cast	Sept. 17		Mar. 19	
6124	Swim, Girl, Swim (CM), Daniels-Hall	Sept. 17		Sept. 17	64.83%
6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22	66.27%
6497	Ten Modern Commandments (CD), Ralston	July 2		July 23	
4926	Time to Love (FC), Raymond Griffith	June 18		July 9	
5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17			
7643	Underworld (M), Bancroft-Brent	Oct. 29		Sept. 3	52.83%
8486	Way of All Flesh, The (D), Jannings-Bernett	Oct. 1		July 2	59.13%
5935	We're All Gamblers (D), Meighan-Millner	Sept. 3			47.36%
11764	Wings (M), Charles Rogers	Oct. 29		Aug. 20	
5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1	

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5897	Adventure Mad (M), UFA	Mar. 31	Jan. 14		
6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7		
.....	Beggars of Life (MD), Wallace Beery-Brooks-Arlen	Sept. 15	July 7		
5930	Big Killing (CD), Beery-Hatton	May 19			
5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21		
7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16	
5364	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19		
5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10	
6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19	
6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1	
.....	Fleets In, The (CD), Bow-Hall		Sept. 22	Sept. 15	
5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19	
7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4	
6871	Gentlemen Prefer Blondes (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13	
6263	Half a Bride (D), Ralston-Cooper	June 16			
5038	His Tigers Lady, Menjou-Brent	June 9	Mar. 31	June 16	
6528	Hot News, Bebe Daniels	Aug. 14	June 9		
.....	Just Married (CD), Hall-Taylor-Ford	Aug. 18		Sept. 1	
7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23		
6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7	
8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4	
7415	Legion of the Condemned, Wray-Cooper	Mar. 10		Apr. 21	
5837	Love and Learn, Ralston-Cbandler	Jan. 14	Jan. 21	Feb. 25	
7159	Loves of an Actress (D), Pola Negri	Sept. 18	June 23		
.....	Mating Call, The (D), Thomas Meighan		Sept. 8		
.....	Model From Montmatre (D), Nita Naldi		Sept. 15		
5741	Night of Mystery (D), Menjou	Apr. 7			
7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18	
6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25		
.....	Patriot, The (D), Emil Jannings		Sept. 8	Sept. 22	
5582	Peaks of Destiny	Jan. 23	Jan. 7		
6118	Pioneer Scout, The (W), Fred Thomson	Jan. 21	Dec. 10		
7646	Racket, The (D), Thomas Meighan	June 30			
6631	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17	
5928	Sawdust Paradise, The, Estber Ralston	Aug. 25	June 9		
7194	Secret Hour, The (D), Negri-Hersholt	Feb. 4			
7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18	
4720	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3		
7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21	73.09%
5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18	
6218	Street of Sin (D), Jannings-Wray	May 26	Apr. 28	May 26	
6763	Sunset Legion (W), Fred Thomson	Apr. 21			
7060	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5	
5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25		
5991	Under the Tonto Rim, Arlen-Brian	Feb. 4			
5834	Vanishing Pioneer, The (W), Jack Holt	June 23			
5802	Varsity (D), Rogers-Brian		Aug. 4		
6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15	
6509	Warming Up, Richard Dix	Aug. 11	May 26		
5435	Wife Savers (C), Beery-Hatton	Jan. 7		Feb. 18	
6938	Woman From Moscow, The (D), Negri-Kerry		June 19		

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5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24		
6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5	
4335	Avenging Fangs (M)	June 5		June 4	
5326	Border Blackbirds (WD), Maloney	Aug. 28		Sept. 10	
4875	Born to Battle (W), Bill Cody	Sept. 11			
4512	Code of the Cow Country (W), Roosevelt	June 19		June 17	
5100	Combat (D), Walsh	Oct. 23		Oct. 15	
7500	Country Doctor, The (D), Schildkraut	Aug. 22			72.70%
4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14		
5478	Devil's Twin, The (W), Leo Maloney	Dec. 11		Dec. 10	
8586	Discord (D), Dagover-Ekman	Nov. 20			
6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5	
8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29		Sept. 17	
6403	Flying Luck (C), Monty Banks	Dec. 4			
6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5	
6859	Getting Gertie's Garter (F), Prevost			Feb. 19	50.40%
3303	Girl from Everywhere (C), Pollard	Dec. 11		Nov. 5	
5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5	
4968	Gold from Weepah (W), Bill Cody	Nov. 20			
7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18			
4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11			
5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5	
6035	Heart Thief (D), Schildkraut-De Putti			May 21	
4620	Hidden Aces (M), Hutchison	Aug. 7		Sept. 3	
6788	His Dog (D), Schildkraut	July 21		July 24	
4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27			
4076	Hoof Marks (W), Jack Donovan	Nov. 13			
5324	Jim, the Conqueror (W), Boyd-Faire			Jan. 1	
13500	King of Kings (D), All Star			Mar. 10	
4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14		
6472	Main Event, The (D), Reynolds	Nov. 21	Nov. 19	Nov. 5	
5750	My Friend from India (F), Pangborn-Fair	Dec. 19	Dec. 24		
5736	Night Bride (FC), Prevost			May 9	
6421	Nobody's Widow (FC), Joy-Ray-Haver			Jan. 15	45.60%
4575	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.	Oct. 16		Oct. 8	
4497	Phantom Buster, The (W), Roosevelt	Aug. 14		Aug. 20	
6000	Pieces of China (Travel)	Aug. 7			
4828	Pirates of the Sky (M), Hutchison	May 22		May 21	
5844	Rejuvenation of Aunt Mary (C), Robson			Aug. 6	
4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9		Oct. 3	
4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27			
6303	Rubber Tires (C), Ford-Love			Apr. 9	
5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7		
4562	Skedaddle Gold (W), Wales	July 31		Aug. 6	
4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25		Oct. 1	
5397	Turkish Delight, Schildkraut-Faye	Nov. 11			
5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17		July 17	
5921	Vanity (M), Joy			June 18	
6198	White Gold (D), Goudal			Apr. 9	
4485	White Pebbles (WD), Wally Wales	Aug. 7		Aug. 20	
5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5	
6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31			
7820	Yankee Clipper (M), Boyd			May 14	51.72%

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3996	Alice Through a Looking Glass	Feb. 12			
5755	Apache Raider, The, Leo Maloney	Feb. 12		May 12	
4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8			
5927	Blonde for a Night, Prevost	Feb. 27	Mar. 3		
6589	Blue Danube, Leatrice Joy	Mar. 12	Feb. 18		
4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22	May 12		
5408	Bronc' Stomper, The, Don Coleman	Feb. 26	Mar. 17		
4550	Bullet Mark, The, Jack Donovan	Mar. 25	May 19		
7996	Chicago (M), Phyllis Haver	Mar. 5	Dec. 24		
4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29	Feb. 4		
.....	Craig's Wife (D) Irene Rich		Sept. 22		
4480	Crashing Through, Jack Padjan	Feb. 5			
5398	Desperate Courage (W), Wales	Jan. 15			
7056	Hold 'Em Yale, Rod La Rocque	May 15	May 19	May 26	
4155	Laddie Be Good (W), Bill Cody	Jan. 1			
6650	Leopard Lady, The (W), Logan	Jan. 23	Jan. 28		
5888	Let 'Er Go, Gallagher! (M), Junior Coghlan	Jan. 16	Jan. 28		
.....	Love Dver Night (CD), Rod La Rocque				
4600	Marlie, the Killer, Klondike	Mar. 4			
5659	Midnight Madness, Logan	May 26	Mar. 17		
5954	Night Flyer, The, Wm. Boyd	Feb. 5			
5494	Dn to Reno (D), Prevost-Landis	Jan. 2	Jan. 28		
5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15			
.....	Red Mark, The (D), Glass, Quartoar		July 14		
6902	Ship Comes In, A, Rudolph Schildkraut	June 4	June 16		
7040	Skyscraper, Boyd	Apr. 9		June 2	
5423	Stand and Deliver, Rod La Rocque	Feb. 20	May 12		
.....	Tenth Avenue, Haver-Varconi		July 14		

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5035	Walking Back (M), Sue Carol	May 20	Jan. 28		
6089	Cruise of the Helion (D), All star			Sept. 24	
5076	Heroes in Blue (M), Bowers-Rand	Nov.			
5916	Law and the Man, The (D), Santschi-Rockwell	Dec.			
5960	Light in the Window, A (D), Walthall			Nov. 12	
5970	Dn the Stroke of Twelve (M), D. Torrence	Nov.			
5502	Silent Hero (M), Bonaparte			Aug. 29	
4200	Wanderer of the West, A (W), Tex Maynard	Dec.			

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6089	Branded Man, The (D), Chas. Delaney-Marlowe	May			
6673	Casey Jones (CD), Price-Lewis	Jan.			
.....	City of Purple Dreams, The, Bedford-Frazer	Sept.			
6076	Danger Patrol, The (D), Russell-Fair	Jan.			
4533	Devil's Tower, The (W), Buddy Roosevelt	June			
5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July			
5976	Gypsy of the North (D), Gordon-Hale	Apr.			
5853	Heart of Broadway, The (D), Garon-Agnew	Mar.			
4797	Lightning Shot, The (W), Buddy Roosevelt	May			
5946	Man From Headquarters, The (D), Cornelius Keefe-E. Roberts	Aug.			
5262	Midnight Adventure, A (D), Landis-E. Murphy	May			
4548	Mystery Valley (W), Buddy Roosevelt	July			
5608	My Home Town (D), Brockwell-Glass	Jan.			

Length	Title and Players	Released	New Pictures	Comment	Ticker
4571	Painted Trail, The (W), Buddy Roosevelt	Mar.			
5906	Phantom of the Turf, The (D), Costello-Lease	Feb.			
.....	Sisters of Eve (D), Mae Busch	Sept.			
.....	Sweet Sixteen (D), Helen Foster-Olstead	Aug.			
4627	Trail Riders (W), Buddy Roosevelt	April			
5490	Wild Born (W), Tex Maynard	Mar.			
5260	You Can't Beat the Law, Lee Keefe	Jan.			
1927	**Sterling**				**1927**
5563	Closed Gates (M), Harron-Novak			May 28	
5400	Outcast Souls (D), Lewis-Bonner	Dec. 15	Nov. 12		
5500	Pretty Clothes (D), J. Ralston-Walker	Oct. 15	Dec. 31		
.....	Stranded (D), Mason	Aug. 15	Jan. 7	Sept. 10	
1928					**1928**
.....	Marry the Girl (CD)			Feb. 4	
1927	**Tiffany-Stahl**				**1927**
5754	Backstage (CD), Bedford			July 9	
5669	Beauty Shoppe (CD), Busch			July 16	
7300	College Days (CD), M. Day			Nov. 6	
4887	Enchanted Island (D)			June 25	
6482	Fools of Fashion (CD), Busch			Oct. 9	
5233	Girl from Gay Paree, The (F), Sherman	Sept. 15			
4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1			
5800	Joscelyn's Wife (D), Frederick			Nov. 27	
6049	Lightning (W), J. Ralston	Sept. 1			
6235	Night Life (CD), Day-Harron	Nov. 1			
5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15			
6100	Sin Cargo (D), Mason			Dec. 11	
5182	Snowbound (FC), Blythe			July 30	
5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10		
.....	Tired Business Man (C)				
6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10	
5614	Women's Wares (D), Brent-Lytell	Oct. 1			
1928					**1928**
.....	Applause (D), Sally O'Neil	Sept. 30			
6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15			
.....	Big Top, The (CD), Sally O'Neil	Oct. 30			
.....	Cavalier, The (D), Talmadge-Bedford	Sept.			
5209	Clothes Make the Woman (R), Southern-Pidgeon	May 1			
.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20			
5510	Devil's Skipper, The, Bennett	Feb. 1			
.....	George Washington Cohen (CD), Jessel-Palmer	Aug. 20			
.....	Geraldine Laird (D), Belle Bennett	Nov. 10			
.....	Ghetto, The (CD), Jessel-Gwen Lee	Aug. 1			
.....	Grain of Dust, The (D), Cortez-Windsor	July 10			
.....	Green Grass Widows (CD), Walter Hagen	June 10			
5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1			
6553	Ladies of the Night Club (CD), Cortez-Moran	May 15			
.....	Lingerie (CD), White-McGregor	July 1			
5708	Nameless Men, Moreno	Feb. 15	Mar. 31		
.....	Naughty Duchess, The (D), H. B. Warner	Aug. 10			
.....	Power of Silence, The (D), Belle Bennett	Aug. 20			
.....	Prowlers of the Sea (D), Cortez-Myers	June 20			
.....	Queen of Burlesque, The (CD), Belle Bennett	Sept. 10			
5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15			
5735	Stormy Waters (D), Southern-McGregor	June 1			
.....	Squads Right (CD), Gribbon-Stone	Nov.			
5652	Their Hour (D), Sebastian-Harron	Mar. 1			
5361	Tragedy of Youth, Miller-Collier	Jan. 15			
.....	Twelve Pound Look, The (D), Eve Southern	Oct. 20			
.....	Three Keys to a Door (MD), Ricardo Cortez	Oct. 10			
.....	Tollers, The, Fairbanks, Jr.-Ralston	Aug.			
5283	Woman Against the World, A	Jan. 1			
1927	**United Artists**				**1927**
5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17	
7500	General, The (C), Keaton			Feb. 12	43.07%
7311	Loves of Sonya (D), Swanson			Mar. 19	
8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24	
9120	Resurrection (M), La Rocque			Apr. 16	
9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19	
7456	Topsy and Eva (C), Duncan Sisters			Aug. 13	
8250	Two Arabian Knight (CD), Boyd-Wolheim			Oct. 29	
8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4	72.03%
1928					**1928**
6400	Circus, The (C), Charlie Chaplin			Mar. 3	
7000	Devil Dancer, The, Gilda Gray			Apr. 28	
9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26	
9100	Dove, The (M), Norma Talmadge	Jan. 7		Jan. 7	
8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21	
7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4			
.....	Two Lovers, Banky-Colman	Aug.			
7650	Ramona (D), Del Rio	Feb. 1		June 16	
8600	Sadie Thompson (D), Gloria Swanson	Jan. 7		May 26	
.....	Steamboat Bill, Jr., Buster Keaton			July 7	
.....	Tempest (M), John Barrymore	Aug. 11	Sept. 1		
1928	**Universal**				**1928**
6243	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8		
.....	Beauty and Bullets, Ted Wells	Dec. 16			
.....	Clear the Decks, Reginald Denny	Dec. 23			
5311	Clearing the Trail, Hoot Gibson	Oct. 7			
4227	Cloud Dodger, The, Al Wilson	Sept. 30			
4179	Crimson Canyon, The, Ted Wells	Oct. 14			
.....	Danger Rider, The, Hoot Gibson	Nov. 18			
5109	Flyin' Cowboy, The, Hoot Gibson	July 1			
7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22		
6474	Freedom of the Press, Lewis Stone	Oct. 28			
.....	Give and Take, Sidney-Hersholt	Dec. 2			
4194	Greased Lightning, Ted Wells	July 29			
6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28		
4868	Guardians of the Wild, Rex-Perrin	Sept. 16			
6307	Home James, Laura LaPlante	Sept. 2	Sept. 8		
5591	How to Handle Women, Tryon-Nixon	Oct. 14			
6832	Jazz Mad, Hersholt-Nixon	Nov. 11			
6674	Man, Woman and Wife, Kerry-Starke	Dec. 30			
10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4			
6030	Michigan Kid, The, Adoree-Nagel	Oct. 21			
.....	Night Bird, The, Reginald Denny	Sept. 16			
.....	One Rainy Night, Laura LaPlante	Dec. 9			
5907	Phillis of the Follies, Alice Day-M. Moore	Nov. 25			
.....	Price of Fear, Bill Cody	Oct. 29			
4472	Quick Triggers, Fred Humes	July 15			
5424	Riding for Fame, Hoot Gibson	Aug. 19			
4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18			
10600	Uncle Tom's Cabin, All Star	Sept. 2			
.....	Wolves of the City, Bill Cody	Dec. 2			
1929					**1929**
.....	Blow for Blow, Hoot Gibson	May 19			
.....	Border Wildcat, The, Ted Wells	Aug. 18			
.....	Born to the Saddle, Ted Wells	Mar. 10			
.....	Charlatan, The, All Star	May 26			
.....	Come Across, All Star	June 9			
.....	Dangerous Dimples, Laura LaPlante	Apr. 21			
.....	Eyes of the Underworld, Bill Cody	Apr. 28			
.....	Girl on the Barge, The, O'Neill-Hersholt	Apr. 28			
.....	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14			
.....	Hero of the Circus, Maciste	Feb. 24			
.....	His Lucky Day, Reginald Denny	Mar. 3			
.....	Hoofbeats of Vengeance, Rex-Perrin	June 16			
6057	Honeymoon Flats, Lewis-Gulliver	Feb. 24			
.....	It Can't Be Done, Tryon-Sue Carrol	May 5			
.....	Kid's Clever, The, Tryon	Mar. 24			
.....	King of the Rodeo, Hoot Gibson	Aug. 30			
.....	Lariat Kid, The, Hoot Gibson	Aug. 14			
.....	Last Warning, The, LaPlante-Boles	Mar. 17			
.....	Play Goes On, The, All Star	Mar. 31			
.....	Plunging Hoofs, Rex-Perrin	Aug. 4			
.....	Red Hot Speed, Reginald Denny	May 12			
.....	Red Lips, Rogers-Nixon	Apr. 14			
.....	Ridin' Demon, The, Ted Wells	May 19			
.....	Slim Fingers, Bill Cody	Mar. 24			
.....	Smilin' Terror, The, Ted Wells	June 30			
.....	Smilin' Guns, Hoot Gibson	Apr. 7			
.....	Stool Pigeon, The, Bill Cody	June 2			
.....	You Can't Buy Love, All Star	June 2			

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1927		**Warner Brothers**				**1927**
.....	5803	Black Diamond Express (M), Blue			July 23	50.20%
.....	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3			
.....	6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20			
.....	5897	Dearest (D), Rich			June 18	
.....	6408	Desired Woman, The (M), Irene Rich	Aug. 27			
.....	5003	Dog the Regiment, A (M), Rin-Tin-Tin	Oct. 29			
.....	6767	First Auto, The Oldfield-Miller	Sept. 18		July 9	
.....	6284	Gay Old Bird (FC), Fazenda			Mar. 12	
.....	5978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31		
.....	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26	
.....	5613	Ham and Eggs at the Front (C), Wilson-H. Conklin	Dec. 24			
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26	68.94%
.....	5200	Husbands for Rent, All Star	Dec. 31			
.....	6230	If I were Single, McAvoy-Nagel	Dec. 17		Apr. 28	
.....	5397	Irish Hearts (CD), McAvoy			June 11	
.....	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1	
.....	6352	Matinee Ladies (C), McAvoy			Apr. 23	
.....	6310	Million Bid, A (M), D. Costello			June 4	
.....	6485	Missing Link, The (C), Syd Chaplin	Aug. 7		May 14	
.....	9961	Old San Francisco (M), D. Costello-Oland	Sept. 4		June 25	
.....	6357	One Round Hogan (M), Monte Blue	Sept. 17		Oct. 8	
.....	5492	Reno Divorce, A (D), May McAvoy			Oct. 29	
.....	6295	Sailor Izzy Murphy (F), George Jessell	Oct. 8		Dec. 10	
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15	
.....	6124	Silver Slave, The (D), Rich-Ferris	Nov. 9			
.....	6218	Simple Sis (M), Fazenda			June 11	
.....	6412	Slightly Used, McAvoy-Nagel	Sept. 3			
.....	7647	Third Degree (M), D. Costello			Jan. 8	
.....	5813	Tracked by the Police (M), Rin-Tin-Tin			May 21	57.58%

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. meaning All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1928						**1928**
.....	6052	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18	
.....	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11		
.....	.....	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6	
.....	.....	City of Sin, The, Loy-Miljan-Wong				
.....	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14	
.....	7441	Glorious Betsy, D. Costello				
.....	7077	Jazz Singer, The, Al Jolson	Feb. 4			
A. T.	5267	Lights of New York, All-Star				
.....	.....	Lion and the Mouse, The, L. Barrymore				
.....	5331	Little Snob, The, May McAvoy	Feb. 11			
.....	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19	
.....	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18		
.....	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19		
.....	5992	Singing Fool, The, Al Jolson				
.....	7169	State Street Sadie, Nagel-Loy	Aug. 25			
.....	6531	Tenderloin, Dolores Costello			Apr. 28	
A. T.	7654	Terror, The, McAvoy-Horton	Oct. 20			
.....	5527	Women They Talk About, Rich-Ferris	Sept. 8			
1929						**1929**
A. T.	.....	Conquest, Monte Blue				
.....	.....	Desert Song, The, John Boles				
.....	.....	Fancy Baggage, Audrey Ferris				
.....	.....	From Headquarters, Monte Blue				
.....	.....	Frozen River, Rin-Tin-Tin				
A. T.	.....	Great Success, The, Doris Kenyon				
.....	.....	Greyhound Limited, The, Monte Blue				
.....	.....	Hardboiled Rose, Myrna Loy				
.....	.....	Home Towners				
.....	.....	Kid Gloves, Conrad Nagel-Lois Wilson				
.....	.....	Land of the Silver Fox, Rin-Tin-Tin				
.....	.....	Little Wildcat, The, Audrey Ferris				
.....	.....	Madonna of Ave. A, Dolores Costello				
.....	.....	Million Dollar Collar, The, Rin-Tin-Tin				
.....	.....	My Man, Fannie Brice				
.....	.....	No Defense, Monte Blue				
A. T.	.....	On Trial, Bert Lytell				
.....	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.				
.....	.....	Redeeming Sin, The, Dolores Costello				
.....	.....	She Knew Men				
A. T.	.....	Stark Mad, H. B. Warner-L. Fazenda				
.....	.....	Stolen Kisses, May McAvoy				

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Position Wanted

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

Position wanted as theatre manager or assistant. Prefer small town anywhere, Chicago if possible. Young, married, reliable, three years managing two houses in Michigan. References if necessary. Address Box 314, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

MALE ORGANIST open for a position. Will go anywhere. Can cue pictures accurately. Young, single, A1 references. Address Edward Schulis, 7329 S. Marshfield Ave., Chicago, Ill.

A-1 ORGANIST, Union, Library, Experienced, Best references. Address Roscoe Wright, 822 Montrose Ave., Chicago, Ill.

POSTER ARTIST—At liberty after October 15. Young, capable, experienced in theatre publicity. Address Box 318, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

EXPERIENCED OPERATOR wants steady position. References. Address Carl Millane, Fairfield, Ia.

Theatre for Sale

THEATRE FOR SALE: A splendid theatre located in West Asheville, N. C. Remodeled about a year ago, in good condition with lease seven years to run. Theatre has approximately 450 seats. Price $6,000 cash including lease and all equipment. Address Continental Trust Co., Receivers, 35 E. Trade St., Charlotte, N. C.

1200 Seat theatre fully equipped, newly decorated from front to rear of house, large stage suitable for any productions, can be leased for long term period to reliable party. This theatre is located in a very industrious 110,000 populated city in Indiana. For further information communicate with Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

THEATRE FOR SALE—In Live Nebraska town doing big business. Address Box 317, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

FULLY EQUIPPED going motion picture theatre. Brick building and browned two-story with thirteen hotel rooms, modern. No opposition. County seat. I want to retire. All cash or half. $50,000.00. Address D. M. Mangone, Newport, Wash.

Equipment for Sale

Two Peerless lamps, like new, $190.00 each. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

POWERS AND SIMPLEX PARTS, 20% and 30% discount. Two Powers 6 B with Peerless lamps. Will sell separately. Bargains. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE—Motion Picture Projectors, parts and supplies for all type machines. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list on rebuilt Projectors, Powers 6-A Motor driven machines, including 12 rebuilt Simplex motor driven machines with latest Simplex type S lamp houses. Prices ranging from $175.00 and up. Peerless arc controls $35.00 per pair. Compensarcs all makes, $20.00 and up. Rebuilt Generators at reasonable prices. AC and DC Electric fans rebuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

Chairs for Sale

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of upholstered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list and description of all equipment. You are under no obligation. Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

For Sale

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. Address Redington & Co., Scranton, Pa.

Chair backs and seats made to order, any shape, big saving. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Organs for Sale

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ, used or new Reproduco Pipe Organs. Address S. B. McFadden, Havana, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

Projector Repairing

BEST GRADE repair work. Prices right. Free relief heads. Prompt service. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

Our Twentieth Century Repair Shop, with skilled expert mechanics, specialized tools, precision machinery, assure the very best REPAIR JOBS. Relief Equipment furnished FREE. Prompt service. Reasonable prices. Progressive Exhibitors over entire country send their work to "THE OLD RELIABLE." Monarch Theatre Supply Co., Memphis, Tenn. Established 20 years.

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

Projector repairing by experts. Work guaranteed. Largest shop in West, rebuilt projectors and equipment. Low prices. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

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BEST PRICES paid for projection machines, all types. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Cameras for Rent

AKELEY; BELL-HOWELL (professional). Rent anywhere. Address Wood, 124 E. Market, Indianapolis.

Wanted to Lease

Want to lease theatre of 500-1200. Possibilities and safe building more important than decoration. Address Aubrey N. Dunn, 350 W. Crawford St., Elkhart, Indiana.

Your Classified Ad Will Do the Work

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

LETTERS From Readers

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

Something Different

DURANT, MISS.—To the Editor: You will notice there will be no reports on pictures from me this week on account of the fact that we are playing at our theatre a stock company, the "Jake Conegan Show," with a capacity house each night. This company has been playing our theatre for the last three years, one week each year, and I find that it pays because the people seem to want a change. And if we do not give it to them they will go where they do have it, and when they go away they are hungry for pictures again.

Now this is my opinion. When you can get a good reputable attraction such as this Conegan show to play your house once in a while it will make picture showing more interesting. It seems like the whole world wants something new, something different now-a-days, and we theatre owners, both the producers and the exhibitors, must get up something new, something exciting and different because it seems they have all gone mad for amusement. Where the biggest noise is made they all will stay there.—WALTER ODOM & SONS, Dixie theatre, Durant, Miss.

2 Burned, Operator May Die as Result of $35,000 Fire Starting in Booth

(Special to the Herald-World)

SHERMAN, TEX., Oct. 16.—Fire which caused a $35,000 loss to the building and equipment, broke out in the booth of the Lamar theatre during the first evening performance last Wednesday night, burning Dudley Little, the projectionist, so severely that latest reports say he may not live. Miss Etta McDuffie, cashier, was badly burned about the face. Explosion of a film is said to have caused the blaze.

The audience filed out without any injuries occurring.

British International Booklet Tells of Films Now Available in U. S.

British International, in announcing formally its acquisition of distribution machinery in America and Canada through World Wide Pictures Corporation, has issued an elaborate brochure presenting the product it will release on this side of the water.

The formation in New York of World Wide by John Maxwell, chairman of British International, completes that producers' distribution arrangements for the world. The firm is producing about 50 pictures yearly.

St. Louis Branch Wins

(Special to the Herald-World)

NEW YORK, Oct. 16.—D. P. Rathbone, manager of First National's St. Louis exchange, and his salesmen won first honors in First National's 13-week summer billing drive, which recently closed.

Theatre Manager Weds

REVERE, MASS.—George A. Smith, manager of the Capitol, Somerville, Mass., and Miss Catherine M. O'Donnell of Revere, were married last week. Mr. Smith was formerly in the theatre business in Nasbville, Tenn.

Building Activity in Ohio Found Rapid In Smaller Towns

Considerable building activity is evidenced throughout the state of Ohio, and rapid growth of construction is noted especially in the smaller cities. Leo Kessel and Harry Abram plan a new theatre at Lancaster. Business men are building at Canton. Rosenthal & Flannigan are heading a company undertaking construction at Ravenna, and the Kenton Amusement Company will erect a 1,200-seat house at Kenton. Gus Hoops has bought the Paul's theatre at Hammer from G. P. Fredericks, and Mrs. Lowell Miller has purchased the Crescent at Sherwood from Charles Hahn. W. E. Plummer has discontinued his Arcade at Swanton.

Samuel Pinanski, head of Netoco, is sponsoring a $1,750,000 building project in Portland, Me., which will contain the Netoco State theatre. The building will be 22 stories.

Mike Comerford of Scranton, Pa., and Mike Kallet of Utica, N. Y., have taken over the Capitol in Ilion, N. Y. The Stanley Company has started building a $250,000 residential theatre in Albany.

* * *

A special shipment of steel arrived last week at Biloxi, Miss., for the $150,000 theatre building which Saenger is constructing. Redecorating of the Liberty at Peru, Ind., has started, with the same red and gold color scheme as the Roxy in New York. The Strand Theatre Corporation at Emporia, Kan., is to build a $225,000 house seating 1,500. Boller Brothers are the arcbitects. Elmo Hoffman is building at New Sharon, Iowa, and Sam H. Blair has started work on his new theatre at Belleville, Kan. Frank Morris bas awarded contracts for a house at Cimarron, Kan. E. W. Williams will build in Manchester, Iowa. Charles Smyther, Jr., and associates have bought the Uptown at Wichita, Kan.

Joe George has started excavating for a theatre at Idabo Falls, Idaho. Gene Green is the new house manager of the Texas at San Antonio.

* * *

In California, the new Oakland is to open this month, supplanting the American taken over by West Coast. Golden State will build at Merced. At San Rafael the Star bas been closed because of the illness of M. Laborie. The Orpbeum in Oakland is celebrating its 21st anniversary. At Spokane, plans for a $1,000,000 theatre are near completion, according to Louis Cohen of West Coast. K. A. O. has cancelled its lease on the Helig at Portland, Ore.

In Canada, Nat. Rothstein, owner of the Rose and Plaza at Winnipeg, and J. Zeitcbow of Melville, Sask., bave bought the Melville and the Princess at Yorkton, Sask., from R. Besler. Famous Players Canadian has awarded the general contract for the Capitol at Saskatoon to R. J. Arrand. The cost is estimated at $400,000.

False Arrest Is Charged By Hawaii Film Magnate

(Special to the Herald-World)

SAN FRANCISCO, Oct. 16.—Joel C. Cohen, president of the Consolidated Amusement Company, Ltd., of Honolulu, T. H., which virtually controls the amusement business in the Hawaiian Islands, has filed suit for damages in the sum of $75,000 against William C. Harper, whom he charges with having illegally caused his arrest. The arrest grew out of a misunderstanding in a stock transaction between the two men. The magnate declared in his complaint that it has caused him humiliation.

Pathe Officers Write Encyclopedia Articles

(Special to the Herald-World)

NEW YORK, Oct. 16. — Terry Ramsay, editor-in-chief of eastern production for Pathe, is writing an article on motion pictures for the new edition of the Encyclopedia Britannica. Mrs. Elizabeth Dessez, director of the educational department of Pathe, will have an article on "Development of educational pictures in the United States."

5,000 Extras to Appear In 10 Paramount Films

(Special to the Herald-World)

HOLLYWOOD, Oct. 16. — More than 5,000—count 'em—extras are playing in ten current pictures of Paramount. One thousand of them, whites and Indians, are appearing in Richard Dix's "Redskin," and 3,000 of them are to be in "The Four Feathers."

Norman Taurog Signed For Fox Sound Shorts

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Norman Taurog has signed a long-term contract with Fox and is producing a series of short-reel Movietone subjects.

Helen Gregg F B O Title Writer

HOLLYWOOD—Helen Gregg, secretary of the titling and editing department of F B O studio, has been promoted to the post of title writer.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of EXHIBITORS HERALD AND MOVING PICTURE WORLD, published weekly at Chicago, Illinois, for October 1, 1928.

State of Illinois } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George Clifford, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the EXHIBITORS HERALD AND MOVING PICTURE WORLD and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—Martin J. Quigley, 407 S. Dearborn St.
Editor—Martin J. Quigley, 407 S. Dearborn St.
Managing Editor—Jay M. Sbreck, 407 S. Dearborn St.
Business Managers, George Clifford, James Beecroft, 407 S. Dearborn St.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
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3. That the known bondholders, mortgagees, and other security bolders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security bolders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities that as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

GEORGE CLIFFORD,
Business Manager.

Sworn to and subscribed before me this 29th day of September, 1928.
(Seal) JAMES P. PRENDERGAST.
(My commission expires February, 1929.)

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

STAGE KISSES: Kenneth Harlan—August 25. Not up to Columbia standard.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

FBO

HIT OF THE SHOW: Gertrude Olmstead—95%. September 29. A real "hit of a show." Has everything to make real theatrical entertainment. You can step on this one. Let's have more of this class.—H. W. Kerr, Kerr theatre, Little Sioux, Ia.—Small town patronage.

MEN OF DARING: Special cast—60%. September 22. This is a good Western with plenty of action and comedy. It will get them in on Saturday night and click at the box office. Can be bought at the right price. Six reels.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

THE PINTO KID: Buzz Barton—September 29. A good Buzz picture for Saturday night. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE SLINGSHOT KID: Buzz Barton—Not so good for me. A favorite with the kids but the grownups do not care for it. May be okay for the kid matinee. Five reels—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE PERFECT CRIME: Clive Brook—October 3-4. Good mystery detective story with a sudden ending. Would consider this an extra good program picture but for my part was glad I did not raise admission. Hope the other FBO pictures are as good. The acting was fine, film good and good directing. Good ending, not a tragedy. Seven reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

LEGIONNAIRES IN PARIS: Cooke-Guard—This one is the bunk. Absolutely nothing to it only the Legion Parade in France. Whoever told these two fellows they could act? Just six reels of nothing and hardly that. Attendance light, walkouts heavy. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

DOG LAW: Rin Tin Tin—Drew the children and pleased well for a dog picture.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronage.

DRIFTIN' SANDS: Bob Steele—September 22. A good action picture for Saturday night. What I can't understand is why FBO put so many night scenes in their Westerns. This one is about 99 per cent night stuff. The one who thinks up these scenarios must be a sun dodger. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE GREAT MAIL ROBBERY: Special cast—August 7-8. Good. Seven reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

DEAD MAN'S CURVE: Special cast—August 21-22. Pretty good.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

SHANGHAIED: Ralph Ince—Fair enough melodrama. Rough stuff on Barbary Coast and high seas.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

DANGER STREET: Special cast—Nothing to this one. Scenes draggy until last reel.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronage.

KEEPER OF THE BEES: Clara Bow—A good picture, rather sad but holds interest. We did a good business with it.—E. T. Mathes, Avalon theatre, Bellingham, Wash.—General patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: $75 (average daily gross of picture reported) divided by $100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in THE BOX OFFICE TICKER column of "Quick Reference Picture Chart."

First National

THE UPLAND RIDER: Ken Maynard—October 4-5. A very good Maynard picture. Six reels—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE TEXAS STEER: Will Rogers—Was afraid of this, having read adverse reports, but it went over big here. They all enjoyed it. Will is great.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE SHEPHERD OF THE HILLS: Alec B. Francis—Fine show. Draws well and pleases.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE NOOSE: Richard Barthelmess—September 23-24. A good dramatic picture, but this bird doesn't mean anything at my box office. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—General patronage.

THE LIFE OF RILEY: Murray-Sidney—September 27-28. Very good and pleased everyone. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—General patronage.

THE SEA HAWK: Milton Sills—Waited too long before we played it. A great picture in its day but that was quite a while ago. Patronage light on this one. Films in A-1 condition. Twelve reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Your
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will be delivered to you in the issue of
NOVEMBER 3
as a department of
EXHIBITORS HERALD
AND
MOVING PICTURE WORLD

Fox

WOMAN WISE: June Collyer—60%. September 7-8. This picture was well received. Most of my regular patrons said it was one of our best for some time. Seven reels.—Minnie M. Schnoor, Paramount theatre, Stapleton, Neb.—Small town patronage.

A HIGH SCHOOL HERO: Sally Phipps—80%. September 28-29. This is a dandy comedy drama and will please all the young folks and most of the older ones. Seven reels.—Minnie M. Schnoor, Paramount theatre, Stapleton, Neb.—Small town patronage.

A HIGH SCHOOL HERO: Sally Phipps—Now, showmen, listen to me. This picture will please you and also everyone who comes in your house will get their money's worth, and a feeling that will make them want to continue to come again to see such full of life pictures. All of the producers who sell us pictures are good fellows, I am sure, but for me give me Fox pictures. Their prints good, pictures bright. Write them sometime at New York City, West 55th street, Publicity Dept., and don't forget to ask them to send you one or two or three of Sally Phipps' lovely pictures to give to some of your little girl friends who you know are good boosters for your theatre. All this helps and Fox corporation is always willing to help you. Six reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

STREET ANGEL: Gaynor-Farrell—40%. October 5-6-7-8. A flop as to box office attraction. A regular program picture would have grossed more money. I can't account for its failure with good weather, well advertised for two weeks and no strong competition. Good acting but scenes were rather draggy and long. Nine reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

A GIRL IN EVERY PORT: Victor McLaglen—45%. September 7. This picture did not do so good in my house although it was a fair picture.—Eight reels.—J. D. Howard, Jr., Institute theatre, Oak Ridge, N. C.—Small town patronage.

SEVENTH HEAVEN: Gaynor-Farrell—75%. September 14-15. A very good picture. Janet Gaynor is certainly good to look at. Twelve reels.—Minnie M. Schnoor, Paramount theatre, Stapleton, Neb.—Small town patronage.

FOUR SONS: Special cast—September 30. A positive knockout. Certainly a delight to play such a change attraction. Fox surely has the pick of

the pictures.—H. W. Peery, Egyptian theatre, Ogden, Utah.—General patronage.

FLEETWING: Special cast—Just ordinary program picture. Does have some fine desert scenery and is unusual in some respects.—E. T. Mathes, Avalon theatre, Bellingham, Wash.—General patronage.

HANGMAN'S HOUSE: Victor McLaglen—Not too well done. Seemed tame for McLaglen. He can do bigger stuff.—E. T. Mathes, Avalon theatre, Bellingham, Wash.—General patronage.

WHY SAILORS GO WRONG: Sammy Cohen—A real good comedy drama. Much better than the average. Brought more laughs than the Beery-Hatton pictures. Seven reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

HORSEMAN OF THE PLAINS: Tom Mix—A fairly good Mix picture. Have had many better ones with Tom and Tony. Mix is still a favorite with the kids. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

WOLF FANGS: Thunder—Good Saturday picture with the dog taking leading part.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

BLOOD WILL TELL: Buck Jones—Buck Jones always a good box office bet for me. Pleases children and adults as well. Five reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

LOVES OF CARMEN: Dolores Del Rio—This might have been okay if we had had a decent print. All we had was 9000 feet of patches every six inches. Patrons disgusted. Many walkouts. Always get poor prints from Fox. Nine reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

VERY CONFIDENTIAL: Madge Bellamy—A splendid six reel picture. No drags in this one. They are full of pep, William Fox pictures. And I am sure they will never see any kicks from any exhibitor on this one. Six reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

THE BRANDED SOMBRERO: Buck Jones—And still they come and we can't help ourselves. They just turn 'em out at Hollywood like they turn out money in the United States mint, the difference being that the stuff that comes from the mint talks—the other stuff "shrieks!" Five reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

PAJAMAS: Olive Borden—Here is one we took our brother exhibitors' word for and it was a flop, silly beyond measure. Good acting, especially by the puppy. But the most absurd points were two. Of all the days in the camp those white clothes of both Olive and her camp mate did not become torn or the least hit soiled and around a camp at that, and Olive did tear her pants leg but she must have borne the charmed (?) life of Aimee McPherson for she sure stood the trials of camp life admirably. But the most absurd thing of all in the picture was the manner in which they withstood the cold from off the mountain snows when the nightfall came and chilled atmosphere struck the two campers it did not bother them any more than the ozone did at midday. This impossibility caused one of the gallery gods to yell out "boloney." Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Metro-Goldwyn-Mayer

SHADOWS OF THE NIGHT: Flash—35%. October 2-3. Positively no kidding, this dog is great! Draws for us and sends our patrons away singing praises. Good little picture, new print, lighter than usual from Metro. Of course, the story is no strain on an adult intellect and the cast is immaterial with such a dog. Lawrence Gray is the boy. Louise Lorraine is the girl. Warner Richmond makes a darn good chief villain. Polly Moran is something Ziegfeld overlooked. All good. Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

OUR DANCING DAUGHTERS: Joan Crawford—**43%. September 30-October 1.** A good picture for the younger set. Drew them in swarms, although most of our old fashioned regulars stayed home or went to church for a change. For the hundredth time we say that Metro features are too dark for us, even though we have just installed the latest Mazda equipment; and much of the effectiveness of their pictures is lost on that account. We do not have that trouble with other product. Print had seen tough times before it got to us. Suppose that was Metro's little joke, as they had been particular to tell us to be careful as this would be all new film. Well, we're laughing—ha! ha! Naturally, we would draw a slovenly inspected print for a night when we had a houseful of particular and critical people. Outside of these little things we were very well satisfied with the picture, which did over twice the business for us that we had with "Beau Broadway" a week ago. Cast includes Nils Asther, Johnny Mack Brown, Dorothy Sebastian and Anita Page, who were all guilty of good acting. Good directing by Harry Beaumont. For our use we rate this picture about 50 per cent. Nine reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

EXCESS BAGGAGE: William Haines—**75%. October 5.** This is one of Haines' best. If he puts them all out as good as this one I will hook them all. Eight reels.—J. D. Howard, Jr., Institute theatre, Oak Ridge, N. C.—Small town patronage.

FOUR WALLS: John Gilbert—**55%. September 29.** Little disappointed on this one. Balance of Gilbert did well for me. Metro Goldwyn have some good pictures but this one drew less than any I have played. A good picture of its kind but that kind didn't suit my patronage excepting a few of the Gilbert fans. Boys, don't pay too much. I bought it right. Didn't do much though. Eight reels.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

THE CAMERAMAN: Buster Keaton—**October 1-2.** Keaton and Day have one good comedy feature in this one and if one does not laugh, he hasn't a laugh in him. The baseball shot is worth the price of admission. Book it and then advertise that you have a good comedy, for it is there. Eight reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE PATSY: Marion Davies—**September 22.** The best little picture we have run in a long time. Entertaining, clean and good acting. Marion Davies is fine and good to look at. Hope "Quality Street" is as good. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE PATSY: Marion Davies—A good enough picture but the title did not mean much at the box office. Seven reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

FOREIGN DEVILS: Tim McCoy—Another picture and the country still lives. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

CIRCUS ROOKIES: Dane-Arthur—A good midweek picture, at regular admission and that is all. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—I was out of town at the time this was shown but several patrons told me when I returned that they liked this one very much. Eight reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—**July 31-August 1.** A really good picture, but they would come to see Chaney anyway. Eight reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—Did not take as well as "London After Midnight." A good picture with a sad ending which leaves a bad taste in your mouth.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

THE STUDENT PRINCE: Ramon Novarro—**July 29-30.** A flop for a small town. And what a price we paid. We thought the star of "Ben Hur" would shine again. Ten reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

IN OLD KENTUCKY: James Murray—**September 29.** This is a dandy. It has everything to make a picture interesting and entertaining. Fine acting, good comedy. Good print and photography. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

IN OLD KENTUCKY: Helene Costello—This went over very well and was a different story than the old picture of the same name. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

IN OLD KENTUCKY: Special cast—**August 12-13.** We had favorable comments on this picture. Seven reels.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

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LONDON AFTER MIDNIGHT: Lon Chaney—The best Chaney has made for some time. Comments very good from our patrons.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—Patrons seemed to like Chaney in this one. Much different from the general run of pictures. Seven reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

BEN HUR: Ramon Novarro—A wonderful picture. Of course you all know what it has done. Don't fail to buy it. Twelve reels.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Paramount

LADIES OF THE MOB: Clara Bow—**50%. October 1-2.** Look, what Paramount has done to Clara. They have dragged their best star into an underworld drama knowing, too, that the public is fed up on underworld stuff. Watch your step, Clara, and don't slip for the box office's sake. Business fair. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FIGURES DON'T LIE: Esther Ralston—**50%. September 28-29.** A most excellent little picture; light, humorous and interesting to the last foot. Our compliments to Mr. Sutherland and the entire cast. Ford Sterling, Richard Arlen and the rest fit their parts and acted them to a "t." An old picture but the print was fair and we have nothing to express but satisfaction. Six reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

HALF A BRIDE: Esther Ralston—**20%. September 24-25.** Only fair entertainment. Went over very poorly and had a few walkouts. Print fair. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

OLD IRONSIDES: Special cast—**55%. September 7-8.** A little disappointed in this picture at the box office. A good picture though. Paramount have some good pictures and a good company to deal with but this one isn't a good draw for Saturday night for a small town. It takes a knockdown, drag-'em-out to get them in.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

THE FIRST KISS: Cooper-Wray—**October 3-4.** A dandy picture ruined with a hum title. I just got a trifle over expense but if it had been called "The Dream Ship" which would have been a natural title, I am sure I would have done fine on it. When you run this production you will see why it should have been called "The Dream Ship." The picture is there if you can get them in. Six reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

HOT NEWS: Bebe Daniels—Well, this one came along with Bebe and got by in fair shape. Much of it overdone and some underdone, not exactly raw but medium, we should say. Lots of good hokum if there is such a thing as "good hokum." Had a lot of laughs and taken with the three newsreels we might say for the evening that a "good time was had by all." Seven reels.—Giacoma Bros., Crystal theatre, Tomhstone, Ariz.—General patronage.

THE SHOWDOWN: George Bancroft—Fair picture, hut poor drawing card. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

FOOLS FOR LUCK: Chester Conklin—Just fair. Very poor Saturday offering. Not enough action for the Western lovers. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

UNDER THE TONTO RIM: Mary Brian—Many favorable comments received from patrons. Receipts a little above average at the box office. A fairly good Zane Grey Western. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

EASY COME, EASY GO: Richard Dix—Just a good program picture. Have had a good deal better from this star. Only average patronage. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

LET IT RAIN: Douglas MacLean—This one is just right. Laughs galore. Will please 100 per cent. Who could ask for more?—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

FEEL MY PULSE: Bebe Daniels—**September 25.** Too many bootleggers in this one and the bedroom scene is ahout as dirty as they get to be. Bebe usually has clean pictures, but this is sure rank. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

RED HAIR: Clara Bow—**September 17-18.** Good picture, well acted. We played it just after our Fair and everyone was broke, I suppose. Anyway

we didn't make expenses. Good print and photography. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

KNOCKOUT RILEY: Richard Dix—This one is sure okay. The last two reels are full of action. Pleased all classes.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

THE ROUGH RIDERS: Special cast—August 19-20. Fine picture.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

IT: Clara Bow—Just right. Don't miss it.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

BEAU SABREUR: Gary Cooper—August 5-6. Fairly good but not extra for a special.—C. P. Washman, Roxy theatre, Skellytown, Tex.—General patronage.

Pathe-P D C

THE PRAIRIE PIRATE: Harry Carey—15%. September 29. This looked like a talkie print considering the number of titles cut out. The worst cut up print we've ever screened for an audience. The few that came didn't enjoy it as about half of it had been cut out. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

WALKING BACK: Sue Carol—It is unique. Has some weird situations. The auto fight is unusual of late, at least. We did a fine business.—E. T. Mathes, Avalon theatre, Bellingham, Wash.—General patronage.

DRESS PARADE: William Boyd—September 30-October 1. As an education picture of the doings at West Point, this is good, but for entertainment purposes, I believe "West Point" with Haines is better. Eight reels.—Wm. E. Tragsdorf. Trags theatre, Neillsville, Wis.—Small town patronage.

FOR WIVES ONLY: Marie Prevost—Attendance light. Picture only fair.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

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Tiffany-Stahl

ONCE AND FOREVER: Mary Astor—September 25-26. A very good program picture. Something out of the ordinary, which pleased. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—General patronage.

United Artists

RAMONA: Dolores Del Rio—100%. September 26-27-28. "Sorrell and Son," broke the house records, but "Ramona" topped it by $4.00. A perfect picture with one exception. There's no comedy to relieve the wonderful acting. Del Rio and Baxter in their respective roles, are supreme. Book it and boost it. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

RAMONA: Dolores Del Rio—75%. September 14-15. This is in a class of pictures by itself, for United Artists is one company that is making good pictures but holding prices up high for most exhibitors. I bought it right and made some money. Take it, boys, if you can buy it at the right price. Will stand a little raise in price but not too much. Eight reels.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

RAMONA: Dolores Del Rio—Well, this picture draws them in and that is a part of which we showmen want. So you can look for the crowd on this one. It's gone over good everywhere it's been shown from the reports I have seen and heard but for my part I have seen better pictures. Eight reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

J. C. Jenkins—*His Colyum*

BELLEVILLE, KAN., Oct. 4, 1928.

DEAR HERALD-WORLD:

Folks, meet Sam Blair of Belleville, Kansas. Sam, get up and take your hat off. There, that's more like it.

Maybe you don't know Sam Blair, there are some people who don't, but that isn't Sam's fault. Kansas, as you know, is noted for her high winds, and these Jayhawkers down here claim it is on account of Sam.

J. C. Jenkins

Same reminds us very much of Crockett Brown of Nashwauk, Minnesota, except that he doesn't look like him nor talk nor act like him and his Bullfoundland pup is a Patagonian skypoodle, but Sam says he is an Al Smith Republican and Crockett claims to be a Hoover Democrat, and if that isn't a Duke's Mixture then Bull Durham "ain't no bull."

Belleville is a right smart town, as Phil Rand would say, but that's because it is located so close to Nebraska, and the Nebraska people pile over there in such numbers to see Sam's show that he has started a movement to have the names of the streets changed. He wants to call one Wabash avenue and the other one Broadway, and the alley back of his new theatre he insists on calling South Dearborn street.

* * *

Sam has started to build his new theatre, and Sam started to tell us about it but we stopped him. We told him we would prefer to get our information from Mrs. Blair, for we could rely on what she said about it. Sam said he had contracted for Vitaphone to be installed the first of next May and that the agent told him that Belleville was the smallest town in the United States to have this installation. We looked at Mrs. Blair for confirmation of this and she admited it to be true, so we presume it is. We could have had title to this new theatre just as easy as falling off a log. Sam wanted to bet it on the results of this presidential election but we wouldn't call his bet out of consideration for Mrs. Blair. We did make him a substantial wager, however, on Oklahoma and New York, and we told him when we left that after election we would write him where to send the money.

After hearing Sam's description of his new theatre we asked him where the Kansas asylum was located and he replied, "Well, that don't make any difference, Kansas isn't taking care of Nebraska's patients and you can get right back over the line." He's so touchy that way.

There is a river close to Belleville called the Republican. We asked Mrs. Blair how they happened to give it that name and she said it was because it was so crooked. Now wasn't that a bright remark for a perfectly lovely lady to make?

* * *

Sam says he is going to call his theatre "The Blair" and we told him if he did he wouldn't need any cooling system and he should equip it with shock absorbers, for if it was going to be as fine as he claimed it would be the public would need some protection.

Well, anyhow, the Blair is going to be a mighty spiffy house and Sam and Belleville are to be congratulated. Sam says when it is completed he will send the HERALD-WORLD a photograph of the interior and exterior, but will he? Sam has said a lot of things before, that's why Kansas is so windy. Sam called us "Daddy" and b'gosh we don't like it. We want him to know that our proper title is "Grandpa."

* * *

There was a man drove into Wichita today with a "Hoover and Curtis" sign on his car and there were three photographers gathered around the car to get a photograph of it. Now let Whitmore tell one.

* * *

We are all fixed for the winter now. We bought a new suit, a new overcoat, a new hat, a new pair of shoes and two pairs of stepins, only ours button in front, and we didn't ask our wife for a nickel. And besides that the dealer threw in a pair of suspenders, a pair of silk socks, a silk handkerchief, a silk tie and a percale sky blue lavender shirt and Marjorie said, "Dad, they'll take you for Al Smith now," and we replied, "Well then, you can bet your money on Herb."

* * *

SALINA, KAN., Oct. 5th.

Tonight, through the courtesy of Mr. F. C. McPhail, manager of the Strand theatre, we saw Cecil B. DeMille's "The King of Kings."

We will not attempt a review of this picture because we are not a writer of reviews, we prefer to leave that in more competent hands, but we are willing to be quoted as saying that, in our judgment, in "The King of Kings" Mr. DeMille has given the screen the best production since moving pictures were known. In making this statement we are not unmindful of "The Ten Commandments" and "Ben Hur."

We are making no predictions as to whether this picture will break house records or be a frost. It was having its fourth night showing when we saw it and the usher had difficulty in finding us a seat in a house with a capacity of one thousand, and in a town with a population of 20,000.

* * *

In our opinion "The King of Kings" will be disappointing to the flapper, the feather-head and the gravel train for it contains no "jaz," "sex appeal" nor "Rough House Rosie" stuff, but it is a picture made for those who think.

I wish we could have more pictures like "The King of Kings" and few pictures like "The Dove" and "Beggars of Life." With more films like "The King of Kings," I believe

(*Continued on next page*)

Universal

ANYBODY HERE SEEN KELLY: Special cast—95%. September 15. Very pleasing to all classes.—H. W. Kerr, Kerr theatre, Little Sioux, Ia.—Small town patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—70%. September 26. Tryon is one of the real comedy stars on our program. He and Denny are the best.—Maynard Madden, New Virginia theatre, Harrisburg, Va.—General patronage.

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

the world would take a forward stride toward the Brotherhood of Man and the cause of Christianity would be advanced, for after seeing the picture there will come to the public mind that Scriptural passage, "The fool hath said in his heart there is no God."

* * *

Mr. DeMille is to be commended for his marvelous direction of this picture. His ability to pick types marks him as the outstanding genius of this cinema age, and in "The King of Kings" he has given to the world an incentive to better things, to loftier purposes and to nobler ideals. Would that we had more such pictures.

We are not Mr. DeMille's press agent, he doesn't know we are on earth, but we want to say to all exhibitors that it is a duty you owe your patrons to show this picture, regardless whether it makes you a nickel or not. It will remove the bad taste that has been engendered by a lot of stuff you have been forced to give them heretofore. Play it if you win, play it if you lose, but by all means, play it. We could say more but we couldn't say less and we will be criticized for saying this much, but our opinion will remain the same. It's the outstanding epic of the age.

* * *

We have just been down in the lobby listening to the broadcast of the World Series game at St. Louis. We didn't have a nickel on any of these games and therefore didn't care which whipped, only we would have liked it much better had St. Louis won. The only time we will back our judgment with dough is on presidential elections and the Cornhusker football teams. Outside of that we are a Congregationalist.

* * *

We found Henry Petersen busy remodeling his theatre at Genoa, Nebraska. He took us up to his house for lunch in the middle of the afternoon and Henry knows how to put up a lunch too, Swiss cheese 'n' everything. The crops around Genoa are excellent and Henry is getting ready for the fall rush. If you could hear Mrs. Petersen laugh you wouldn't want to leave there for a month.

K. R. Smith has lately taken over the Rialto at Stromsburg, Nebraska, and K. R. has taken a front seat right up among the live exhibitors of the state. We predict that there won't be any such an animal as Bad Business around the Rialto.

* * *

Alexander Frank has recently opened his new York theatre at York, and it is a theatre any city might well be proud of. Mr. Frank advised us that business had been satisfactory since the opening and he has promised to send photographs of the theatre to the HERALD-WORLD.

Some weeks ago we passed through York and Jay Shreck, of the "What the Picture Did for Me" department, jumped all over us for not calling on his father. We called on him this time and found him a most delightful gentleman to meet, and now the question is, how did he come to raise such a boy, we can't understand it. We noticed a large picture of Hoover and Curtis in Mr. Shreck's window and it may be that that accounts for it. He spoke very highly of Jay and told us what a fine boy he had always been and we agreed with him. We thought it better to do that than to start an argument. Of course there were a lot of things we could have told him, but didn't.

* * *

At Minneapolis, Kansas, we found Ed Smith down in the basement of the Cozy theatre working. We told him we wanted his photograph for our curiosity collection, that during our ramblings we had found two or three other theatre men working and hoped to get up quite a collection. Ed was making a bell out of plaster paris and some other stuff that was about the size of the one in Independence Hall, only this one didn't have any clapper and there was no crack in it.

Ed uses this bell on "The Dina-Phone," which is a loud speaking arrangement, as an additional amplifier and tone softener, and the one he has installed certainly does the business and solves the music question for the small theatres. Ed says he will furnish any theatre man full information regarding it if they will address their inquiries to him at Minneapolis, Kansas. The one we heard was a winner and Ed says his guarantee is behind anything he claims for it.

* * *

O. K. Mason of the Regent theatre at Newton, Kansas, seems to be the chief cook and bottlewasher of about everything around town. He was superintending the street decorations for their annual harvest carnival when we called. He can use a hammer as well as a megaphone and we judged that he did not require any advice in anything he undertook. He is well grounded in the belief that the HERALD-WORLD is a necessity wherever knowledge of the business is required. We would have liked to have visited with him longer but he was busy.

* * *

It beats all how this presidential election is dividing families all over the land. Out in western Nebraska there is a family where the father is a Methodist and is going to vote for Smith, the mother is a Catholic and is shouting for Hoover, the oldest boy says he is going to join the Ku Klux Klan and the daughter intends to marry a Norwegian on November 7th. Tragsdorf says that up in Neillsville, Wisconsin, where he lives, a Republican married a Swede and they had seven Democrats before the next presidential election. If this ratio keeps up it would look like Al might carry Wisconsin and Minnesota both, so you never can tell in presidential years just what will happen. Crockett Brown might have another litter of Bullfoundland pups for sale.

Tomorrow we are going down in Oklahoma and look those Sooners over. We hope some of 'em have taken a bath since we werc there two years ago. Betcha Stettmund hasn't.

J. C. JENKINS, The HERALD-WORLD Man.

THE FOREIGN LEGION: Stone-Kerry—90%. September 28. Pleased practically 100 per cent. Many of our patrons said better than "Beau Geste." Great for any theatre.—Maynard Madden, New Virginia theatre, Harrisburg, Va.—General patronage.

THE NIGHT BIRD: Reginald Denny—90%. September 26. Very good, but patrons ask, "Where's the racing car?"—H. W. Kerr, Kerr theatre, Little Sioux, Ia.—Small town patronage.

A HERO FOR A NIGHT: Glenn Tryon—65%. September 8. A very good comedy. It could be used as one of the Laemmle novelties. Eight reels.—J. D. Howard, Jr., Institute theatre, Oak Ridge, N. C.—Small town patronage.

THE COUNT OF TEN: Special cast—Better than the title would have you think it is. Pleased our Wednesday night crowd.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronage.

ON YOUR TOES: Reginald Denny—Denny is liked pretty well here. A good Saturday picture with plenty of action. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE LONE EAGLE: Special cast—Good Saturday picture.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THANKS FOR THE BUGGY RIDE: Laura La-Plante—Just a fair program that seemed to satisfy and that is just about all. The story seems to be written around the song by the same name. Attendance very poor. Six reels.—Marion Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Warner Bros.

MILLIONAIRES: George Sidney—65%. September 29. Rather disappointed in this one. Did not please as we thought it would. Has a few good spots that put it over the draggy spots. Would be okay on an off night. Not as much comedy as one would expect. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

BEWARE OF MARRIED MEN: Irene Rich—Irene can do no wrong. The picture was goofy but she and Audrey were good.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE LITTLE SNOB: May McAvoy—Fair. We used Vitaphone score. It shows Coney Island stuff and has a good lesson without rubbing it in.—E. T. Mathes, Avalon theatre, Bellingham, Wash.—General patronage.

State Rights

THE ROAD TO RUIN: Special cast—August 23. Packed to the doors to see this unusual attraction. Give us more such State Rights pictures.—H. W. Peery, Egyptian theatre, Ogden, Utah.—General patronage.

THE ROAD TO RUIN: Special cast—October 2-3. Thre is nothing particularly hot or vulgar in this, but it does show the modern trend of things. You wouldn't, of course, expect to run it for a Church benefit or an old maid's quilting bee. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Short Features

COLUMBIA

THE ADVENTURER: Charlie Chaplin—These antique Chaplin comedies are not much. Settings look like ancient times. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

EDUCATIONAL

CALL YOUR SHOTS: Al St. John—A knockout two reel comedy that kept the Saturday audience in a continuous uproar. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

METRO-GOLDWYN-MAYER

GREAT EVENTS:—"The Heart of Robert E. Lee." A pleasing colored film that is good and clear.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

YOU'RE DARNED TOOTIN': Laurel-Hardy—Excellent comedy and good print, except that some awkward celluloid pusher must have had part of the first reel tangled up with his dogs. Annoying, quite. But these boys sure go right to the funny bone. Wow! Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

PARAMOUNT

INKWELL COMEDIES:—These aren't quite as poor as the "Krazy Kats" but they are poor enough that we don't want any more. One reel.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

KRAZY KAT COMEDIES:—We have reported on these before, but the more we run the worse we hate them. We wanted to book a few to try them, but no, we had to book them for a whole year or we couldn't have them at all. Well, we have tried them and we don't want any more. No, thank you! One reel.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

A SHORT TAIL:—A terrible piece of cheese. Of course, some people like cheese but it happens to be out of our diet. The only novel part of this so-called "novelty" is the absence of the printed word—no subtitles. Otherwise away below par. Why we bought this is now a mystery to us. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

AIR CIRCUS, THE: Fox melodrama, with David Rollins, Arthur Lake, Sue Carol, Charles Delaney, Heinie Conklin, Louise Dresser and Earl Robinson. Directed by Howard Hawks. Released..... Length.....

TYPE AND THEME: Aviation—how concern for another helps a young flyer overcome his fear of the air. Buddy and Speed go to an aviation school run by Charles Manning and his sister Sue. Charles is personally anxious that Buddy be a great aviator, because Buddy's brother saved Charles in the World War. But Speed, while not so fast as Buddy at learning fundamentals on the ground, is a natural-born aviator, while Buddy is afraid to go up. It is Sue's business to teach the boys to fly, and though she seems impartial, she feels an attachment for Buddy. Then comes the day for the Big Test. The students are to fly from distant field to the school field. Speed hops off—and loses his landing gear. Buddy sees, and fearing that Speed does not know his predicament, jumps into a plane to warn him. Speed, however, only thinks that Buddy's waving means his jubilation at flying. To save Speed, Buddy has to circle under him to prevent his landing, until he becomes aware of the situation. Then Buddy himself makes a safe landing—his fear of flying overcome. Incidentally, he wins Sue.

* * *

DOMESTIC MEDDLERS: Tiffany-Stahl comedy-drama, with Claire Windsor, Lawrence Gray, Roy D'Arcy and Jed Prouty. Directed by James Flood. Released..... Length.....

TYPE AND THEME: A triangle, with one of the angles missing. Claire loves her somnolent husband, Walter, for some reason or other, and never suspects the possibilities in the coming of Lew, her husband's partner in the wholesale dress business, to the house for dinner. While Walter sleeps off his jag, Lew talks pretty to Claire. Even then she has no idea that Lew, whom she has always disliked, is trying to make a cuckold out of Walter. Then Lew has his hosts over to his home for dinner. Next door is a roof garden, where he takes Claire while Walter sleeps off his jag. A buyer sees them. A story starts about Lew's new "queen." Walter gets sore, and when Lew issues another dinner invitation, he accepts, taking along a revolver. This night he only feigns drunkenness. He sees Claire go out on the balcony for air. He sees Lew follow. He sneaks toward the balcony. And he hears Claire tell Lew where to get off at in simple but effective terms. Walter substitutes a whip from the wall for the revolver, and chastising Lew severely, takes Claire home. The next day he overhears Lew telling the office force of his fight with a dozen bullies, in order to explain the bandages.

Griffith Makes 1 Boyd 13; Then He Makes 13 Boyds 1

Thirteen exposures, all showing William Boyd sitting around a table, taking up a whole room by himself and his dozen other selves, have been achieved by D. W. Griffith in "The Love Song," it is announced by United Artists. Griffith's technical stunt is likened to his close-up, soft-focus photography, and flash-back. It took nine hours to achieve the feat, it is said. Ned Mann, editor of effects, had to expose his negative thirty-six times in securing only 75 feet. Four hours were required to develop the footage. In the scene Boyd sat down at a table and gradually became thirteen characters. At the end of the screen his thirteen selves arose and merged into one figure.

SALLY'S SHOULDERS: F B O melodrama, with Lois Wilson, George Hackathorne, Lucille Williams, Huntley Gordon, James Mason, Edythe Chapman and Ione Holmes. Directed by Lynn Shores. Released..... Length.....

TYPE AND THEME: Night clubs. Sally is really a good girl. But to help out her sister, brother and aunt, she gets in wrong. Sally runs an inn and is successful enough to keep the family together. But Beau and Millie are both scamps, while Aunt Emily, being helpless, is another liability. One day, wealthy Hugh Nye comes to the inn. Millie decides this is her chance for a rich husband. Forcing her attentions on him, she gets invited for a ride. While they're away, her suitor arrives, taking Sally to a notorious roadhouse. There Davidson, the proprietor, offers Sally a job as hostess. Later Sally accepts it. Incidental intrigue involves Beau in financial jams, but Sally gets him out of them. Then Hugh instigates a dry raid on Davidson's inn, not knowing that Sally is hostess. He finds Sally in Davidson's arms. Sally starts for home. Then Millie tells Hugh that Sally had substituted herself for Millie to protect the latter. Hugh leaps into his car, and overtaking the trolley, takes her from it into his arms.

* * *

SINNERS PARADE: Columbia melodrama, with Victor Varconi, Dorothy Revier, John Patrick, Edna Marion, Marjorie Bonner, Clarissa Selwynne and Jack Mower. Directed by John G. Adolfi. Released..... Length.....

TYPE AND THEME: Night clubs. Mary Tracy, a school teacher by day, is a cabaret entertainer by night. Really she's a good girl. But she has to look out for her sister and the latter's child. And Sadie also leads a double life, that of an invalid when Mary's around, that of a scamp when Mary is gone. One day Mary is called to the home of Mrs. Adams, leader of a vice crusade, for questioning about pupils attending night clubs. Bill Adams gets her away before she answers. Bill, who loves Mary, is another Jekyll-Hyde person, being besides the moralistic Mrs. Adams' son, the head of a bootleg gang. Well Mrs. Adams goes to the cabaret. Mary is arrested and loses both her jobs. Morton, her employer, has told a newspaper reporter of Bill's double life. Bill gets Mary to induce Morton to stop the story. But it is too late. And Mary says "Yes" to Morton.

* * *

SINS OF THE FATHERS: Paramount drama, with Emil Jannings, Ruth Chatterton, Barry Norton, Jean Arthur, Jack Luden, Zasu Pitts, Matthew Betz, Harry Cording, Arthur Housman and Frank Reicher. Directed by Ludwig Berger. Released ..... Length.....

TYPE AND THEME: Booze. Spengler (Jannings) is happy with his job as a waiter and happier still when Tom is born. Then Gretta charms him out of his senses. His wife dies broken hearted. To do more for his son, he has gone into business for himself. But Gretta, whose domineering has resulted in Spengler's ?? ? ? ?. He marries Gretta, who at once dominates the household, making Spengler order his son and daughter from home and turning the restaurant which he has bought into a wild cafe. Then Prohibition comes. Out of business, Spengler becomes the head of a bootleg gang. A rival tells the police. As the officers are on their way to arrest him, Tom returns, stone blind from drinking the liquor his father sells. Spengler is sent to prison. Meanwhile his daughter has married well. Out of prison, Spengler gets a job as a waiter at a German picnic garden. There one day he and his blind son recognize each other. Spengler, his son and his daughter, are reconciled.

* * *

WIN THAT GIRL: Fox comedy-drama, with David Rollins, Sue Carol, Tom Elliott, Roscoe Karns, Olin Francis, Mack Fluker, Sidney Bracey, Janet McLeod, Maxine Shelly and Betty Recklaw. Directed by David Butler. Released..... Length.....

TYPE AND THEME: A curious biological study of football, in which eugenics wins by a touchdown. There are three generations to cope with in this yarn of college life as was and as is. For that length of time, the Nortons and the Brawns have been conducting a bitter feud on the gridiron. In the old days, Captain Brawn's Mammoth college team beats Captain Norton's Sanford team. The two captains make it a personal affair. Twenty-five years later, a Brawn and a Norton meet on the same battlefield, with the same results. The elder Norton feels outraged and contrives a marriage between his small, timid son and a husky maid. A babe is born—and grows up to be not nearly so large as a contemporary Brawn. But this Norton falls in love with Gloria Havens, against whose influence the latest Brawn is powerless. The new Norton, inspired, scores a touchdown and for the first time Mammoth is defeated by Sanford.

This Week's Press Sheet

HAUNTED HOUSE, THE (First National mystery): Many cities have dealers who handle magic goods exclusively, and most toy stores and many novelty shops specialize in articles designed to mystify and trick novelties of all sorts. Copy for tie-up cards for window display in these stores, which should feature the magic apparatus and be supplemented with mounted stills from the photoplay, is as follows: "Have you seen the 'Haunted House' at the ..... theatre? By all means do so and then let us show you some mighty mystifying novelties whereby you can make your home the 'Haunted House' for the entertainment of your friends."

The old reliable shadowgraph is made to order for exploiting "The Haunted House." The most effective way to handle this feature is to arrange for the use of a show window of an empty store in the business district. Blank the window with white paper, and by experimenting with a baby spot placed upon the floor back of the window, get the proper focus for the shadow effects. You have little else to prepare. A cutout figure of a skeleton dangled between the light and the window pane, as well as a boy draped in a sheet to cross and recross slowly, may attract passersby. At frequent intervals, place a properly sized stencil in front of a baby spot, so that the letters are reflected upon the window. They should read as follows: "Get a real thrill at 'The Haunted House' which is showing at the ..... theatre (date)."

Another stunt is suggested here that might prove effective and can be rigged up at a very reasonable cost. Through the use of amplifiers placed upon the marquee, such every-day stage props as a wind machine, a clanking chain and the occasional groan of a human voice, operated from the most convenient point within the interior, may prove to be an effective ballyhoo for the picture.

CHICAGO PERSONALITIES

By Whit

RATHER significant is the statement made by Jack Miller Saturday that his organization would not be drawn into the Allied States organization which was reorganized last week in Kalamazoo. "I certainly will not be drawn into that group, nor will the Exhibitors Association," declared Miller. "The men who are reorganizing the Allied States are personal friends, but I do not care to become allied with them in business." It will be remembered that Illinois was a member of the Allied group when it was functioning, more or less, several years ago. Full details of the reorganization at Kalamazoo may be found in the news section of this issue.

A baby girl, weighing eight pounds, eleven and a half ounces, arrived last Tuesday in the home of Mr. and Mrs. Walter Brown. The very nice name of Mary Frances has been given her.

* * *

Cupid again has found his way to the film row and this time his dart scored a hit in the heart of Miss Ruth Linn who is employed in the office of Jerry Abrams. She will marry Herbert Abrams, no relation to Jerry, on the day before Armistice Day.

* * *

An interesting development in sound pictures will take place when the Castle theatre in the near future shows "Tempest," the United Artists picture, with musical sound accompaniment. United Artists has sold Beck the picture with the regular disc records produced for the picture, but the discs will be played on Dramaphone non-synchronous equipment. The showing at the Castle is expected to set a precedent by some. If it does a new era in sound pictures will have been reached.

* * *

William Weinshenker, Columbia manager at Milwaukee, will move his family there soon. For the last few months he has been commuting from Chicago.

* * *

Irving Mack is making a business trip through Wisconsin this week.

* * *

A trade synchronized showing of Universal's "Uncle Tom's Cabin" was held in Decatur last Wednesday. About 45 exhibitors from the surrounding territory were present.

* * *

Babe Ruth and his heavy hitting playmate, Lou Gehrig, have been signed by Marks Brothers for appearances at the Granada and Marbro, opening at the Granada on November 10. In two or three months these two theatres have had or will have such personages as Miss Patricola, Francis X. Bushman, John Steele, Eddie Cantor, Trixie Friganza, Julian Eltinge, Raymond Hitchcock and others. Quite an imposing list, isn't it?

* * *

Mrs. Tom Gilliam was taken to the Westlake hospital in Maywood last Tuesday but she has now sufficiently recovered from her illness to return home.

* * *

Clyde Eckhardt left for New York Sunday.

* * *

First National exchange has cleared space on the fifth floor of the building for a record room for sound pictures.

* * *

Stanley Hatch and Ned E. Depinet of First National were in town Wednesday.

* * *

Barbara Kent, Universal star, was in town Thursday. She had just completed her personal appearances in Kenosha and Milwaukee theatres.

* * *

James R. Grainger of Fox Films was in Fox exchange Friday.

* * *

Herman Bland's young son was run over by an automobile last week. He died soon after the accident.

* * *

Among the 120,000 who saw the Navy-Irish game last Saturday were many film men. We were sitting just this side of Evanston, but at least we could hear 'em shout. And at least ten fights in the bleachers proved more interesting than the game.

* * *

Lew Cochovetz, who operates the Strand and Blackstone in South Bend, came to Chicago Saturday to see the big game.

* * *

We have often wondered how men whose names are so often associated with gangsters in the daily press regard gang pictures. We now have first hand information.

Since a certain incident some weeks ago, a certain young man, whom the papers refer to as gang leader has been in confinement in his commodious quarters on the Southside. Time hangs heavy even on him so he whiles away his time with pictures. A film row operator is his chief operator and exhibits current pictures to him and his coterie three times a week.

He says that gang pictures were all right with the boys for awhile, but they soon became tiresome. It seems the boys like the pollyanna pictures better. It's so easy to find flaws in the gang pictures, you see. Give them a gang picture now, and the boys are apt to forget the picture and indudge in innocent play, a mild form of this friendly play being breaking chairs over each others' heads. But give 'em a picture of an innocent and unsophisticated lassie and the boys are all attention. Even tears have been known to fall.

* * *

Steve Bennis, pioneer exhibitor at Lincoln, is to have sound equipment in his Lincoln theatre about the first of December.

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EXHIBITORS HERALD AND MOVING PICTURE WORLD

Exhibitors Warned of Free Lance Promoters Taking Merchants' Cash

(Special to the Herald-World)

MILWAUKEE, Oct. 16.—Exhibitors in the Middlewest are warned to look out for free lance promotion and exploitation men who are traveling through this territory and wreaking havoc with exhibitors.

The free lance men are part of a reputed national publicity system which comes into a city and contracts with a local theatre to put over some big exploitation scheme on a certain picture or during a certain period.

After the publicity organization gets a little money in its coffers the men slip out of town, leaving the theatre flatfooted, with a contest on its hands and many angry merchants to please. As the money is obtained from the merchants, it is usually easy for the publicity organization to get the theatre's sanction.

Theatres Aid in Fire Prevention Campaign Waged in Louisville

(Special to the Herald-World)

LOUISVILLE, Oct. 16.—Fire prevention week in Louisville brought about fair cooperation between the exhibitors, fire prevention interests, newspapers, insurance men and city officials. Many of the theatres ran slides calling attention to the event and to annual losses, prevention methods, etc. Proclamations were issued by the mayor and the governor. There were talks before the schools and questionnaires for children of the younger grades to fill out. The theatres called public attention to the need of fire prevention.

Barhydt Division Chief For Schine Ohio Circuit

(Special to the Herald-World)

COLUMBUS, Oct. 16.—L. R. Barhydt has been appointed division manager of the Schine theatres in Ohio. He formerly was with the G-B Theatres Circuit and the Poli chain.

The Schine syndicate has taken a lease on five theatres in Lima, giving it control of the city. It already had one theatre in the city. At Portsmouth it has leased three houses.

31 Pictures Are Sent to Lepers on Lonely Isles

(Special to the Herald-World)

NEW YORK, Oct. 16.—A shipment of 31 motion pictures is on the way to 327 lepers on the islands of Makogai and Makodraga in Fiji, at the instance of the M P P D A.

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A perfected, proved product for the cinematographer

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-Film Daily

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It's just "as usual" when "Big Boy" delivers a knockout like "COME TO PAPA" or "HOT LUCK".

That's why the fans unanimously agree with the Film Daily's verdict: "The kid is a wonder".

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IN TWO SECTIONS

SECTION ONE

EXHIBITORS

HERALD

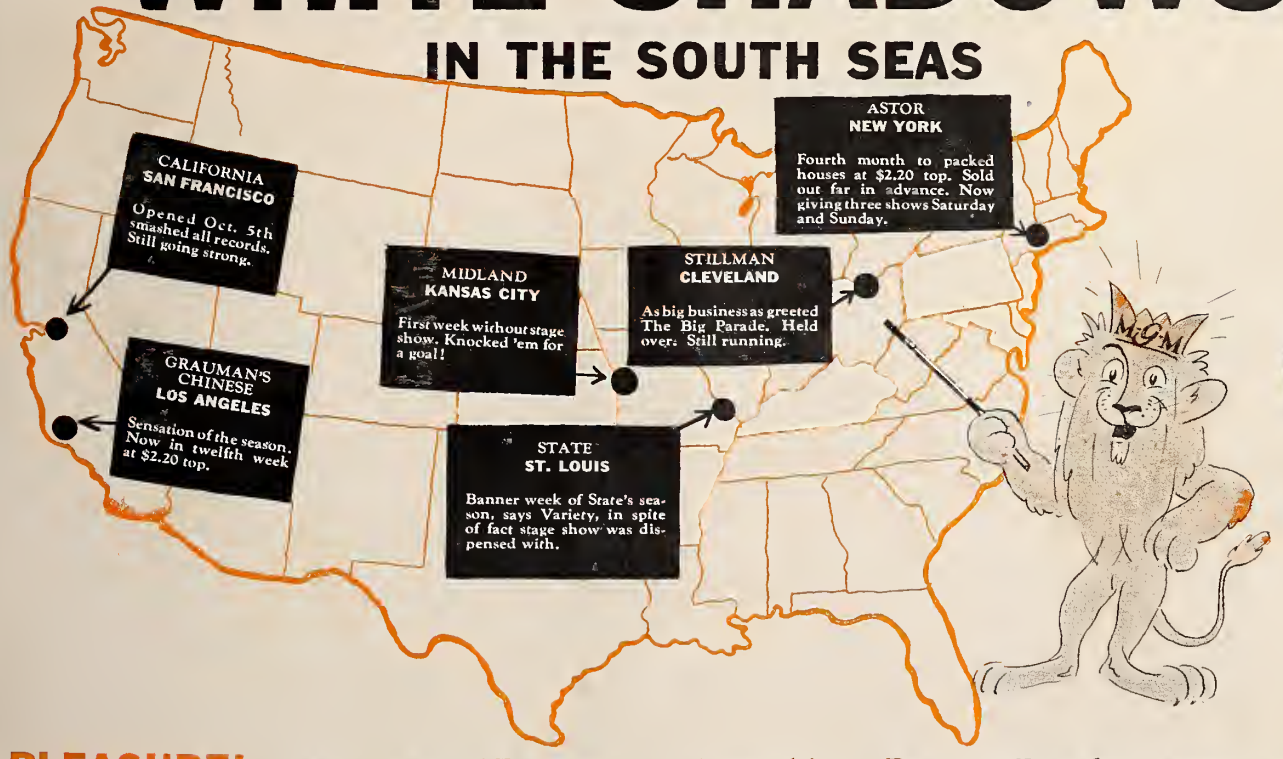
and MOVING PICTURE

WORLD

THE BIGGEST THING ON THE MAP!

WHITE SHADOWS

IN THE SOUTH SEAS



T'S A PLEASURE! Listen to Harold B. (*West Coast*) Franklin: "Dancing Daughters swept them off their feet an Francisco. New record State, Los Angeles, so big we're extending run to Boulevard for first time in history. Used silent version in Frisco, synchronized in Los Angeles, both did equally well." Listen to Variety: "Daughters errific. Capitol, N.Y., $98,250 first week. Holdover business currently almost as big." "State, Providence, Excess Baggage smash hit!" Listen to the box-office: "Dancing Daughters, Excess Baggage, While the City Sleeps are getting the dough, rey, mi! Oh, baby, how the hits roll in from (*your best friend*) **METRO - GOLDWYN - MAYER.**

Member of Motion Picture Producers and Distributors of America, Inc.

LIBRARY OF CON OCT 30 1928 CENTRAL DIVIS

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NEW YORK CITY

good pictures vs. important pictures!

¶ You play plenty of good pictures that get only a passing nod from the public. Comes "THE WEDDING MARCH" and does S. R. O. Why? ¶ Because, in addition to being a good picture, it's an *important* picture. Because, as the New York Herald-Tribune says, "it is the most publicized picture of the decade." Because a genius, von Stroheim, made it and stars in it, and people make it a point to look at his products. They're *important.* ¶ The whole town says, "'THE WEDDING MARCH'? We *must* see that one!" The radio is deserted, the Blanks' bridge party is a flop—everybody is jamming your theatre to see "THE WEDDING MARCH." ¶ What showman is silly enough to pass up a "natural" like that? What showman is so lacking in showmanship that he doesn't grab *important* product like "WINGS" and "THE PATRIOT" and "DOCKS OF NEW YORK" and "THE FLEET'S IN"? ¶ You find some good pictures in every company's line-up; you find *important* pictures in large quantity only in PARAMOUNT'S!

program fillers or seat fillers?

CHRISTIE COMEDIES

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1928 Paramount Pictures 1929

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NOAH BEERY - LOUISE FAZENDA
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Directed by BERT GLENNON

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GERTRUDE OLMSTEAD

GERTRUDE ASTOR DAPHNE POLLARD

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COLOSSUS OF SEA THRILLERS!

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JOE E. BROWN [*Fresh from Hit of the Show Triumph*]

FRANKIE DARRO—HELENE COSTELLO

POODLES HANNEFORD & TROUPE

From the story by James A. Creelman

A GEORGE B. SEITZ PRODUCTION

BIGGEST CIRCUS THRILLER IN A DECADE!

GANG WAR

OLIVE BORDEN — JACK PICKFORD

EDDIE GRIBBON & WALTER LONG

From the story by James A. Creelman

Second

BERT GLENNON SMASH!

TAXI 13

CHESTER CONKLIN

with

MARTHA SLEEPER & HUGH TREVOR

From the story by W. Scott Darling

Directed by MARSHALL NEILAN

WILDEST LAUGH RIDE OF THE AGES!

FBO

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Pathé Sound Pictures are Sound

in Fundamental elements that are enhanced by SOUND
Production qualities best adapted to SOUND
Supervisors and Directors who KNOW SOUND
Stars and Featured Players who have SOUND training
Synchronized in Sound by the Sensational R. C. A. Photophone Process

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with SUE CAROL

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Produced by JOHN L. HAWKINSON

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With Eddie Quillan, Lina Basquette and Robert Armstrong.

Backstage atmosphere and melodramatic punch of underworld.

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with Junior Coghlan.

The greatest boy actor on the screen, in the role of a young cadet who personifies the opportunities, longings, desires and dreams of millions of boys. A money-getting theme and a money-getting Production.

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From the Red Book Magazine Story by Elsie Janis and Gene Markey. With Eddie Quillan.

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Now in SOUND

PATHÉ *SOUND* NEWS

These Two Super Productions in Sound

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"KING of KINGS"
by Jeanie Macpherson
The World's Greatest Box-Office Attraction

CECIL B. DeMILLE'S
Sensational Melodrama
"The Godless Girl"
by
Jeanie Macpherson

Pathé Pictures

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

By all means "See"

The Man W

Says—Bob Reel

By All Means Don't Miss "The Man Who Laughs"

"THE MAN WHO LAUGHS," a Universal picture. Presented at the Roosevelt. From the novel by Victor Hugo. Directed by Paul Leni.

BY ROB REEL.

Carl Laemmle, president of Universal, may be small in stature, but his ambition to bring the classics within the reach of the masses of the movie public makes him towering above the ordinary run of film magnates.

Having already presented "The Hunchback of Notre Dame," Laemmle has again risked hundreds of thousands of dollars in a Hugo production, this time a picturization of the novel of seventeenth century England.

"The Man Who Laughs."

Being from an enobling piece of literature, there is that loftiness about the "The Man Who Laughs" as it unreels at the Roosevelt. Being enacted by a splendid cast and directed in spirited fashion, it is enthralling as an entertainment.

DIRECTED BY LENI.

Most of you are probably familiar with the tale

Olga Baclanova.

CHICAGO EXAMINER

CHICAGO TRIBUNE

A Little Glimpse Into England of the Stuarts

"THE MAN WHO LAUGHS."

(I want you to READ this review, because it's about a splendid picture—and we don't have so many splendid pictures!) Do we?

With terrific effectiveness Paul Leni, the German director, has brought to the screen Victor Hugo's story of the tragic, slit-mouthed mountebank who adores and is adored by a blind girl.

Conrad Veidt's portrayal of Gwynplaine is unforgettable. Those blazing, haunted eyes above the grinning mouth! And he's not only a great actor—he's a great acrobat. You'll see!

Miss Philbin, in a blonde wig, is mighty beautiful and touching. She has the most sensitive, prescient hands that I have ever seen. Baclanova, as the duchess, is one man-eating woman. The entire cast, including the "unnamed 2,000," is excellent with a couple of pluses. Photography and sets are magnificent. Suspense—intense.

Yes, "The Man Who Laughs" is a picture to compel your attention—and your praise

Chicago Herald Examiner

Sound or Silent, Carl

"Who Laughs"

the Chicago Examiner

All Chicago pays tribute to this magnificent

CARL LAEMMLE

Super Production from the inspired pen of VICTOR HU GO! A picture for all people—everywhere!

PAUL LENI'S GREATEST PICTURE

starring CONRAD VEIDT and MARY PHILBIN

with Olga Baclanova, Brandon Hurst, Sam DeGrasse, Cesare Gravina, Stuart Holmes, George Seigmann

Chicago Journal of Commerce

...itterness and romance. Several re-...markable characterizations **stand out** ...n the story, with **Conrad** Veidt splen-...idly cast in the name part and Olga ...Baclanova intensely vivid as the ...decadent duchess. W...

...uch magnificent work. The photography in this picture ...remarkable and the direction is so ...plendid that the merest extra does ...is bit like an artist.

Chicago Journal

From "L'Homme Qui Rit," Victor Hugo's classic, we find "The Man Who Laughs," has been produced for us on an extravagant scale. Certainly, the atmosphere of old England has been made meticulously vivid and the characters are real enough for it not to seem surprising if they stepped out alive from the screen.

Mary Philbin in the role of the blind Dea is pensive and lovely. ...she...

2 Negatives—One Silent and one with amazing Sound effects

...aemmle Leads the Way

BRISTOLPHONE

Confusion has arisen in the minds of exhibitors as to the distribution and sale of Bristolphone machines: In order to clarify the situation—we feel that you should

KNOW

1. The Gotham Bristolphone Service Corporation has a definite contract with William H. Bristol Talking Picture Corporation of Waterbury, Conn., for the distribution and servicing of Bristolphone apparatus.

2. The Gotham Photoplays Corporation has a definite contract with the William H. Bristol Talking Picture Corporation licensing them to synchronize and put talk into motion picture productions.

3. The Gotham Bristolphone Service Corporation is taking orders from Exhibitors for the installation of Bristolphone machines and for the delivery of them as fast as it is humanly possible for highly specialized engineers to install them. The first installation has been made at Mr. A. Julian Brylawski's Academy Theatre, Hagerstown, Md., and the second installation is being installed at the Olympia Theatre, B'way and 108th St., New York City. All other installations are to be made in the order in which applications were received.

4. The first feature production to be produced with talk at the recording studios of the William H. Bristol Talking Picture Corporation is the Gotham Production entitled "TIMES SQUARE" and release of which was advertised in The Film Daily issue of October 5, 1928.

BRISTOLPHONE

We are prepared and ready to take orders for the installation of the Bristolphone machines in theatres throughout the United States and Canada to be installed as fast as exhibitors can prepare their booths and have the necessary wiring done. Delivery being made in accordance with date of receipt of signed contract covering same from exhibitor.

The William H. Bristol Talking Picture Corporation is now manufacturing recording machines for installation in our studios in New York and Los Angeles within the next few weeks.

Our production plans call for a series of Asher, Small and Rogers productions, a series of Gotham Photoplays and a series of short subjects. The first production entitled "TIMES SQUARE" ready for release November 15th.

The reputation which Asher, Small and Rogers and Gotham enjoy in the industry is well known to all exhibitors. Their promises have always been backed by performance. Their stability, established by years of fair trading, is a sufficient guarantee that the facts contained in this statement are unimpeachable and authentic.

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GOTHAM PHOTOPLAYS CORPORATION

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CAN WOMAN BE CONSIDERED AS PROPERTY?

IS CONTRACT MARRIAGE THE NEWER CIVILIZATION?

IS CONTRACT MARRIAGE A MENACE?

UNLIMITED IN ITS EXPLOITATION ANGLES

SYNCHRONIZED BY R.C.A. PHOTOPHONE
WITH MUSIC AND INCIDENTAL SONGS
WATCH FOR OUR THEME SONG

PATSY RUTH MILLER
LAWRENCE GRAY
AND A GREAT CAST

TIFFANY ONE

DIRECTED BY JAMES FLOOD

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

Read this Page from the Diary of a Gangster:

I told my story to the judges and jury at the Roxy Theatre, New York, and the verdict was all in my favor. The jury was with me all the way and the judges wrote these opinions:

N. Y. *Daily News*:—"It is an effective piece with atmosphere that is perfection."

N. Y. *American*:—"It is realistic, virile and vital, and does not depend upon hokum to put it across. The characters are all true-to-life portraits of underworld people. Acting honors are more or less evenly divided, for everyone gives a fine performance in his or her role."

N. Y. *Times*:—"Through its excellent direction and its careful attention to the realistic atmosphere of New York's east side and prison life, it is an absorbing chronicle."

N. Y. *Evening World*:—"As in most of his other efforts, the director has succeeded in turning out a fine picture. Don Terry, hitherto unknown to this reviewer, carries the brunt of the action—he is the 'gangster'. And he is superb."

From the story by CHARLES FRANCIS COE

YOU, Mr. Showman— will get yourself a bankroll with

WILLIAM FOX PRESENTS

ME-GANGSTER

ANOTHER FOX SUCCESS

with JUNE COLLYER DON TERRY

RAOUL WALSH PRODUCTION

"Where you have Maynard, you have the cream of the Western stars."—*Guy Loudermilk, Fairy Theatre, Nappanee, Ind.*

"This star draws more money for me than any star on the Western list."—*Kenney Lloyd, Joy Theatre, Foreman, Ark.*

"I don't see how anyone can compare . . . . . or . . . . . , or even . . . . . with Maynard. His pictures are vastly superior in every way."—*L. E. Palmer, Postville Theatre, Postville, Ia.*

Quick on the *box-office* DRAW

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When he fans a trigger, other Western Stars get the air!

"SENOR DAREDEVIL"—"UNKNOWN CAVALIER"—"OVERLAND STAGE"—"SOMEWHERE IN SONORA"—"LAND BEYOND THE LAW"—"THE DEVIL'S SADDLE"—"THE RED RAIDERS"—"GUN GOSPEL"—"THE WAGON SHOW"—"CANYON OF ADVENTURE"—"THE UPLAND RIDER"—"CODE OF THE SCARLET" . . . BULLS-EYES EVERY ONE!—AND NOW

THE GLORIOUS TRAIL

Presented by CHAS. R. ROGERS
Story by MARION JACKSON
Directed by ALBERT ROGELL
Supervised by HARRY J. BROWN
A FIRST NATIONAL PICTURE

First National Pictures

FIRST NATIONAL LEADS IN WESTERNS, TOO

Member of Motion Picture Producers and Distributors of America inc.~Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Radio-Keith-F B O deal is completed with David Sarnoff as chairman of directors of new organization; Production, sound and theatre units merge in powerful body under official title of Radio-Keith-Orpheum; Kennedy holds option to buy 75,000 shares but his plans are not yet definitely fixed; Original intention was to retire from F B O and K A O at proper moment—Sarnoff recognized as executive of outstanding ability.

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The Fall Buyers Number of "Better Theatres" appears as Section Two of this issue—Cross-index of last eight months of "Better Theatres" provides encyclopedia of theatre.

Otterson declares stand on interchanging sound films, indicates decision to ignore Hagerstown and Chicago cases for present at least.

Exhibitors return from Toronto convention with host of new ideas for successful operation—Interchangeability is aired—Three representatives of large chains are elected to board of directors.

Milwaukee theatre manager invents new process to improve tone of sound discs and maintain constant linear speed rate.

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PRESENTATION—Maxwell and Lee, Jack Martin, McNeil Smith, Milton Slosser, Lew White, Sunshine Sammy, Johnny Payne, Billy Meyer, Don Cordon, Florence Brady, Brown and Bailey, Harm and Nee, New York Costume Company, Brookes Costumes, Ransley Studios.

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Whole Vol. 93, No. 4 (Vol. 35, No. 7) October 27, 1928

Interchangeability

INTERCHANGEABILITY, practically and legally, of the various sound devices and systems, is rapidly becoming one of the outstanding questions before the trade. The immediate future of the sound picture, to a very great extent, depends upon a happy solution of this question.

Advices are received from various points throughout the country that many experiments in this connection are being carried on. It is beginning to appear that from a practical standpoint a wide range of changeability is available. It now remains to be seen when legal barriers may come to be insisted upon.

From the standpoint of the general welfare of the trade, and from the standpoint of the earliest possible development of the sound picture to its fullest extent, there seems to be no question of the great desirability of maintaining the greatest and widest interchangeability among the various devices and systems.

It appears that if no legal barriers are introduced non-synchronous systems may immediately be placed in a great number of theatres which otherwise may have to await their turn on the installation of synchronous equipment. It is true, the non-synchronous systems are only a half-way measure but even when so evaluated they still would mean a great deal to theatres which are without synchronous equipment and are facing the loud demand of the public for sound pictures.

While the practical difficulties are obvious, it is still a matter of great regret that the chief factors in production and distribution, at the dawn of the sound picture, did not unite and work out cooperatively some system of sound reproduction in the theatres which would be the standard of the business. Such a plan would have obviated great difficulties, would have saved much expense and would certainly work for the speedier development of the sound picture.

But such a condition was not destined to be achieved. In its place we have a state of affairs under which there are several systems and several kinds of installations, and several improvised arrangements which may be relied upon at least temporarily.

Obviously, all of this amounts to a most perplexing problem for the theatre man. If it should develop that through the selection of some particular system he is to be shut away from the use of all product except that exclusively designed for his particular system—then his problem will become constantly more difficult.

On the other hand, if something in the way of a common interchangeability is to be practical and permissible, then the road just ahead will not appear quite so rocky and forbidding.

* * *

Von Stroheim

WITH another picture of Mr. Erich von Stroheim now on the screens the word again goes about that Mr. Von Stroheim is a great director. He may be a great artist, when left to his own particular ways of working, with unlimited time and unlimited finance—but a careful study of his record since he produced "The Pinnacle" for Universal reveals something lacking on the point earning the award of being a great director.

If Mr. Von Stroheim should live to a sufficiently ripe old age, retaining his full mental and physical vigor, and if the supply of producers and the supply of finance should continue sufficiently abundant, it would seem that eventually he would be able to leave behind him a considerable number of extraordinary pictures. But under exactly similar conditions there are doubtlessly a large number of assistant directors in Hollywood who could do the same thing.

We heard it expressed recently by a man in the trade, who is as competent as anyone else to speak about Von Stroheim and his work, that it would be most extraordinary indeed if any man of the average intelligence and ability would not get at least some fine results if he spent as much time and money as Von Stroheim.

The severe financial exactions involved in producing motion pictures demand of a director a conscientious effort to keep expenditures in time and in money—which in this case are practically the same thing—within reasonable limits.

Von Stroheim is notoriously painstaking in his work. Whether he is working on an individual closeup or a great mob scene he is inclined to retake scenes almost innumerably.

In the case of a painter, sculptor or musician, working on his own time and consuming materials of only insignificant cost, there is no objection to this procedure. But in the case of a director of motion pictures there are other considerations to be appreciated.

* * *

THE Toronto convention of the Motion Picture Theatre Owners of America was a business conference of a decidedly promising kind. There was little time wasted, no friction generated and no excursions into futile argument and controversy. Instead, the delegates attending were accorded an opportunity to listen to an uncommonly fine set of addresses, by persons of authority and experience in their various fields, each one of whom had a message that means something to the exhibitor who is seeking better to equip himself for the difficult job of theatre management under existing conditions.

The election to the board of directors of the association of Mr. Colvin W. Brown, Mr. Harold B. Franklin and Mr. Harry M. Crandall is a development of note. Mr. Brown, executive vice president of Pathe, has a broad and sound grasp of the problems of the industry, including those of the exhibitor as well as those of the distributor. Mr. Franklin and Mr. Crandall, two of America's leading showmen, obviously have much to contribute to the association. The counsel of these three men will be invaluable to the association.

—*MARTIN J. QUIGLEY.*

Radio-Keith-F B O Deal Closed With Sarnoff as Board Head

Production, Sound, Theatre Units Merge in Powerful Body

Radio-Keith-Orpheum Is New Name—Kennedy Holds Option to Buy 75,000 Shares

By PETER VISCHER

NEW YORK, Oct. 23.—Successful formation of the Radio-Keith-Orpheum Corporation was announced here today, with the astute David Sarnoff as chairman of its board of directors.

Powerful Association Completed

The new corporation completes the association of the Radio Corporation of America and its subsidiary, R C A Photophone, Inc., which controls the Photophone device for the synchronization of sound and motion pictures, and its affiliated company, the National Broadcasting Company, with the Keith-Albee-Orpheum Corporation and F B O Productions, Inc.

This new organization will be, at its outset, one of the most powerful and potentially most promising in the amusement industry. The consolidation of an established producing unit with a string of theatres and an important synchronizing company, possessed of existing discoveries and equipped for future research, is a matter of outstanding importance to motion picture circles.

Kennedy's Plans Not Fixed

Sarnoff's active participation in the company as head of its board of directors brings into motion pictures an executive of wide experience and outstanding ability. As vice-president and general manager of the Radio Corporation of America he won an international reputation as a far-sighted constructive representative of modern American business.

Joseph P. Kennedy, who came into the industry as head of F B O and rapidly extended his influence over Keith-Albee-Orpheum, Pathe, and other units, was an active participant in the present negotiations. His original plan, it can be said with assurance, was to retire from F B O and K A O at what he considered the proper moment, but his plans are not yet definitely fixed.

Holds 75,000 Share Option

As things stand now, Kennedy holds an option to buy 75,000 shares of stock in the new company. He was a member of the committee—together with E. F. Albee, Walter P. Cooke, Maurice Goodman, Marcus Heiman, B. B. Kahane, and J. J. Murdock—which advised Keith-Albee-Orpheum stockholders to agree to the amalgamation. He will remain, of course, as adviser to Pathe, which is in no way involved in the present deal.

Radio-Keith-Orpheum will issue shares of its Class A stock, share for share, for common stock of K A O tendered for exchange, and will also issue 500,000 shares of Class B stock "in consideration of certain contracts to be made with the new company by Radio Corporation of America, R C A Photophone, Inc., and National Broadcasting Company."

It is contemplated also that shares of Class A stock of the new company will be issued, share for share, for capital stock of F B O, and additional shares of Class A may be issued.

Lehman Brothers and Blair & Co., Inc., holders of substantial amounts of common of K A O took an active part in the negotiations. The stock is to be deposited by November 15.

Whiteman Signs for "U" Sound

(Special to the Herald-World)

NEW YORY, Oct. 23.—Paul Whiteman has been signed by Universal to make at least one production, and Carl Laemmle has a series of options for following pictures, which will bring the total compensation to Whiteman above the million mark.

Whiteman and his band will interrupt their country-wide tour in February for eight weeks to make the first picture, which will embody many of the incidents in Whiteman's life.

The name of Whiteman's first picture is expected to be "The King of Jazz" and its lyrics and music will be written by L. Wolfe Gilbert, well known musician, and Mabel Wayne, who wrote "Ramona." The score will be arranged by Ferdie Grofe. Production will start at Universal City about February 15.

Sid Grauman Going In Production? Buys "Turn of the Road"

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—That Sid Grauman will take a flier into production is strongly indicated by the closely guarded news today that he has bought screen rights to "The Turn of the Road" for $15,000. It is an old story that King Vidor filmed several years ago and cleaned up on. Grauman is said to have declared he expects to turn his major interest to production from now on, rather than exhibition.

3,000 Mile Feature Put on for A M P A; Shows Cable Laying

(Special to the Herald-World)

NEW YORK, Oct. 23.—Charles Burrell put on a three thousand mile feature at the Thursday luncheon of the A M P A. The picture was a knockout and it showed the laying of the latest octoplex cable from the U. S. to the Azores. It also showed the spot where Ruth Elder did a "Brody."

President George Harvey, of the A M P A returned from the Toronto convention all browned up, but looking fine. In fact, all the boys who had the price went to Canada for the convention and other things.

Ortonville, Minn., Votes For Shows on Sunday

(Special to the Herald-World)

ORTONVILLE, MINN., Oct. 23.—The city council has voted to give the people here Sunday shows An ordinance legalizing performances on the Sabbath has been passed by a vote of four to three.

Cases Involving Films Among 18 Instituted by Department of Justice

(Washington Bureau of Herald-World)

WASHINGTON, Oct. 23.—Cases involving motion pictures were among the 18 proceedings instituted by the Department of Justice under the antitrust laws during the fiscal year ended June 30, last, it is shown by a report just issued. Motion picture cases were also among the 14 suits finally concluded in the year. There were 26 cases pending July 1, the report showed.

George Barr McCutcheon Drops Dead at Luncheon

(Special to the Herald-World)

NEW YORK, Oct. 3.—George Barr McCutcheon, author of several novels, which have been screened, among them "Graustark," "Brewster's Millions" and "East of the Setting Sun," dropped dead today at a luncheon of the Dutch Treat Club in the Hotel Martinique. He was a brother of John McCutcheon, cartoonist of the Chicago Tribune.

Rumor Roxy Plans Largest Theatre Brings Promise of Early Statement

(Special to the Herald-World)

NEW YORK, Oct. 23.—S. L. Rothafel would neither deny nor verify the report that he is soon to build the world's largest theatre when interviewed yesterday. However, there is something buzzing in Roxy's head as he admits himself.

"I have long planned to build a theatre which would be the world's largest and most novel theatre," declared Roxy to a HERALD-WORLD representative, "and I will have an important announcement to make shortly regarding my plans, but the present report is premature."

According to the reports the theatre seating 6,600 will produce monthly revues at a two dollar top admission with an expected gross of $210,000 weekly, and the house will be completed in the spring of 1930.

Politics Takes to Sound Films And Makes 'Em Stump Speakers

Movietone in Open Air Stands Them Up on Broadway with Speeches for Al Smith Starting When Evening Theatre Crowds Mass—50,000 Hear Addresses Every Night

(Special to the Herald-World)

NEW YORK, Oct. 23.—Politics has taken to sound pictures, as ducks do to water and synchronized films are being used as stump speakers for the first time in a campaign. The increased impetus in the development of sound productions coupled with the fact of a presidential year is a combination that political managers have grasped with both hands. At the same time that sound pictures are proving of value to political parties, the move is a tremendous exploitation boost for synchronized productions.

Movietone Used in Smith Campaign

Movietone is standing them up these nights on Broadway in one of best political ballyhoos ever devised for a presidential campaign. On the triangular island between Forty-sixth and Forty-seventh streets and Times Square a large screen has been erected. About 50 yards distant sits a projection room on top of tall steel stilts. Banners on the tower read: "Speeches here every night on Smith and Roosevelt and the issues of the Campaign by Movietone."

The speeches begin when the evening theatre crowds start to jam Broadway, and continue until midnight with only short intermissions. Thousands stand massed upon the island and on the street corners. Mounted police have been put on duty to control the shifting crowds. It is estimated that as many as 50,000 hear the Movietone speeches every evening, and not even a hard downpour of rain is enough to drive the listeners away.

Surprising Number of Subjects

It is surprising the number of subjects that are shown. The free show and political rally begins with a short speech by Franklin D. Roosevelt, followed by Al Smith. Mrs Roosevelt, Senator Royal S. Copeland, Senator Pat Harrison, Willard Mack, the playwright, Mayor Jimmie Walker, Movietone shots of the Democratic convention in Houston, Ben Bernie and his band and many others. And when the crowds begin to grow tired, perhaps, a Movietone community singing stunt, led by Homer Rodeheaver, Billy Sunday's song leader, is flashed on the screen, Rodeheaver leads in a rousing "Sidewalks of New York."

Movietone acquits itself well. The speeches can be heard distinctly for more than a block in every direction above all the thunder of traffic. Many strangs tricks of acoustics are demonstrated. The voices can be plainly heard on Forty-sixth street almost to Sixth avenue. The sounds seem to travel up the side streets better than they do in the open of Times Square. Several dead spots can be found relatively close to the screen, but on the whole the voices can be heard distinctly at a range where visibility has faded from the screen.

Will Television Be Next?

This is a campaign by Movietone and radio. What will the campaign of 1932 bring forth? Television, perhaps! In the next campaign will presidential candidates be chosen with a regard for their screen and voice assets? Neither Smith nor Hoover is called a good Movietone subject. The candidates of 1932 will probably of necessity have the screen and voice personalities of a Jolson.

Be that as it may, the Movietone ballyhoo in Times Square is entertaining thousands nightly in this open air theatre which charges no admission.

Fear Epidemic, Bar Minors

(Special to the Herald-World)

SALEM, IND., Oct. 23.—Fear of an epidemic of scarlet fever here has caused the local health officers to prohibit the attendance of children at local motion picture theatres. Two deaths have occurred.

Fox Angling for Three Large Chains of Theatres; 334 Reported in Deals

(Special to the Herald-World)

NEW YORK, Oct. 23.—Three large strings of theatres, both inside and outside of Greater New York, for which negotiations are now being made by William Fox, will be known as the Fox Metropolitan Playhouses, Inc., according to A. C. Blumenthal, Fox theatre scout.

The deal involves many more theatres than the Metropolitan string of theatres, approximately 160, understood to have been lined up by Fox, according to Blumenthal. No definite statement could be had from Blumenthal who, however, admitted that negotiations on a small scale are underway for theatres and that a statement will be made within a week. William Fox was out of town and could not be reached.

Contracts for the majority of the 160 or more theatres in Greater New York are already signed and the remainder will be signed within two weeks, according to individuals who claim to have been instrumental in lining up the independent exhibitors for Fox. But this was not confirmed by Blumenthal. Blumenthal would neither deny nor verify the press reports that 334 theatres will be taken over by Fox and that negotiations are being made for the Schine and Netoco Circuits, nor could anyone in the Fox organization be found who was responsible for these reports. However, deals of large proportions are undoubtedly underway.

"Schulberg, Who's He? I Never Heard of Him"

(Special to the Herald-World)

NEW YORK, Oct. 23.—B. P. Schulberg, associate production manager for Paramount, is in town from the West Coast.

A voice over the telephone calls the Paramount offices: "Mr. Schulberg, please."

"Who?" asks the Paramount operator.

"Mr. B. P. Schulberg," repeats the voice.

"Spell it," requests the Paramount operator.

"B-P- S-C-H-U-L-B-E-R-G," spells the voice.

"Never heard of him," the Paramount operator comes back.

The Paramount operator should read EXHIBITORS HERALD-WORLD. Then she would know who B. P. Schulberg is, and every other personage in the motion picture industry!

Warners Obtain Meighan to Make Talking Picture

(Special to the Herald-World)

NEW YORK, Oct. 23.—H. M. Warner president of Warner Brothers, announced yesterday that Thomas Meighan has signed a contract with his organization to star in Vitaphone talking pictures. Warner feels that he has accomplished a great stroke for Vitaphone in obtaining this outstanding screen personality for his first speaking role.

Thomas Meighan adds one of the most popular screen names to the roster of Warner Brothers Vitaphone stars, who already include Al Jolson, Dolores Costello, John Barrymore, Fannie Brice, Monte Blue, Pauline Frederick, George Arliss, Sophie Tucker, Texas Guinan and others.

World Wide Postpones Opening of Its Selling Season Until January

(Special to the Herald-World)

NEW YORK, Oct. 23.—The opening of the selling season by World Wide, has been set back to January, to allow the inclusion of several important productions not available before that date, it is announced.

Seider, on Vacation Trip, Sends Cards from Paris

Cards have been received from Paris from Joseph M. Seider, New Jersey exhibitor leader, vacationing in France. Seider was conspicuous for his absence from the Toronto convention, of the M P T O A, for which he did valuable work in connection with the uniform and standard exhibition contracts.

C. B. Goes After $200,000

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Cecil B. De Mille, chairman of the Motion Picture executive committee of the 1929 Los Angeles Communitity Chest, has announced the objective of a collection of $200,000 from the motion picture industry.

"OUT THE WINDOW!"

—as GOV. SMITH Would Say

VARIOUS kinds of advertising solicitation are prevalent in the motion picture trade —everything from the big stick to the big weep.

In too, too many cases there is much conversation about everything *except* about the value to be returned to the advertiser for his advertising dollar.

Shrewdly enough, this is carefully avoided by representatives of several of the publications for the very good reason that when it comes to demonstrable proof of their claims they are about as well-equipped as a Sennett bathing girl for the Byrd antarctic expedition.

IN advertising, trade or otherwise, there is no substitute for circulation. Advertising without circulation is a hollow gesture—a dinner without food. And the only circulation that *is* circulation is *paid circulation.* The only intelligible evidence that a paper is read is proof that it is subscribed for and paid for.

Talk is cheap and circulation figures without substantiation are cheaper still.

Quite properly, the intelligent advertiser's reply to unsubstantiated circulation claims is—

"Out the Window!"

NOTE WELL: EXHIBITORS HERALD-WORLD has the largest circulation in the trade—12,819—and it is the only member of the Audit Bureau of Circulations among the trade papers. This means that it is the only publication in the field whose circulation is audited and attested to by an outside, neutral agency which was created and is maintained for the benefit of advertisers who insist upon knowing what they are getting for their money.

—Martin J. Quigley

BROADWAY

Silent

IN the present great hullabaloo for sound pictures, it must not be forgotten that most of the theatres of the country are still using the silent screen. They need just as good pictures as they ever did, and welcome them with the same whole-hearted affection.

They need just as good shorts, too, which brings a deserved limelight upon the program recently put together by Gordon White of Educational for private showing. A magazine, a serial, a comedy, all timely and sprightly, were put together to make a peculiarly attractive show.

In "Russ Farrell, Aviator," Educational has a timely serial that should score an instantaneous success. "Our World Today," edited by Herbert Ernest Hancock, is a magazine out of the ordinary. Lupino Lane appeared in a comedy called "Pirates Beware" which tickled my fancy, while Jerry Drew's work is, of course, wellknown.

Educational is to be congratulated for its meticulous attention to the needs of the silent screen at this time.

* * *

Hoot Gibson

ONE of the best pictures yet made by the versatile and engaging Hoot Gibson is a thriller of the West called "King of the Rodeo." Here is everything one could ask for in the way of excitement and speed.

Carl Laemmle announces this new Universal-Gibson as better than "Calgary Stampede." That's high praise, but deserved.

* * *

Sound

IN the fascinating modernistic studio of R C A, down the street on Fifth Avenue, Al Selig of Tiffany-Stahl gave a private showing of "The Cavalier," a special production of swashbuckling and romance with a musical score prepared and personally supervised by Dr. Hugo Riesenfeld.

No better piece of sound reproduction has yet reached the screen. The eminent Doctor's music is rich and tasteful and the reproduction provided by R C A brings forth all of its depth and feeling, without a trace of that metallic sound so frequently displeasing in synchronized pictures hastily prepared.

Tiffany-Stahl is apparently determined to do things right. Not only does "The Cavalier" give every evidence of crafty thinking, but details of showmanship are just as carefully provided for. For those interested in exploitation in its best sense, I can heartily recommend the press sheet Al Selig prepared for "The Cavalier."

* * *

Maurice Chevalier

THAT all-seeing cosmopolitan, M. Jesse Lasky, scored a notable triumph when he succeeded in bringing Maurice Chevalier from Paris to these shores.

Chevalier has much of the personality that has made Al Jolson such a tremendous success. Those who have seen this phenomenon in his native habitat, among them my fortunate self, have becn jibbering about him ever since. Those who saw him for the first time in the ballroom of the Ritz-Carlton last weck—and there was a particularly distinguished audience gathered by M. Charlie McCarthy—are only second on the long list of those who predict a tremendous triumph for this new Paramount star.

PETER VISCHER

"Covering" an Epochal Flight

Dr. Hugo Eckener, commander and pilot of the Graf Zeppelin.

FOR the first time all people may know in a large measure what it is like to travel from Europe, over the ocean to America, in the air. They may live the flight of the Graf Zeppelin in the newsreel, for the epochal trip was "covered" by a Hearst-M G M cameraman on board—the only one, by the way.

Robert Hartman of Hearst-M G M, the only newsreel man aboard.

Above is a shot of Lyons, France, and below, one of the Madeira Islands, as the great ship flew over. Both pictures are from M G M News.

Otterson Declares Stand On Interchanging of Sound Films

Tasteful Invitations Tell Of Fox Movietone Studio

Tastily and elaborately prepared invitations have been issued by William Fox to the dedication of the Fox Movietone studio at Fox Hills, Los Angeles, Sunday afternoon. The text of the invitation appears on a green background while above are the words Fox Movietone in gold on a red circular background. The whole is on a heavy vellum.

Plans for the ceremonies are detailed on page 36.

Columbia Acquires "Dawn"; Release Is On Armistice Day

(Special to the Herald-World)

NEW YORK, Oct. 23.—"Dawn" will be distributed in the United States by Columbia, and release has been set for Armistice Day, November 11.

This English production was the subject of much discussion in the trade press and in the newspapers of two continents following the preliminary barring of the production on account of its theme. The picture treats of the life and execution of Edith Cavell, the English war nurse. The production, filmed in Belgium, was opposed at first by the British Government, but Germany since has endorsed it. Sybil Thorndike, English actress, plays the lead.

Warners Plan 6 Hours Of Radio Entertainment On Election Night, Nov. 6

(Special to the Herald-World)

NEW YORK, Oct. 23.—Warner Brothers will give radio entertainment for six consecutive hours on election night, November 6, over the Columbia chain and other stations in the hookup. The program in the Vitaphone exploitation will start at 8 p. m. Vitaphone entertainment will be given every other fifteen minutes, the time in between being given over to election returns by the newspapers.

Jacob Wolf, Father of Three in Industry, Dies

(Special to the Herald-World)

HOUSTON, Oct. 23.—Jacob Wolf, 68, died Saturday at St. Joseph's hospital. He was the father of Nat Wolf, of the Orpheum Circuit; A. M. Wolf, of the Universal exchange, Chicago, and Joe Wolf, of Pathe at Philadelphia. The father died before the three sons could reach the bedside. He had lived in Texas for 46 years.

Jolson and Bride Back

(Special to the Herald-World)

NEW YORK, Oct. 23.—Al Jolson, Warner Brothers star, and his bride, Ruby Keeler, returned yesterday on the Leviathan from their European honeymoon. When the couple were in London they attended the first performance of "The Jazz Singer" at the Piccadilly theatre.

Amplifying Equipment for Small Theatres Available

Decision to Ignore Hagerstown and Chicago Cases for Present at Least Is Indicated

(Special to the Herald-World)

NEW YORK, Oct. 23.—J. E. Otterson, president of Electrical Research Products, Inc., issued a statement today setting forth the company's stand on interchangeability which, for the present at least, may be taken as final.

Ignoring of Cases for Present Indicated

According to officials of the company no action has been taken in regard to the showing of "Lilac Time" at Hagerstown, Md., "Tempest" in Chicago and similar showings. From this fact, coupled with Otterson's statement, it would seem likely that this showing and similar ones are to be ignored for the present, at least. Of further significance is Otterson's statement that the company now has available music and sound amplifying equipments for the small theatre which later on may be adapted to pictures synchronized with sound.

"When small theatre owners want to investigate this problem, we are ready to discuss them," he declared.

Otterson said the company's relations with the industry "are important because its leaders have adopted our systems of sound pictures," and added that "for us this is not only an opportunity but an obligation to render a larger service, and I want the industry to know that we shall make every endeavor to measure up to this responsibility."

Installing 150 a Month

Otterson's full statement follows:

"The Western Electric Company through its subsidiary, Electrical Research Products, Inc., developed, introduced and perfected the apparatus now being used in over 700 theatres for the showing of talking motion pictures. It also developed and supplied the recording equipment being used by substantially all the producers in the motion picture industry. It is installing theater equipments at the rate of 150 per month and leasing these equipments on a time payment plan involving in the aggregate the extension of credit in large sums to theater owners.

"It has developed a service organization operating in every state in the United States and in foreign countries for the inspection and servicing of these equipments, and so reliable is the apparatus and so well has this organization functioned that there has not been a single failure of performance because of apparatus.

"This work has been carried on at enormous expense and has involved the investment of millions of dollars in factories, machinery, tools, inventory and credits. Based on its own faith in the ultimate success of talking motion pictures, this company has assumed the risk that goes with a new undertaking of this magnitude.

Not Harassing Competition

"During this period it has not made a single move to hamper or in any way embarrass competitive efforts. It has all along maintained that the sound pictures of its licensees should be used only on theatre equipment which operates properly, reliably and efficiently to reproduce sound with adequate volume and quality equal to that obtained by the use of its own equipment. The company has a vital interest in the maintenance of this quality that no discredit may be brought either to it or to producers or exhibitors utilizing its system. The company has a tremendous stake in the successful development of this new form of entertainment, and believing that that development today is the result of the joint efforts of its engineering and manu-

Continued on page 38)

Sol Lesser and Franklyn Warner Form Company to Use Bristol Sound Process

(Special to the Herald-World)

NEW YORK, Oct. 23.—Sol Lesser, founder of West Coast Theatres, is returning to the industry as a producer of sound pictures under the William H. Bristol patents. Lesser, in association with Franklyn Warner of Los Angeles, has organized American Picturefone Corporation and the privately owned new company, with a production budget placed at $5,000,000, is to start construction of sound studios at once in New York and Los Angeles. These studios will be available to producers employing the Bristol process.

The first sound picture is nearing completion at the studios of the W. H. Bristol Talking Pictures Corporation at Waterbury, Conn., and is an adaptation of "The Great Power," stage play. Two more pictures are to be made at the Waterbury plant pending completion of the new studios. It is expected that Lesser will supervise the Coast activities. Franklyn Warner, who is not related to the Warners of Warner Brothers and Vitaphone, made the original contract with W. H. Bristol granting exclusive use of the Bristol studios for production of a series of all-dialogue pictures and for prior call on the Bristol Manufacturing Company for equipment.

AT THE SPEAKERS TABLE at the banquet of the M P T O A convention at Toronto last Wednesday night were (seated, right to left) Fred Desberg, Gov. Carl E. Milliken, Miss Ray Lewis, C. C. Pettijohn, Harry Marx, Dr. Murdock McLeod, M. E. Comerford, Alderman William Summerville, Joseph W. Walsh, R. F. Woodhull, N. L. Nathanson, M. J. O'Toole, J. H. Brady, Hon. William Finlayson, minister of lands and forests; President Patenaude of the Quebec exhibitors, Senator W. H. McGuire, and others.

Picketing Arrests Add Climax To San Francisco Labor Clash

Non-Union Projectionist Severely Beaten by Three Gangsters—Local Offers Reward for Perpetrators—Musicians Quit at Three Michigan City Houses of F & M

[By Special Correspondent of the Herald-World]

SAN FRANCISCO, Oct. 23.—The walkout of union projectionists from the Embassy theatre made its first appearance on the legal stage this week when two men appeared before Police Judge Lite T. Jacks on the charge of violating the anti-picketing ordinance. They were arrested while selling copies of the paper published by the Musicians Union. The paper contained arguments against the management of the theatre, which refused to employ an orchestra and two organists on the ground that they are not needed in an "all talking picture" house.

Following the arrest of the union adherents, two non-union projectionists were waylaid and one of them severely beaten by three gangsters, who accosted them near the theatre. One of the victims made his escape, but the other was thrust into a taxicab, taken to a vacant lot, robbed and battered. His recovery is considered doubtful. Union officials have offered a reward of $500 for the arrest and conviction of the perpetrators of the deed.

Double police guards have been placed around the theatre as a result of the outrage, and arrangements have been made for personal bodyguards for all employes.

Stench bombs were placed in the theatre Sunday evening, but the effects were quickly counteracted by other chemicals and not more than fifty persons left the house.

The International Brotherhood of Electrical Workers, Local 6, met last week and indorsed the stand of the Musicians Union, offering its moral and financial support.

Further efforts by the government to end the strike have been launched by the arrival from Washington of United States Labor Commissioner E. P. Marsh to cooperate with Commissioner Charles Connell.

Musicians Out

MICHIGAN CITY, Ind., Oct. 23.—Patrons of the Fitzpatrick & McElroy theatres in this city, including the Tivoli, Starland and Willard, are taking their pictures sans musical accompaniment, due to the inability of the theatre company to come to terms regarding a new contract with the musicians' union. The old contract expired September 15 and negotiations have been pending for several weeks.

Entire Western Unit of Fox Disbands At Once, Says Sheehan; Rex Bell to Go

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Winfield Sheehan announced today that the entire Western unit at Fox Film Corporation would be disbanded immediately.

The announcement means the resignation of Rex Bell, cowboy star; Mike Farley, supervisor, and Al Werker, director, among others. Werker came to Fox recently from Fred Thomson, where he held positions varying from assistant director to general manager. His last job with Thomson was director for the early part of "Kit Carson."

Titles Registered at Washington

Photoplays registered in the Copyright Office during week ended October 18, 1928

25706 The Collegians (Serial)..Universal
25707 Bull-oney .....Universal
25708 The Final Reckoning (Serial) .....Universal
25709 The Final Reckoning (Serial) .....Universal
25710 The Final Reckoning (Serial) .....Universal
25711 Saps and Saddles.....Universal
25712 Come Easy, Go Slow.....Paramount
25713 Picture My Astonishment Paramount
25714 Take Me Home.....Paramount
25715 Moran of the Marines....Paramount
25716 The Farmer's Daughter..Fox
25717 Me, Gangster.....Fox
25718 Imagine My Embarrassment .....Metro-Goldwyn-Mayer
25719 Early to Bed.....Metro-Goldwyn-Mayer
25720 The Boy Friend.....Metro-Goldwyn-Mayer
25721 Do Gentlemen Snore.....Metro-Goldwyn-Mayer
25722 The Cameraman.....Metro-Goldwyn-Mayer
25723 No Picnic.....Pathe
25724 Eagle of the Night (Serial) .....Pathe
25725 Annapolis .....Pathe
25726 Show Folks .....Pathe
25727 Beyond the Sierras..... Metro-Goldwyn-Mayer
25728 Shadows of the Night....Metro-Goldwyn-Mayer
25729 Polar Perils.....Educational
25730 Come to Papa.....Educational
25731 Companionate Service.....Educational
25732 Felix the Cat in Jungle Bungles .....Pat Sullivan
25733 Felix the Cat in the Last Life .....Pat Sullivan
25734 Battle of the Sexes.....Art Cinema Corp.
25735 Revenge .....Art Cinema Corp.
25736 The Woman Disputed.....Joseph M. Schenck
25737 The Four Devils.....Fox
25738 The Heart of General Robert E. Lee.....Metro-Goldwyn-Mayer

M P T O Picks Conference Committee in November

(Special to the Herald-World)

NEW YORK, Oct. 23.—The 32 members of the new conference committee, one from each film zone, will be selected at a meeting of the M P T O A directors about the middle of November. Communications have been established with theatre owners in each of the film zones to determine definitely upon the personnel of this committee, which is expected to be the real important body of the M P T O A, inasmuch as the contacts will be of a kind to give the situation a nation-wide aspect.

Members of this board will have charge of the legislative and other matters in their territories.

Exhibitors of Iowa and Nebraska Meet in Omaha To Discuss Their Issues

(Special to the Herald-World)

OMAHA, Oct. 23.—Exhibitors of western Iowa and Nebraska are to convene here Wednesday for a two-day convention. Reports on the accomplishment of the Toronto meeting of the M P T O A will play a large part in the proceedings, it is expected.

Meriwether Resigns as Manager for Piedmont

(Special to the Herald-World)

WINSTON-SALEM, N. C., Oct. 23.—M. Meriwether has resigned as manager of the Piedmont Amusement Company's New Amuzu and Ideal theatres here, effective November 3. He will take a much needed rest with relatives in South Carolina and Georgia. It is understood Meriwether may become affiliated with a large theatre chain in Florida.

Exhibitors Bring Home Wealth Of Ideas from Toronto Session

A Constructive Convention Closes

The Toronto convention is now history.

In many respects, it will go down as one of the most constructive in the history of the national organization. Probably at no previous convention was as imposing a list of speakers assembled. And certainly at no previous convention were the invited speakers brought before the convention at more favorable times or given more attentive audiences.

Anyone attending the convention realized that, for a time at least, there are to be two organizations instead of one.

* * *

Allied Takes No Part

The Allied States, headed by H. M. Richey of Michigan and Al Steffes of Minnesota, took no part in the proceedings of the M P T O A. Nor did they make any effort to interfere with the proceedings.

There is no doubt but that considerable feeling exists between the two groups of leaders. But to the credit of both, it must be stated that there was no unpleasantness—no hurled accusations—nothing of the bitter clash of oratory in meetings or outside of meetings, which have disrupted constructive effort at previous conventions.

Representatives of the Allied States went through with their announcement that they were present only as "observers." During the four days, they quietly discussed disputed points with various delegates to the M P T O A. Possibly they were seeking converts—possibly they obtained some. But there was no noisy ballahoo.

* * *

Two Groups of Sincere Men

To the writer, it appeared that here were two groups of sincere men, who differed honestly as to the most effective way in which the theatre owners as a whole can make progress through organization.

There was no camouflage on the part of the M P T O A. Its leaders declared they not only wanted but sought the cooperation of the big chain owners and even the distributor-owned theatres. The slate of officers, including names prominently identified with the distributing end of the business, is a clear declaration of the organization's attitude.

* * *

Interesting Year Promised

On the other hand, the leaders of the Allied States organization take the attitude that the distributor is not just cooperating with the M P T O A, but is actually dominating it. Hence, they elect to fight it out on their own, with what assistance they can muster.

The M P T O A as at present constructed is a far cry from the organization born at Cleveland eight years ago. It is one of the most interesting developments in a business, every branch of which has been completely revolutionized in the last eight years.

Which theory of organization is the most effective can only be measured by the developments of the coming year. It will be interesting to watch.

EDWIN S. CLIFFORD.

Allied Leaders Only Observers; Chains Given MPTOA Offices

Colvin Brown, Franklin and Crandall Among New Directors—Woodhull Is Re-elected President

By ERNEST A. ROVELSTAD

We said it would be an Efficiency Convention. That is just what the M P T O A meeting at Toronto proved to be. There was less bickering over non-essentials on the convention floor than has been experienced in years—perhaps in the entire history of the organization. The accomplishments of the convention and the addresses were uniformly constructive.

Allied Leaders Present As Observers

Allied States leaders who decided to revive their organization at Kalamazoo the previous week did not participate in the sessions. They were at the King Edward hotel, convention headquarters—W. A. Steffes, H. M. Richey, A. A. Kaplan, Glenn A. Cross, Col. H. A. Cole, Frank J. Rembusch, Fred J. Herrington—but they limited themselves to the role of observers though of course they had many a conversation with attending exhibitors.

At no time was Allied mentioned by name on the convention floor. However, practically the final action of the convention was adoption of a resolution offered by Jack Miller of Chicago, commending the uniform contract committee for its work. It will be recalled that the contract committee was criticized by Col. Cole when he announced at Kalamazoo that he had resigned as alternate of the non-affiliated exhibitors' group and Richey threatened to quit as secretary of the group.

Large Chains Represented

Greater participation of the large chains and distributor-owned circuits in the affairs of the M P T O A is noted in their representation on the list of incoming officers. Among the new directors are Colvin W. Brown of Keith-Albee-Orpheum and Pathe; Harold B. Franklin, president of West Coast Theatres; Harry M. Crandall of the Stanley-Crandall Theatres at Washington, D. C., and Sam Dembow of Publix. Harry Marx of Publix is a vice president-elect. (The complete list of officers, headed by R. F. Woodhull, appears on the following page.)

Outstanding among the other decisions of the convention were these:

Empowered its directorate to investigate the entire problem of interchangeability of sound devices and pictures. (Details in Sound Pictures department.)

Voted to create a department of labor, members to be appointed by the directors.

Established a national conference committee for contact in all film zones.

Commended the work of the auxiliary and service department in reducing insurance rates and in supervising electric light and power service and sanitation.

Attacked the Hudson and Brookhart bills and all legislative or governmental efforts to harass the industry.

Denounced the so-called sex hygiene pictures.

Urged distributors to provide at regular rates a reasonable amount of block paper with title of picture, name of star or director, producing company and nothing more.

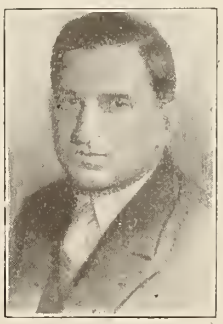
The convention opened auspiciously Tuesday noon with a luncheon in the Crystal ball room of the King Edward hotel at which the city was host. This was called the first time that a convention city had taken over an entire event in welcoming the theatre owners. Speakers included J. C. Brady, head of the M P T O A of Canada; Speaker of Parliament J. J. Thompson and Controller Gibbons, acting mayor; Woodhull; and Joseph W. Walsh, chairman of the administrative committee of the na-

(Continued on next page)

Among M P T O A's New Leaders

Harry M. Crandall

Colvin W. Brown



Harold B. Franklin

R. F. Woodhull

NEW OFFICERS ELECTED BY M P T O A

President—R. F. Woodhull, Dover, N. J.

Vice presidents—J. C. Brady, Toronto; R. R. Biechele, Kansas City, Kan.; Harry Marx (Publix), New York; Charles C. Picquet, Pinehurst, N. C.; M. A. Lightman, El Dorado, Ark.

Treasurer—Jay Emanuel, Philadelphia.

Secretary—M. J. O'Toole.

Board of Directors—*Colvin W. Brown,* of Keith-Albee-Orpheum and Pathe, nominated by Jules Rubens; *Harold B. Franklin,* president of West Coast Theatres, by E. M. Fay; *Harry M. Crandall* of Stanley-Crandall Theatres, by A. J. Julian Brylawski; *Sam Dembow* of Publix, New York, by Fred J. Dolle; *M. E. Comerford,* Eastern Pennsylvania, by Fred Desberg; *Joseph W. Walsh,* Connecticut, by M. A. Lightman; *Jack Miller,* Chicago, by Frank Walker; *Fred Wehrenberg,* St. Louis, by Oscar Lehr; *Dave Cohen,* Binghamton, N. Y., by W. A. Dillon; *Free Desberg,* Cleveland, by Henry A. Staab. (Dolle and Brylawski, also nominated, withdrew.)

Desberg, as temporary chairman of the directors, announced that selection of the regional contact men had been deferred.

Exhibitors Bring Home Wealth of New Ideas

(Continued from preceding page)

tional organization, to whom was presented the key to the city.

Large Equipment Exhibit

Entering the convention hall, the Pompeian room, exhibitors were pleasantly surprised to find the side and rear walls banked with tastily arranged equipment exhibits, which overflowed into the corridors and balcony of the mezzanine floor. National Theatre Supply had one entire side of the convention hall and through the efforts of George DeKruif in getting the exhibits through the customs office, all were in place when President Woodhull brought down the gavel for the first session.

Outstanding among the reports of officers at this meeting was that of A. Julian Brylawski for the board of directors and the national legislative committee. Brylawski first traced the successful fight against the Lankford bill for blue Sundays in the District of Columbia, and warned that Lankford intends to make the measure an issue at the coming session of Congress.

Copyright Bill Delayed

Among the copyright measures which have been fought by the committee is the Vestal bill which would have further entrenched the American Society of Composers, Publishers and Authors.

Brylawski reported that the committee "sat entirely neutral throughout the entire proceedings" on the Brookhart bill for federal regulation. "Certain features of this bill," Brylawski stated, "in our opinion would be a very dangerous experiment and other sections are badly drawn. We feel that Senator Brookhart evinces a most sincere desire to be a friend of our industry and he is anxious to help us but our opinion is he has been badly advised."

(Continued on page 32)

Home from the Canadian Front

Mrs. R. F. Woodhull was the honored guest at the many events the Canadian committee staged for the womenfolk at the M P T O A convention, while "P e t e" manipulated the gavel at the sessions.

F. J. McWilliams (left) has the Parkway at Madison, August Berkholtz is planning a new theatre at West Bend, Wis.

Dr. Murdock McLeod of the Presbyterian Church at Pinehurst, N. C., gave a brilliant address. With him are U. K. Rice (left) and Charles C. Picquet of North Carolina.

North Carolina had among its representatives Picquet and Griffith of Ireland, N. C. With them is our old friend Fred J. Herrington of Pittsburgh.

Jack Harwood of Cleveland and Louis Israel of the Cinema and Standard, also at Cleveland, were much in evidence.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Four picture players all of us have seen
In poses scarry . . . It's Hallowe'en!

Witchery—but did it take this regalia to make Alberta Vaughn competent in that craft? Of course the F B O star is endeavoring to express another kind. And can't.

Making the scarry night even worse for themselves, but granting us quite an eyeful. Both are M G M featured players. One is Anita Page. One is Gwen Lee. But which is most frightened, we don't know.

Audrey Ferris getting her pumpkin ready. To scare the brothers Warner? Audrey understands her bosses better than that. They would never be fooled. They know their pumpkins.

As an 800-ton schooner went to ruin above—far above—the Pacific. The vessel was blown up for a scene in Samuel Goldwyn's new production, "The Rescue," starring Ronald Colman and to be released by United Artists. Lili Damita has the feminine lead. Herbert Brenon is directing.

Seeking Bebe's future in the cards. And if it's like the past, her's is a lucky deck. It is Bebe Daniels' grandmother, Mrs. Eva Griffin, who studies the mystic signs, while the Paramount star peers anxiously over her shoulder. Shown with them is Bebe's mother, Mrs. Phyllis Daniels.

Inmates of the New York Hebrew Orphanage gave this cup to Harry M., Albert W., Jack L., and Dave Warner in token of their gratitude for the Warners' gift of a gymnasium. That in substance is the legend engraved upon it.

Another Jannings becomes a motion picture player. Ruth Maria Jannings has been given her first role in Universal's "Erik the Great." Miss Jannings is the daughter of Gussie Holt, who is Mrs. Emil Jannings and formerly was Mrs. Conrad Veidt. Veidt has the masculine lead in "Erik the Great." Shown are Veidt, Mary Philbin, feminine lead; Miss Jannings and Paul Fejos, who is directing the production

What the well dressed young man is wearing this season—if possible. Nancy Carroll presents the mode. Being Miss Carroll, our model rather puts it up to us to explain. But is an explanation necessary? Certainly, this Paramount featured player is passing fair, forward, laterally and otherwise, while she surely would improve any huddle.

The scenes above and below are from First National's "Companionate Marriage," the screen version of Judge Ben Lindsay's book of the same title. Betty Bronson and Richard Walling have the leading roles. They are shown above in a popular diversion. In the scene below a "wedding" affords amusement for cafe patrons.

Attention enough to make any star jealous. And Leone Lane is not that—yet. She is a newcomer, having just been made a contract player by Paramount. Of course there's comraderie at the Paramount studio, but that doesn't explain all of the solicitude shown her by her fellow-players, Charles Rogers, William Austin and Jack Oakie. There must be another reason, too. Perhaps it's Leone herself.

One of Europe's newest and most popular screen stars, with her pet St. Bernard, framed by the door of her motor. Dita Parlo recently made her debut as a star in U F A's "Heimkehr," under the direction of Erich Pommer.

Above and below are two scenes from "Stolen Love," a new F B O production in which Owen Moore and Marceline Day have the leading roles. The story is of a girl who breaks the bondage set about her by two maiden aunts. Miss Day is shown at center above, and below with Moore.

A famous minstrel arrives to help maake a motion picture based on the kind of entertainment our fathers enjoyed. Banks Winters, who is shown being greeted by Carl Laemmle, president of Universal, was one of the most popular Mr. Bones (or perhaps he was Mr. Interlocutor). Now Banks is to advise Universal in the making of "The Minstrel Show."

Exhibitors Get Wealth Of Ideas at Convention

(*Continued from page 28*)

The Hudson bill for federal regulation was termed in the report as "the most pernicious, destructive and dangerous measure which has ever threatened our industry."

The committee also reported that it had pledged to the congressional committee on the flood control bill the use of the screen for educational matter.

Committees for the work of the convention then were named as follows:

Credentials—**Joseph W. Walsh, Connecticut, chairman; J. C. Brady, Toronto; David Cohen, New York; R. D. Rundell, Pennsylvania; M. A. Lightman, Arkansas; Charles C. Picquet, North Carolina.**

Resolutions—**R. R. Biechele, Kansas. chairman; N. L. Nathanson, Toronto; Jack Miller, Chicago; Frank C. Walker, Pennsylvania; Jules Rubens, Illinois; H. J. Schwartz, New York; Henry A. Staab, Wisconsin; A. M. Schuman, Connecticut.**

Rules—**M. E. Comerford, Pennsylvania, chairman; Harry Marx, New York; Fred Desberg, Ohio; J. S. Patenaude, Montreal; J. F. Norman, Arkansas; C. E. Williams, Nebraska; F. J. McWilliams, Wisconsin; William Burford, Illinois.**

Arrangements—**I. Weinburg, Virginia, chairman; John A. Schwalm, Ohio; William Dillon, New York; I. W. Rodgers, Illinois; Fred Wehrenberg. Missouri; Louis Appel, Pennsylvania; William Whit hurst, Maryland; Columbus Stemper, Pennsylvania; Thornton Kelly, New Jersey; A. Julian Brylawski, Washington, D. C.; Thomas Goldberg, Maryland.**

It will be noted that when the credentials committee later reported, the following from the Allied States organization were not listed among the accredited delegates: H. M. Richey, W. A. Steffes, Fred J. Herrington, A. A. Kaplan, Col. H. A. Cole, Frank J. Rembusch, and Glenn A. Cross.

Welfare of One, Welfare Of All, Says Cooper

"We feel that the welfare of the exhibitors is the welfare of the distributors," said Col. J. A. Cooper, president of the Motion Picture Producers and Exhibitors of Canada, at the Toronto convention. "I represent the distributors of Canada and my instructions from my organization are to cooperate with the exhibitors to help them on the music tax, admission tax, and other legislation and other things that adversely affect the exhibitors' interests."

P. J. Wood, business manager of the M P T O A of Ohio, in a letter to the HERALD-WORLD since the convention, denies that he declared in Toronto that the Ohio organization would affiliate with Allied. Wood says that "before we could take any steps whatsoever the matter would have to be placed before our Board of Trustees."

While the Wednesday afternoon session was devoted largely to sound pictures, and details of that feature are found in the Sound Pictures department of this issue, the session was also constructively conspicuous because of an address by John Eberson, noted Chicago architect.

More than 500 attended the banquet and ball in the Crystal ball room Wednesday night, at which Alderman William Summerville, Canadian theatre owner, officiated

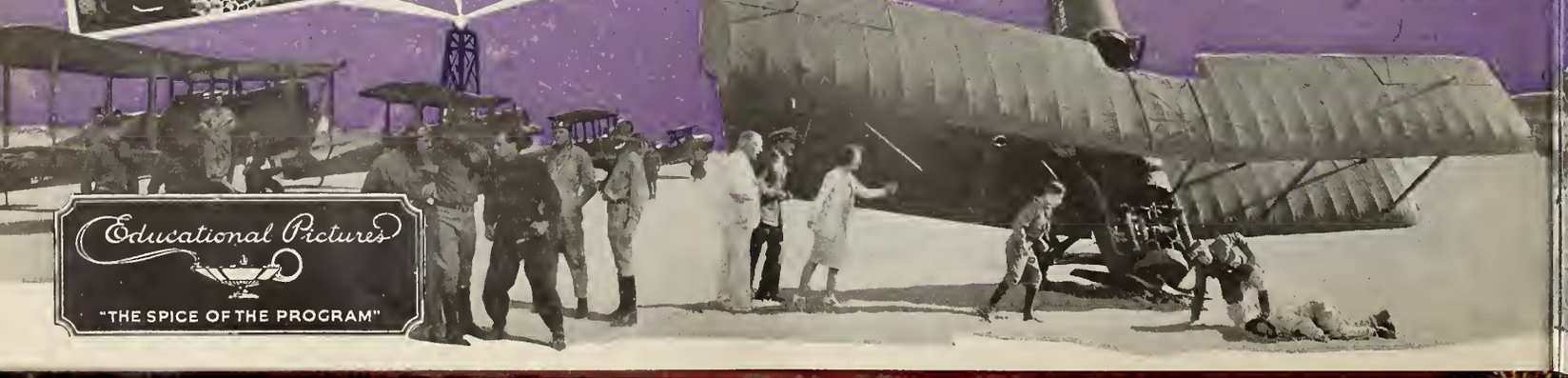
Produced by
CHARLES R. ROGERS
and
HARRY J. BROWN

REED HOWES IN THE "THE SKYWAYMAN"

E. W. Hammons

ALL AMERICA is "air crazy" today. Everybody is thinking flying, talking it, dreaming it! Your public is ripe for the "Russ Farrell" air thrillers.

And what thrillers they are! They're as quick on the take-off as that arch villain smuggler, "Blackie" Williams, is on the trigger. There's a real kick in the first fifty feet. And the dare-devil exploits of "Russ" and his fellow heroes of the border patrol pack the



Educational Pictures
"THE SPICE OF THE PROGRAM"

Wives of Delegates Honor Canada's War Dead

(Special to the Herald-World)

TORONTO, Oct. 23.—A tribute to Canada's war dead of unique significance was paid during the M P T O A convention when the wives of delegates visited the City Hall and placed a wreath of remembrance at the base of the Cenotaph. The ceremony took place on the lawn in front of the municiple buildings in the presence of Acting Mayor John Gibbons and City Clerk James Somers, representing the City of Toronto.

brilliantly as toastmaster, and acts from Loew's Uptown, Toronto, appeared.

C. C. Pettijohn, chief counsel of the Film Boards of Trade, told the exhibitors that criticism of arbitration is fast dying out. Of censorship he declared: "The motion picture is cleaner than the printed book, cleaner than the speaking stage and as clean as the press, and yet the only form of human expression under censorship today is the motion picture."

William Finlayson, Canadian minister of lands and forests, declared that the screen has been one of the effective means of reducing loss of lives and property by forest fire. N. L. Nathanson, head of Famous Players-Canadian, said $25,000,000 was invested in motion pieture theatres in Toronto alone. Dr. Murdock McLeod of the Presbyterian church at Pinehurst, N. C., told the theatre owners that "a whole lot of that old prejudice between theatre and church is passing away rapidly." President Patenaude of the Quebec exhibitors' organization declared it the duty of exhibitors to study their own problems and defend the industry against attacks. Senator W. H. McGuire of the Dominion government was also at the speaker's table.

Carl E. Milliken, secretary of the M P T O A, left with the exhibitors the message that every international boundary eventually will be swept away by the film.

Thursday's session began with a constructive address on theatre insurance by A. F. Hancock, vice president of the Cosmopolitan Life Insurance Company. Hancock told how in a tieup with Sentry Safety Control, arrangements had been completed for a reduction of 10 per cent to be allowed in minimum insurance rate for theatres where this device has been installed.

Col. J. A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, addressed the convention on the music tax, and advocated that the American Society be required to file once a year its proposed schedule of charges, and secondly that an American Berne Convention be formed so that exhibitors can protect their rights.

Following the election of officers, when Harry Marx told the exhibitors that "I think this convention has brought about an organization that will serve the industry in an excellent manner," it was the consensus of theatre owners that he expressed the sentiment of the entire convention.

From the famous "Russ Farrell" flying stories in *The American Boy Magazine* by THOMSON BURTIS

presents

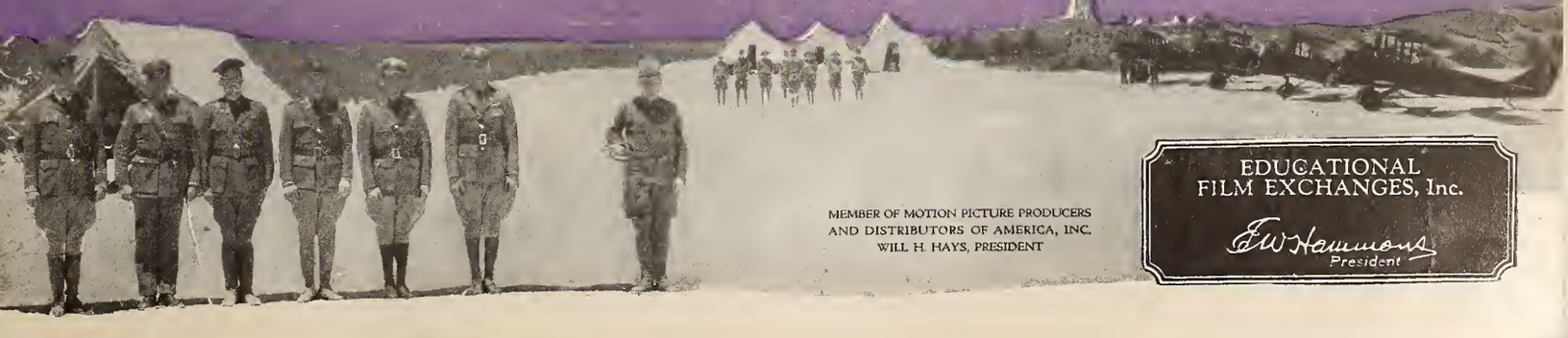
RUSS FARRELL AVIATOR SERIES

rest of the two reels with thrills and suspense that will stand their hair on end and make them ask when the next one will be shown.

The "Russ Farrell" series carries all the "come again" urge of the most gripping serial, yet each picture is a complete story, with new angles to exploit.

You'd better "get air-minded" with the rest of America, and cash in on "Russ Farrell" now.

"THE SKY RANGER"



MEMBER OF MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC. WILL H. HAYS, PRESIDENT

EDUCATIONAL FILM EXCHANGES, Inc.

E W Hammons President

Exhibitor Gets Patents on Device to Improve Tone of Sound Records

Increased Playing Time and Constant Rate of Linear Needle Travel Claimed for Invention of W. O. James of Wisconsin Theatre

[By Special Correspondent of the Herald-World]

MILWAUKEE, Oct. 23.—Wallace O. James, manager of the Wisconsin theatre, has just been allowed patents on a device which promises to have an important bearing in the near future on synchronized and non-synchronized methods employing disc records for musical accompaniment and sound effects for motion pictures.

THE important feature credited to the James invention is the greatly increased playing time of a record of given diameter, as compared with the present type of disc. This is accomplished by causing the turntable to revolve slower when the needle is traveling the outer edge of sound grooves, and gradually faster as the needle approaches the center of the disc. Where the needle starts its travel near the center, the rotation speed of the disc slows gradually as the needle approaches the outer rim. In this way the needle always travels the same linear length of groove in the same unit of time, or in other words, the rate linear needle travel is always constant. In addition to greatly increased playing time, it is claimed that this method produces a more even and better quality of tone. It is obvious that special records must be made for this method of reproduction.

Present Type Discs Usable

On other discs, there is no more playing time in the outer groove than in the inner one, although the former may represent three or more times the needle travel than the latter. However, the world's greatest music has been recorded on discs by the present methods of production, and it was in order to make all this material available that the James invention provides for means of control which permits the use of the present type of disc records as well as the new type of specially recorded synchronizations.

By way of comparison, a well-known synchronized disc installation used a 16-inch disc in conjunction with the long feature pictures, split up into short reels of approximately 900 feet which on a governed speed of 90 feet a minute means approximately 10 minutes between change-overs from one reel to another. The same size record specially recorded for playing according to the James method will provide accompaniment for a double reel, while a 20 inch record would play for 33 minutes against 14 minutes of the other type, and provide accompaniment for a 3,000 foot reel. With longer intervals between change-overs, and with from one-half to one-third the present number of discs, it is claimed that the factor of error in putting on wrong discs is greatly reduced, also that the men in the projection room can work with more care and exactness in checking up equipment and making adjustments.

9,000,000 Records in 2 Years

It is estimated that within two years more than 9,000,000 present type records will be required annually for the synchronized field alone, while the market for non-synchronized records will be even larger. In view of this fact it will be seen that the James invention may have an important bearing in the field, bringing about not only a greatly reduced cost to the motion picture producer for his synchronizations, but also in the shipping and distribution charges generally.

In addition to use with photoplay presentations, both synchronized and non-synchronized, this device can be incorporated with multiple turntable equipment for use by traveling companies presenting musical comedies and operas, for it is possible to record the complete score of an act on a single record. It will therefore be unnecessary to carry musicians to augment small local orchestras, it is said, the recorded score being complete and sufficient in itself.

James has made no definite plans as yet for the manufacture and distribution of his device but is giving careful consideration to a number of propositions already submitted.

Department of Justice Studies Pending Mergers; Officials Mum on Inquiries

(Washington Bureau of the Herald-World)

WASHINGTON, Oct. 23.—The Department of Justice is studying a number of mergers now pending in the film industry with a view to determining whether proposed amalgamation will conflict with federal antitrust laws.

Officials refuse to talk regarding these inquiries, pointing out that it is the policy to keep confidential in all cases which do not involve formal proceedings. The investigations, it is stressed, are routine, such as are undertaken of mergers in any industry.

Some days ago the department is understood to have suggested that Publix theatres be divorced from the West Coast chain, and it is understood that the recommendation will be carried out, but it was explained at the department that no general policy has been laid down for the film industry and that each merger now under scrutiny will be determined upon its merits.

The Federal Trade Commission has refused to reopen the West Coast cases for further argument on the question of protection. A motion had been filed by counsel for Herbert L. Rothschild, operator of four theatres and one of the respondents in the West Coast case, asking oral argument be heard on protection.

At the New York Theatres

NEW FILMS

PARAMOUNT—"Take Me Home," a Paramount film starring Bebe Daniels and Neil Hamilton, directed by Marshall Neilan.
HIPPODROME—"Stocks and Blondes," an F B O picture with Richard Gallagher, Jacqueline Logan and Gertrude Astor, directed by Dudley Murphy.
ROXY—"Me Gangster," a Fox production with June Collyer and Don Terry, directed by Raoul Walsh.
CAPITOL—"While the City Sleeps," a Metro-Goldwyn-Mayer production starring Lon Chaney, directed by Jack Conway.
STRAND—"Waterfront," a First National picture with Dorothy Mackaill and Jack Mulhall, directed by William Seiter.
COLONY—"Melody of Love," Universal's first all-talking picture with Walter Pidgeon, Mildred Harris, Tom Dugan and Jane Winton.
WARNER—"The Home Towners," a Warner Brothers all-talking picture with Richard Bennett and Doris Kenyon, directed by Bryan Foy.

HELD OVER AND REVIVED

CRITERION—"Wings," Paramount, opened August 12, 1927.
ASTOR—"White Shadows in the South Seas," Metro-Goldwyn-Mayer, opened August 1.
CENTRAL—"Lilac Time," First National, opened August 3.
EMBASSY—"Submarine," Columbia, opened August 30.
WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
GAIETY—"Four Devils," Fox, opened October 3.
RIALTO—"The Battle of the Sexes," United Artists, opened October 12.
RIVOLI—"The Wedding March," Paramount, opened October 12.
CAMEO—"3 Comrades and 1 Invention," Soviet Comedy, held over for another week.
FIFTH AVENUE PLAYHOUSE—"Berlin," and "Germany's Side of the War," German productions revived for another week.
55TH STREET PLAYHOUSE—"Kriemhild's Revenge," U F A production, held over for another week.

F B O Is Rushing Sound And Action to Complete Program Before January

(Special to the Herald-World)

NEW YORK, Oct. 23.—Work is progressing rapidly at Sound Studios, Inc., here and at the Hollywood studios of F B O, in an effort to complete the 1928-29 program before the new year. Work was finished last week at the sound studios on "The Joyride," a talking prologue for "Taxi 13." "Stepping High" is next.

On the Coast, George B. Seitz and his "Blockade" company are on location at the Isthmus of Catalina Island. George Melford is in the second week of "Love in the Desert."

Tom Mix has started work on his fourth Western for F B O, "The Drifter," while Ralph Ince's staff has completed editing "Hardboiled." Production has also been completed on "The Jazz Age."

P. G. Wood Getting Ohio Set for Meeting Nov. 20

(Special to the Herald-World)

COLUMBUS, Oct. 23.—P. J. Wood, business manager of the M P T O of Ohio, is back from Toronto and hard at work whipping into shape the program for the state convention in Columbus, November 20 and 21.

Wood says several leading authorities on the industry will speak and opportunity will be given for full discussion. The program will be announced soon. An extra large attendance is expected as there are many vital questions now before the exhibitors, especially in smaller towns.

"If He Is An EXHIBITOR He Is A Reader Of The HERALD-WORLD"

SOUND PICTURES

Interchanging of Equipment for Sound Is Made Objective of MPTOA Inquiry

Interchangeability of sound devices and pictures was the big subject before the M P T O A convention at Toronto, which devoted practically all of the Wednesday afternoon session to the problem of synchronization. Out of that discussion two decisions were reached. One was the evident unanimity of the exhibitors that the best interests of the industry demanded that the exhibitor be permitted to play the product of different companies on one device, whichever he might have installed. The other was the passage of a resolution that the incoming board of directors investigate interchangeability and report at once to the membership.

Speakers took up several phases of the problem and brought out many constructive ideas. John Eberson, noted architect, touched upon the question of construction of a theatre to obtain the best sound effects. While his topic was rather the development of the atmospheric theatre, he made the following pertinent and invaluable comment on sound:

"The plainer a theatre's walls and ceiling the more adaptable it is to sound. I haven't found a single theatre providing extreme difficulty of conversion to sound."

Other speakers were Rudolph Miehling, electrical engineer and assistant supervisor of projection of Publix; M. A. Lightman, president of the M P T O of Arkansas, who spoke on "Sound Pictures and Main Street"; and Fred Desberg of Cleveland, whose topic was "Sound Pictures as They Pertain to Chain Theatres." Through all these addresses ran the thread of valuable suggestions for the use of sound productions. Digests of the addresses follow:

"Our Industry Meets a New Problem"

By Rudolph Miehling

Sound pictures can either be developed to tremendous returns or decline to mediocre returns according to the efficiency of merchandising. When you have had the equipment installed, you must realize that it is not automatic in its operation. The human element must be seriously considered.

Publix Theatres instructed Harry Rubin, supervisor of projection, to organize a staff to take care of these situations. I am one of his staff.

Preparatory to the installation of the apparatus, the sound engineer comes to your theatre and makes a survey for his company, and from this survey certain recommendations are made in order that you may have perfect sight and sound reproduction; these recommendations should be carefully weighed and not cast aside; some of them may seem unreasonable.

Your projection staff, the keystone of the operation, should be given your cooperation so that they may receive adequate instruction in the proper handling of the equipment. You must insist that they obtain full information on all phases.

We give them information on the methods and principles so that their minds will be in a more receptive mood to absorb any future knowledge they may gain on the subject. In the event of a breakdown we expect them to make temporary repairs or adjustments to keep the show running, leaving the permanent repairs to the engineers of the company who have installed the apparatus. We do not mean by this that they are to tear down or take apart any of this equipment just to see what is inside.

Some person must be trained to judge the volume and quality in the auditorium during the performance. While it is a fact that the projectionist has a monitor horn in the booth, he cannot judge how the sound is coming through. The correct distribution of sound throughout your house is of vital importance.

The proper draping of the horns and units to keep the sound in the direction you wish it to go and no other is an important item. You must prevent the sound from bounding back.

If your auditorium is of such a nature that any continued interfering sound makes a condition which is annoying to an audience, this condition must be removed. The usual defects of auditoriums are three things, namely, *echo, dead spots* and *reverberation.* Each has its particular method of elimination and for pleasing effects should be given the fullest attention.

Projection equipment must be given attention. During my travels for Electrical Research Products, Inc., I have seen projectors in such a sorry condition that it is a wonder to me that film ever ran through them. When overhauling was suggested, the management threw up both hands. Here was a theatre spending thousands of dollars for sound equipment and when the matter of a small expenditure came up he was horrified.

Your present projection mechanism should be thoroughly overhauled, or if necessary replaced with new equipment. Doing this will give you smoother operation, eliminate stops, damage to film and other defects.

Each problem must be solved so that this new born phase of the industry will enjoy all the benefits which may accrue. If you do not do your part and inject yourself wholeheartedly into this matter you will be the one to suffer.

Convention Orders Quiz on Inter-Use Of Sound Devices

"Whereas many new sound reproducing machines and devices are now coming to the market and whereas a great deal of uncertainty exists as to the interchangeability of the product of licensed film manufacturers on the various devices now being offered, and

"Whereas lack of accurate and authentic information on this point is delaying the progress of sound pictures, therefore be it

"Resolved that the president and board of directors of the M P T O A hereby are directed to make immediate investigations along these lines and to promptly transmit the information so obtained to the membership of the M P T O A either by direct communication or by published data through the trade journals and other sources." Text of resolution passed at M P T O A convention at Toronto.

"Sound Pictures and Main Street"

By M. A. Lightman

A little fellow from down in Arkansas derives particular satisfaction when he sees from the program that he is speaking ahead of a representative of a chain theatre (Fred Desberg). This is the first time I ever have been able to get a first-run ahead of a big chain theatre.

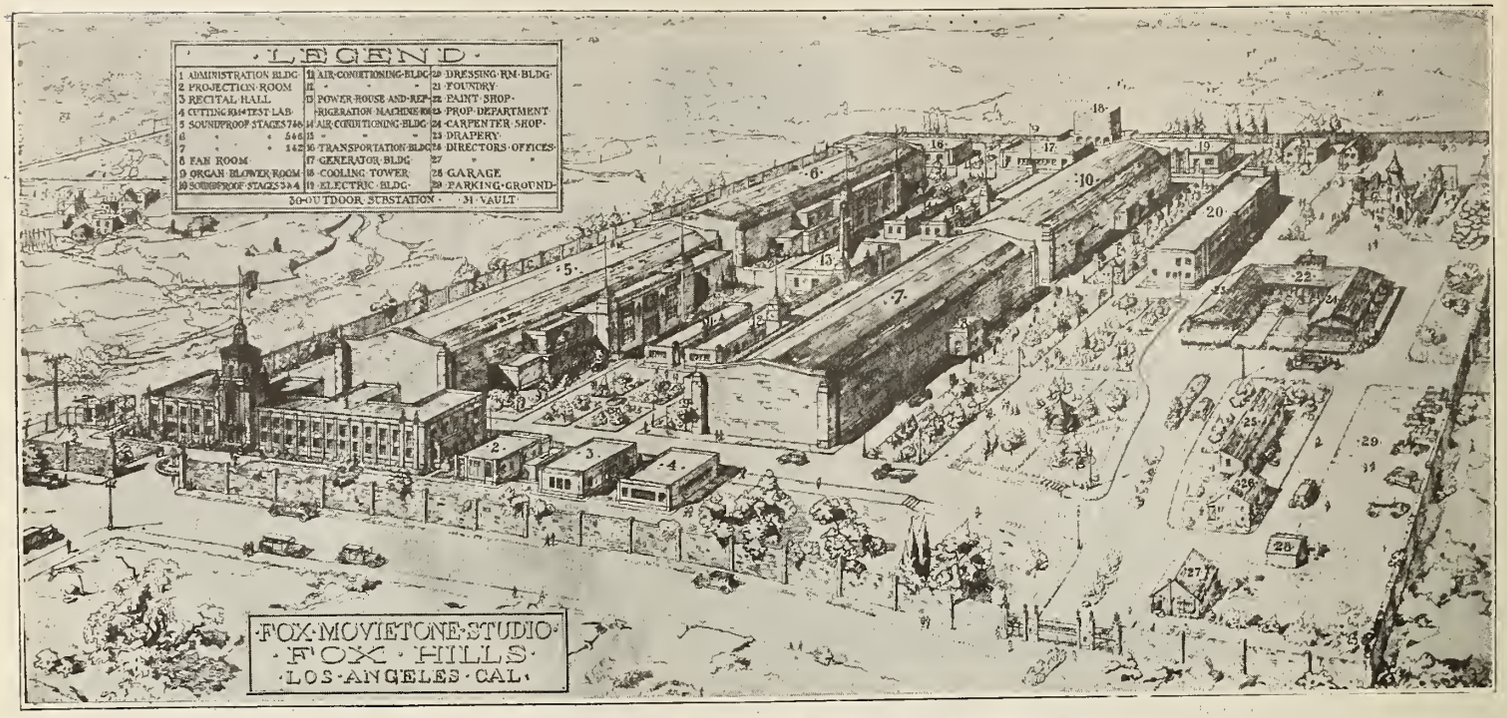
First of all let us determine what sound is, in order that my talk on sound may not be unsound. I have divided it for convenience into three classifications: first, the all-talkie; second, synchronization without sound effects; third, sound effects with some talking.

We need not fear the all-talkie at this time. The producer doesn't want it at this time. He has too many big stars under contract who have not the voice for the dialogue picture.

Orchestral accompaniment is a different matter. Why have 500 or 1,000 orchestras in the deluxe houses when the producer can get us a perfect orchestra absolutely built to fit the picture. Of course we must remember it's a new baby, but who in this room could deny the appeal of sound?

Main Street's exhibitor is the exhibitor

(Continued on page 38)



THE NEW $10,000,000 FOX MOVIETONE STUDIO

Civic Leaders and Stars Help Fox Dedicate Studio Sunday

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Civic leaders and stars of stage and screen will help Fox Film Corporation Sunday to decorate its ten million dollar Movietone studio with its 25 buildings grouped on a forty-acre lot and all built in ninety days.

On a platform outside the newly erected Number 1 stage there will be an invocation by three clergymen—Rev. Neal Dodd, Doctor Isidore Isaacson, and Father Joseph Sullivan, president of Loyola University. Other speakers will be George L. Eastman, president of the Los Angeles Chamber of Commerce, Joseph Scott, who will deliver the dedicatory speech, and Oscar Lawlor.

Event Will Be Broadcast

Mary Duncan, rising young Fox star, will unveil a bronze plaque on one corner of the building. The proceedings will be broadcast by radio station KMTR. A program will be given by Clark and McCullough, comedians of the stage and of Movietone, and by the Mystic Shrine Band of Al Malaikah Temple, Los Angeles.

The Fox company has contracted with L. H. Anderson, of Palo Alto, traffic expert, to handle the throng. He will be assisted by 500 university students, in addition to the regular police officers. They also will guide the visitors among more than 25 large buildings which are the outward sign of William Fox's faith in talking pictures.

The principal feature consists of four huge soundproof stage buildings, each capable of containing two Movietone units. One stage has a huge Wurlitzer organ specially designed to give all manner of sound effects.

Ventilation Plant Installed

One innovation is the plant for regulating the ventilation and temperature on the sound stages. Hitherto, a great drawback in buildings converted to sound use has been the closeness and stuffiness of the atmosphere. The Fox plant has a huge refrigerating, heating and atmosphere equipment which will keep the stages cool in summer, warm in winter and always supplied with fresh air.

In addition there are a large administration edifice; a huge building with up-to-date dressing rooms for all players; Movietone projection rooms; cutting rooms; electric plant; carpenter shop and property rooms; storage vaults for films; library and garages.

Winfield Sheehan, vice president and general manager of Fox Film Corporation, who has supervised the construction of this Movietone studio, has assembled a corps of writers, directors, playwrights, composers and artists.

Easterners Promoted

Among the Easterners who have just been promoted to responsible positions on the supervising staff are Philip Klein, son of the noted playwright, Charles Klein; J. K. McGuinness, and Luther Reed. Ben Jackson, former manager of several New York theatres, is production manager at Movietone City, and has Fred Schader and George Schneidermann as assistants. Joseph Pincus is assisting in gathering talent for Movietone in this country and William Gleason O'Brien is general director for Fox Movietone in Europe.

Others who have been elevated to new prominence in motion pictures through the advent of sound films are Charles Judels, general stage director for the Shuberts for five years; Eugene Walter; Tom Barry and Hugh Herbert; Maude Fulton and Dave Stamper.

Stage Actors Listed

They will handle the sound film destinies of many important figures from the spoken drama, whose exodus to Hollywood has been inspired by Movietone, and who include the following:

Bobby Clark and Paul McCullough, Chic Sale, Sylvia Field, Helen Twelvetrees, Margeurite Churchill, Donald Gallaher, Gilbert Emery, Paul Muni, Helen Ware, who will coach the younger players, Lumsden Hare, Clifford Dempsey, Charles Eaton, Arnold Lucy, Paul Fung and Florence Lake.

Others who will be concerned with Movietone production from the standpoint of direction and writing are:

Earle Lewis McGill, A. H. Van Buren, Arthur Caesar, Ben Holmes, Harlan Thompson, Paul Gerard Smith, Chandler Sprague, William K. Halligan and Edmond Joseph.

16 Gotham Branch Managers at Bristolphone Sales Session

(Special to the Herald-World)

NEW YORK, Oct. 23.—Sixteen Gotham branch managers are back at their stations all over the country thoroughly acquainted with the operation, mechanism and performance of the Bristolphone synchronizing disc systems following the first sales meeting held since Gotham Bristolphone acquired the national distributing rights to the sound device.

The high point of the meeting was the visit the entire personnel made to Waterbury, where they witnessed a performance of "Times Square," the company's first synchronized picture with Bristolphone dialogue and sound effects.

A faultless demonstration under regular theatre conditions repaid the visitors for their journey, with the unanimous opinion by all those present that Bristolphone is as perfect and practical a sound device as can be had in the market today.

Among those present were L. G. Berman, Chicago; Phil Monsky, Omaha; Claude Townsend, Detroit; Donn Hayes, Los Angeles; Wm. Hurlbut, Detroit; Jess Fishman, Cleveland; B. Rosenthal, St. Louis; Chas. Bessenbacher, Kansas City; J. S. Berkowitz, San Francisco; R. G. Romney, St. John; M. Trueman, St. John; Herk Webster, Buffalo; Morris Fitzer, Buffalo; L. Korson, Ben Amsterdam, Philadelphia; Mr. and Mrs. Jack Grauman, Milwaukee; Mr. and. Mrs Strauss, Milwaukee; W. A. Steffes, Minneapolis; Col. H. A. Cole, Dallas; S. Kaplan, Dallas; Chas. Rogers, Budd Rogers, Sam Sax, John Weber, Harold Shumate of the home office.

Former Owner Takes Over Three Theatres, Wires One

(Special to the Herald-World)

SAN FRANCISCO, Oct. 23.—Samuel H. Levin, former owner of the Alexandria, Coliseum and New Balboa theatres, again has taken over these houses and has arranged for the installation of Vitaphone equipment in the Alexandria. The interior of this house will be redecorated and new loges installed, making it necessary to close the theatre until the first of the year.

Advertising, Exploiting Sound

Trailer Copy

This is the fourth of a series of articles on advertising and exploiting the sound picture, prepared originally by Jeff Lazarus and the advertising staff of West Coast Theatres. This article gives you many fine catch lines and slogans for sound pictures.

ATTACHED, herewith, are sample trailers giving you an idea of the advance screen copy which can be used to advertise the coming of the various types of synchronized pictures, and in addition to that we have included a sample of the type of trailer which should be utilized to generally announce the inaugural of the Sight-Sound policy. When you use the latter you can add to it exceprts from the other trailers which will designate the particular kind of Sound attractions which will form your opening program. And along the same lines, when you have a program to advertise which includes more than one of the five different categories of sound, you must use that material from the different trailers attached which will cover and include the different kind of attractions you have.

These trailers are intended to be the main trailers for use a week or two in advance of the actual opening. In addition to these, you should use on your screen for at least four weeks before, a series of introductory and teaser short trailers, the phraseology for which can be found in the trailers attached and in the pages of catchlines attached.

Reference should also be made to all ads and catchlines herewith for additional trailer material.

For usage in announcing the inauguration of a Sight-Sound policy at your theatre, as follows:

BARNUM HIMSELF NEVER ANNOUNCED ANYTHING BIGGER THAN . . .
this epochal event in the entertainment history of .....(your city or town).
. . . the realization of the age-old dream of motion pictures that SPEAK!
FOX MOVIETONE TALKING NEWS-WEEKLY; WARNER BROTHERS MARVEL VITAPHONE PRODUCTIONS (or whatever synchronization you will have) will be yours as a regular part of the entertainment offered here starting.....(date). This contribution of science endows motion pictures with SPEECH . . . affords wonderful musical settings . . . brings world-renowned artists for you to SEE and HEAR . . . in a perfect wedding of SOUND and SIGHT!
You HEAR and SEE all; the motion picture world on parade . . . the world in action passes in review . . . in triumphal scenes that you HEAR! HEAR! SEE! SEE!
You will find in the FOX MOVIETONE TALKING NEWSWEEKLY and WARNER BROTHERS VITAPHONE PRODUCTIONS (or whatever you'll have) the Aladdin's lamp of Modern Entertainment programs . . . THE LAST WORD IN MOTION PICTURES THAT SPEAK AND SING!

This type of copy for usage in introducing Movietone or Vitaphone in your town when your first production has dialogue partly employed, such as Fox's "Air Circus," Warner Bros. "Caught in the Fog."

On.....(date).....! The Treat of Treats! The Hit of Hits! The.....'s (theatre.....FIRST TALKING PICTURE!
The.....(theatre) "Goes Talkie" with that next show. The whole city has been waiting for this moment. It will be the.....Theatre's first word and the city's last WORD in TALKING PICTURES!
Our FIRST TALKING PICTURE will be "CAUGHT IN THE FOG," Warner Bros.' scientifically-perfected Vitaphone Production. . . You'll HEAR and SEE it! You'll HEAR CONRAD NAGEL . . . May McAvoy . . . and Mack Swain . . . in an all-speaking cast. . . You'll SEE and HEAR a superb comedy-drama aboard a Florida house-boat. It will be the big thrill in TALKING PICTURE HISTORY because the.....Theatre's TALKING EQUIPMENT is just the best there is to be had.
DON'T MISS THIS POWERFUL . . . DYNAMIC DRAMA IN DIALOGUE! THIS "TALKIE" INAUGURAL THAT WILL BE TOWN TALK! at the .....(theatre).....(date) . . . from now on the Eye-land . . . Ear-land of Enchanted Entertainment!

Here you have trailer copy for usage in advertising pictures employing Sound effects such as "Wings," which has no dialogue.

The.....Theatre, "The Home of Big Pictures" has arrived! Has come into its own! With the finest SIGHT-SOUND policy in America.
We're proud to announce that our next attraction will be Paramount's mighty spectacle of the air WINGS . . . ONE PICTURE THAT REQUIRES NO

ESPECIAL COMMENDATION! The whole country knows about its amazing story . . . its record-smashing runs . . . its brilliant cast . . . Clara Bow . . . Richard Arlen . . . Jobyna Ralston . . . Buddy Rogers and Gary Cooper . . . and above all its air spectacle . . . tremendous thrills . . . romance and climaxes.
(Here if possible, run pictorial footage.)
You will SEE and HEAR "WINGS" at the..... soon . . . Presented with synchronized Sound effects that bring you the roar of motors . . . the put-put-put of machine guns . . . the anguished cries of stricken pilots . . . the terrifying crash of cracked-up planes . . . All this . . . and more . . . that keeps you atop your seat . . . your blood tingling and heart thumping!
(To be used if you also have News or Shorts)
And all this with SOUND EFFECTS . . . and always . . . sparkling SIGHT-SOUND NOVELTIES including the FOX MOVIETONE TALKING WEEKLY.
(If you present "Wings" at popular prices give that fact one frame here.)

This type of trailer is for your use in advance of pictures employing SOUND effects such as Paramount's "Warming Up," with Richard Dix, which has no dialogue.

And next week folks, the.....will have Paramount's FIRST SEE! HEAR! TRIUMPH! RICHARD DIX in "WARMING UP."
It's a wonderful . . . wonderful romance . . . a great comedy drama . . . with a World's Series baseball climax that will tear your hair and your hearts.
And ladies and gentlemen: YOU'LL HEAR IT! You eyes will live it! Your ears will love it!
RICHARD DIX
in
"WARMING UP"
in SOUND
You'll HEAR a World's Series baseball game . . . the crack of the bats . . . a sweetheart's cry . . . cheering . . . strike tuh! . . . jeering . . . players yelling . . . razzing . . . the sob of a girl . . . vast crowds howling . . . wild multitudes.
You'll HEAR an exquisite musical score by the 75-piece Paramount Theatre Orchestra of New York City.
You'll HEAR and SEE it all. . . . The thrill of this magic age next.....(date).....(theatre) RICHARD DIX in "WARMING UP" Paramount's first in SOUND.

This type of trailer is for usage where SOUND-SIGHT synchronization is employed with effects but without dialogue, such as Wm. Fox's "Street Angel"—"Four Sons" or "Fazil."

AND NOW! AT LAST! The 8th Wonder of the World! The thrill of thrills! The hit of all-time htis! The cinema rave of raves! DIRECT TO YOU . . . in all its SIGHT-SOUND GLORY . . .
"THE STREET ANGEL"
or
(with billing)
"FOUR SONS"
Hailed as the outstanding SOUND EPIC OF THE SEASON with tremendous casts . . . gloriously embellished by the massive . . . 110-piece Roxy Theatre Orchestra of New York City.
And you hear marvelous singing . . . scientifically attuned to brilliantly embellish the sparkling action of the picture. . . .
OUR SILENT SCREEN ISN'T SILENT ANY MORE! YOU HEAR IT! IT SINGS! MIRACLE OF MIRACLES! THE WEDDING OF SOUND AND SIGHT IS NOW YOURS . . . at this theatre.
"THE STREET ANGEL" or "FOUR SONS" (with billing) is one of those two or three pictures that may justly be described as BIG . . . and BIGGER

(*Continued on next page*)

Advertising and Exploiting Sound

(*Continued from preceding page*)

. . . because you HEAR and SEE . . . golden voices . . . and the marvelous music of America's greatest artists.
You must not miss "STREET ANGEL" or "FOUR SONS" at this theatre.....(date).

Herewith, you will find types of trailer copy adaptable for your usage in introducing FOX MOVIETONE TALKING NEWSWEEKLY or MOVIETONE or VITAPHONE (that is, talking or singing) SHORTS:

IT WON'T BE LONG NOW! before this theatre will proudly offer its patrons Current Events to SEE and HEAR! (or, "the World's Greatest Artists to SEE and HEAR) coming as a distinct innovation in modern theatricals . . . a "step ahead" . . . from the silent drama . . . which isn't silent any more. . . . FOX TALKING NEWS WEEKLY. It will bring the world of current events to your doorstep . . . you SEE the characters in action and what's more . . . you HEAR them! (or, "It will bring the best from Broadway, the cream of vaudeville's brilliancies, the best beauties from beyond, the most marvelous of musical comedy favorites . . . all to you . . . and what's more . . . for you to HEAR!)

This amazing miracle prophesied thirty years ago is no longer a dream. . . . IT'S A REALITY! THE FOX MOVIETONE TALKING NEWS (or Movietone or Vitaphone) gives immortality . . . to the magnetic personalities of Lindbergh . . . Coolidge . . . Mussolini . . . Hoover . . . Prince of Wales . . . Al Smith (or, "to the golden voices of Al Jolson, Marion Talley, Van & Schenck, Raquel Meller).

It's a magical step forward in entertainment progress . . . and is yours to enjoy as a regular feature at the.....Theatre starting.....(date).

Exhibitors Ask Inquiry On Interchanging Films

(*Continued from page* 35)

who's going to benefit most by sound. Who ten years ago would have believed that a "Ben Hur" would go into the small town in a picture? Now the minister, the educator must admit that our industry is most important.

Main Street will wait for sound. It will have to. Main Street is patient. But for how long will it be patient? The real menace to Main Street is within the industry. We know a man cannot serve two masters. The more the producer works on sound the more attention he should give to the silent picture. There is the menace —that the silent picture will be neglected. Another menace is this: We can't expect the producers to help us get competitive sound equipment on the market. Yet in that competition lies the salvation of sound on Main Street.

Main Street is benefiting from the thrusting of sound into pictures. I hope to see the day when there will be as few titles as possible and these will be spoken.

(A rising vote of thanks was given Lightman for his constructive address.)

"Sound Pictures as They Pertain to Chain Theatres"
By Fred Desberg

I'm quite willing to grant that Lightman had first-run, but his protection didn't last long.

I don't believe there's a chance of a monopoly on sound. The producers cannot attempt to keep sound from Main Street because they cannot effect it. It's solely a matter of priority of contracts.

I believe that the very first sound picture with the bass voice coming from the basement produced the first thought that the public did not want sound pictures. I think it is a wonderful tribute that the producer now can take almost any subject except propaganda and make a good picture.

The industry has the ability to make of the sound production more than a novelty. As to mechanical problems, the telephone industry, for example, had the same problem of scratching effects, and solved it. By slow and painstaking effort, you'll get sound pictures as they should be. With only 600 theatres equipped, the producers must be taking a terrific loss.

Be patient. Don't grab just a few dimes when there are thousands to be had. Don't misrepresent. Tell the public just what the picture is. Watch your equipment. Don't let your pictures whisper or shout.

Let's have the right kind of propaganda. Tell your public the sound picture is good and will be better.

None of this disparages the silent picture. Never in our history have we done the business we're doing now, and most of it has been done with the silent picture.

Here is a view of Sound Street at the Metropolitan Studios in Hollywood, where the Christie Brothers are building two large units for talking pictures. Each stage is 76 x 106 and there are two monitor rooms, two projecting rooms and a recording building of eleven rooms.

These effective light decorations were used by the Strand at Syracuse, N. Y., in playing First National's "The Whip."

Otterson States Company's Stand

(*Continued from page* 25)

facturing talent and the producing genius of its licensees, it will zealously protect from impairment by any source the public goodwill which has been built up.

"From time to time there have been a number of competitive equipments announced and advertised and claims have been made for simpler, cheaper, and better systems than that of the Western Electric. Some companies making such claims have passed out of existence before the echo of their advertising had died down.

Says Operation Will Decide

"The fact remains that there is not a single competitive apparatus in successful commercial operation today. One or two have been installed recently, as in the past, and are giving public demonstrations with claims of interchangeability with the Western Electric system. The public and theatre owners are told that such apparatus will reproduce the productions made with Western Electric recording equipment by our licensees. It is upon the strength of these claims and assurances that these competitive equipments are offered for sale.

"This is a situation unique in business and is in itself convincing evidence of the success of the Western Electric's systems. We have not denied and do not deny these various claims but we do point out that making a public demonstration with a single instrument is quite a different matter than carrying on the business of supplying and servicing the equipment necessary for the commercial operation of talking movies in hundreds of theatres. We cannot be expected to make a public statement of approval and acceptance every time a new device is offered for sale. When such devices in significant numbers have been installed and maintained in successful commercial operation over a reasonable time, the facts will determine themselves without any statement on our part. This is a matter that will be settled by the facts and not by the claims of interested parties. That I believe is the essence of this question of interchangeability.

250 a Month Next Year

"We recognize that the immediate problem of theatre owners is to secure equipment fast enough. I need hardly point out that the apparatus is of an extremely delicate nature and only because we have vast manufacturing and engineering resources upon which we have been able to draw, has it been possible to speed up production to the present rate. We believe we can expand our facilities as rapidly as others can create theirs, and we are now proposing to increase 1929 production from 150 to over 250 per month, or practically 12 theatre installations per working day.

"We have definitely in mind the problem of the small theatre. For such our company has available music and sound amplifying equipments which will satisfactorily fill present needs, and which later on may be adapted to pictures synchronized with sound. When small theatre owners want to investigate this problem, we are ready to discuss it with them.

"Our company's relations with the motion picture industry are important because its leaders have adopted our systems of sound pictures. For us this is not only an opportunity, but an obligation to render a larger service, and I want the industry to know that we shall make every endeavor to measure up to this responsibility."

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Movietone Comedy Made Aboard Boat

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—"The Diplomat," a Fox-Movietone comedy, is being made on a boat en route to San Francisco. Norman Taurog is directing this burlesque on modern politics.

Green All Set to Start "The Five o'Clock Girl"

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Alfred E. Green is preparing to start work immediately on "The Five O'Clock Girl" for Metro-Goldwyn-Mayer. Marion Davies will be the star. The continuity and adaptation has been written by Frank Butler and Sylvia Thalberg. Green recently returned from the East where he viewed the stage version of "The Five O'Clock Girl."

Long Synthetic Snowfall Sets Lubitsch for Winter

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—The huge set built for the Ernest Lubitsch production, "King of the Mountains," has been transformed into a dazzling winter scene by a five-day synthetic snowfall. Technicians have covered the set with tons of "snow," covering the picturesque houses, church, town hall and other buildings of a village in the Swiss Alps.

Paramount's First Talker At Carthay Circle Nov. 5

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—"Mother Knows Best," will end its run at Carthay Circle next week when Paramount's first 100 per cent talking picture will open. "Interference," the Paramount film, opens November 5. Evelyn Brent, Doris Kenyon and Clive Brook head the cast.

Stone on Script of Next Bellamy Picture for Fox

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—John Stone and Roland Brown are now engaged in preparing the script and "gags" for Madge Bellamy's next picture for Fox. It is called "Exiles" and will be directed by William Beaudine.

Newmeyer Back to U

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Upon the completion of the Fox production, "Calamity," which he has been directing for that organization, Fred Newmeyer will probably return to Universal to direct another feature picture.

"Barker" to Be First Talking Picture for FN; Work Is Begun

King Vidor in Dixie Making "Hallelujah" for M G M; Jack Ford Completes "Napoleon's Barber," Fox Movietone; Badger Finishes Clara Bow Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—First National began work on "The Barker" yesterday. More properly, Movietone work on "The Barker" began yesterday. The picture had been completed several weeks ago.

Jack L. Warner, with other representatives of his company, made a brief survey of recent product made by First National and immediately decided that the Mackaill-Sills picture would be first to have talking sequences.

It is from the stage play that had a great run in the East last year and was brought to the screen as a vehicle for Dorothy Mackaill and Milton Sills.

Vidor at Work at Tennessee

Production was started on two Metro-Goldwyn-Mayer vehicles during the past week. King Vidor is in Memphis, Tenn., where he will make "Hallelujah," his dramatic opus of the colored race. After weeks of search in Los Angeles, Chicago and New York, Vidor has assembled one of the greatest casts of Negro players ever brought together for the stage or screen. Daniel Haynes and Honey Brown have been selected for the principal roles. The picture will be made as both a voice and sound production through the use of M G M Movietone.

The other picture to go into production on the M G M lot was "The Broadway Melody." Anita Page and Bessie Love have the leading feminine roles, portraying a sister team on Broadway's famous "Tin-pan alley." It is a story of the stage and stage people. Charles King, a musical comedy star, has been signed to play the leading male role, that of a song-and-dance artist. This will also be a Movietone production. Harry Beaumont is directing.

Paramount started three during the week. "The Case of Lena Smith," a colorful Austrian story, has Esther Ralston and James Hall in the leading roles. Gustav von Seyffertitz is also in the cast and Josef von Sternberg is handling the megaphone.

William Wellman began the Paramount production, "Tong War," featuring Florence Vidor and Wallace Beery. Beery plays the role of an underworld character in New York's Chinatown.

An untitled Bebe Daniels picture went into production on the Paramount lot during the week. Edward Sutherland is directing.

Dorothy Reid Directing Baxter

On the Metropolitan lot, Mrs. Wallace Reid is directing a production entitled "Linda." Helen Foster has the leading feminine role with Warner Baxter playing opposite.

The F B O production, "Blockade," went into production with George Seitz directing Anna Q. Nilsson.

"College Coquette," which Christy Cabanne started for Columbia during the past week, features Marceline Day and Ralph Forbes. Norman Trevor and Robert Ellis will also be seen in the cast.

On the Tiffany-Stahl lot, George Archainbaud is directing "Squads Right," a

(Continued on next page)

JOHN STONE

Scenarist of

"The Play Girl"
"Road House"
"Western Romance"
"Prep and Pep"
"Homesick"
"Nobody's Children"
"Captain Lash"

SINCE JANUARY 1, 1928

AND NOW

"SUBWAY"

Fox Production

Griffith Follows Academy Speech With Explanation on "Art"

Universal to Make Sequel to "Phantom"; Will LaRocque Retire?" O'Brien and Bell on Fox B. B. Team; Extra Boy Makes Good

By DOUGLAS HODGES

HOLLYWOOD, Oct. 23.—D. W. Griffith explained today that he was misinterpreted following his address last week at the meeting of the Academy of Motion Picture Arts and Sciences.

Reports of Griffith's speech caused a hullabaloo in film circles. A number of so-called trade journals, as well as daily papers, quoted him carelessly and added to an already growing interest in his statement regarding talking pictures.

HE denies having said there is "no art in talking pictures." His statement is of interest, however, for other reasons. His words are as follows: "What I did say was that I personally preferred to have motion pictures called a business. I do not think the industry is yet deserving of being called an art.

"I went on to say that when motion pictures had created something to compare with the plays of Euripides that have lasted these 2,000 years or the works of Homer or the plays of Shakespeare or of Ibsen or of Keats, 'Ode to a Nightingale,' or the music of Handel and Bach and Wagner, then let us call our new form of entertainment an art, but not before.

"So far all our pictures I believe have been written on sand. The medium is perishable; the medium is far from being equal to the medium of words, written or spoken, and I welcome talking pictures, as it may be through this medium, where we can use words and music, that in the future it may be possible to produce motion pictures which can be classed with the great plays, paintings, poems, music and other proven art forms.

"But so far the pictures made were only good for a few years and then, by their faulty medium, they became obsolete, while the dialogue of Shakespeare is as beautiful and telling as the day it was written.

"Also I said I did not believe it was possible to make popular box office pictures that would appeal to the people that were also great artistic achievements. How can you expect this of the motion pictures when in the United States of America which is the greatest market, and without which you cannot live, it is plain fact that one 'Abie's Irish Rose' will bring in more money than all the plays of Shakespeare, Ibsen and the classics combined?"

* * *

Mae Murray's case for perjury came to an end last week when Mae dropped in at the District Attorney's office and said she did not sign "the papers." She said some one had obviously forged her name to the inventories and that she does not have any suspicions regarding the guilty party.

Now let's hope that ends it!

* * *

Rod LaRocque Quitting Screen?

The dailies carried an item last week that Rod LaRocque is contemplating a retirement from the screen.

Vilma Banky, his wife, is working steadily in Samuel Goldwyn productions and has a contract with two years yet to run. Her weekly salary is in four figures.

* * *

Edwards and Kaufman Wed Saulter Sisters

Harry Edwards, director, and Eddie Kaufman, scenarist, at Educational were married last week. The director and the writer wedded sisters, Thelma and Georgia Saulter, at the home of E. H. Allen, general manager of the studios.

William Russell was best man for Kaufman, William Daily best man for Edwards, and maids of honor were Margaret Shuman and Julie Taurog.

* * *

U Plans Sequel to "Phantom"

Universal will make a picture to sequel "The Phantom of the Opera." It will be called "The Return of the Phantom" and it will be directed by Paul Leni. Carl Laemmle, Jr., is the probable supervisor and Conrad Veidt is the logical man for the big role. It was Chaney who had the "Phantom" role in the other.

* * *

Extra Boy Cops Casting Job

J. Wellington Scott, former extra and bit player, is in the casting job with the Henry King unit for Inspiration picture, "She Goes to War." He has had a brief experience with Loretta Fitzpatrick in the casting business but his jobs in Hollywood have consisted mostly of $10 per day part work.

* * *

Schuman-Heink's son, Henry Schuman-Heink, was found guilty of grand theft by a jury last week in San Diego. It was introduced in evidence that he had used securities which were the property of others. He was formerly in motion pictures.

* * *

Fox Basketball Team Called Murnau's Devils

F. W. Murnau, director, has selected the members of the basketball team that will represent the Fox studios. They are Rex Bell, acting captain, George O'Brien, Big Boy Williams, Max Gold, Eddie Grainger, Ad Schaumer, and Charles Farrell. Williams has a good reputation in athletic circles gained at University of Texas. Gold was All-American in 1923; Schaumer was on the second All-American team in 1923. Grainger did a thing or two in B. B. at Fordham College three years ago.

I Understand That
CHARLES LAMONT
Is Now Directing
Dorothy Devore Comedies
for Educational

ON A LOT OF THE LOTS

Regarding

Dick Brandow	Leone Lane
Roland V. Lee	Esther Ralston
Frank Merrill	James Hall
Natalie Kingston	Nora Lane
Frank Roderick	Lela Mae Chambers
Alona Tennant	William Gibbs

William Wellman

HOLLYWOOD, Oct. 23.—Dick Brandow is gaining an enviable position at Paramount. He was recently promoted from an assistant in the property department to head property man on Roland V. Lee's set, with a substantial increase in salary. Dick started on the lot with plenty of determination and his close observations have won promotions from time to time. Although only 22 years of age, he is due for great heights.

—

Marriage can become a habit, says Frank Roderick, assistant casting director for Fox. On June 17, Roderick and Alona Tennant took a trip to Tiajuana, Mexico, where they were married. On that day, Frank took ill and was rushed to a hospital in Los Angeles, where he was operated on for appendicitis. Later he married Miss Tennant again. Frank is wondering if he has two anniversaries or what or which. Wire, write or phone him, care of Fox studios.

—

Leone Lane, Paramount's recent acquisition, is working in her first picture under Paramount's banner. She has been chosen for an important role in "The Case of Lena Smith." The cast includes Esther Ralston, James Hall and Nora Lane.

—

Lela Mae Chambers will again enter the films, after an absence of more than two years. She has been asked to appear in talking pictures, but owing to illness which might interfere with her work she refused the part. Her singing and talking voice is gaining a reputation she never had in pictures.

—

Have just learned that William Gibbs, of the publicity department of Fox studios, is editing and titling the Fox newsreel for the West Coast. This edition is for last moment news to insure the exhibitors the latest and will be welcome during football season when Movietone will be heard as well as seen on the scren.

—

William Wellman, director of "Wings," Paramount special, is busy on another feature, title of which has not been announced.

—FRAZIER.

"Barker," First Talker of FN, Goes Into Work

(*Continued from preceding page*)

story of the French Foreign Legion. Buster Collier, Eddie Gribbon, George Stone and Alma Bennett are in the principal roles.

The only productions started on the Fox lot during the past week were two short Movietone subjects. "The Maker of Dreams" features Nancy Drexel and David Rollins under direction of Marcel Silver.

Norman Taurog is directing "The Diplomat," the story and dialogue of which was written by Arthur Caesar. It is a Clark and McCullough comedy vehicle.

The Movietone subject, "Napoleon's Barber," which John Ford was directing for Fox, was completed during the week. Natalie Golitzin and Otto Matieson were featured.

Al Rogell completed the direction of "The Lone Wolf's Daughter" for Columbia. The cast included Bert Lytell, Gertrude Olmsted, Lilyan Tashman and Robert Elliott.

Paramount completed "Three Week Ends," Clara Bow's current starring vehicle. Clarence Badger directed.

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

Columbia Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"College Coquette"	Christy Cabanne	Marceline Day Ralph Forbes Norman Trevor Robert Ellis		October 13

F B O Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Love in the Desert"	George Melford	Olive Borden Hugh Trevor Noah Beery		October 1
"Blockade"	George Seitz	Anna Q. Nilsson Wallace MacDonald		October 12

First National Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Changeling"	George Fitzmaurice	Dorothy Mackaill Milton Sills		August 25
"Ritzy Rosie"	Mervyn Leroy	Alice White Jack Mulhall Thelma Todd Benny Rubin		September 11
"Synthetic Sin"	William A. Seiter	Colleen Moore James Ford Kathryn McGuire Gertrude Astor		September 24

Fox Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Our Daily Bread"	F. W. Murnau	Charles Farrell Mary Duncan David Torrence Warren Burke		August 20
"Christine"	William K. Howard	Janet Gaynor Charles Morton Rudolph Schildkraut		September 25
"Captain Lash"	John Blystone	Victor McLaglen Claire Windsor Albert Conti		September 22
"The Ghost Talks"	Lou Seiler	Charles Eaton Helen Twelvetrees Carmel Myers Al Fox		September 27
"The Maker of Dreams"	Marcel Silver	Nancy Drexel David Rollins	Movietone Subject	October 12
"The Diplomat"	Norman Taurog	Clark and McCollough	Movietone Subject	October 16

Metropolitan Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Ted Wilde	Harold Lloyd		September 17
Untitled	Burton King	Helene Costello Ralph Forbes		October 9
"Hell's Angels"	Howard Hughes	Greta Nissen James Hall Ben Lyon		November 4
"Linda"	Mrs. Wallace Reid	Noah Beery Helen Foster Warner Baxter Mitchell Lewis Kate Price Bess Flowers		October 12

Metro-Goldwyn-Mayer Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Little Angel"	Sam Wood	Norma Shearer John Mack Brown		August 13
"The Mysterious Island"	Lucien Hubbard	Lionel Barrymore James Murray Jane Daly		September 4
"Nize Baby"	Hobart Henley	Harold Waldridge Alexander Carr Vera Gordon		September 4
"All at Sea"	Alf Goulding	George K. Arthur Karl Dane Josephine Dunn		October 1
"Hallelujah"	King Vidor	Daniel Haynes Honey Brown		October 15
"The Broadway Melody"	Harry Beaumont	Bessie Love Anita Page Charles King		October 19

Paramount Famous Lasky Corp

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Half an Hour"	Wm. DeMille	All-star		October 1
"Sins of the Fathers"	Ludwig Berger	Emil Jannings Ruth Chatterton		July 7
"Red Skin"	Victor Schertzinger	Richard Dix Louise Brooks		August 27
"The Canary Murder Case"	Malcolm St. Clair	William Powell		September 18
"Someone to Love"	F. Richard Jones	Charles Rogers Mary Brian		September 18
"The Four Feathers"	Merian Cooper Ernest Schoedsack	Richard Arlen All-Star		September 18
"The Wolf of Wall Street"	Rowland V. Lee	George Bancroft		September 25
"The Wolf Song"	Victor Fleming	All-Star		October 12
"The Case of Lena Smith"	Josef von Sternberg	Esther Ralston James Hall Gustav von Seyffertitz		October 17
"Tong War"	William Wellman			October 17
Untitled	Edward Sutherland	Bebe Daniels		October 17

Pathe-DeMille Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Noisy Neighbors"	Charles (Chuck) Reisner	Eddie Quillan Alberta Vaughan Theodore Roberts		October 8
"The Leathernecks"	Howard Higgin	William Boyd Alan Hale Robert Armstrong Diane Ellis Fred Kohler		October 9

Tec Art Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"She Goes to War"	Henry King	Eleanor Boardman Gertrude Astor Al St. John	Inspiration Pictures	September 24

Tiffany-Stahl Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"New Orleans"	Reginald Barker	Richardo Cortez Buster Collier Alma Bennett		September 10
"Squads Right"	George Archainbaud	Buster Collier Eddie Gribbon George Stone Alma Bennett		October 19

United Artists Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Love Song"	D. W. Griffith	William Boyd Jetta Goudal Lupe Velez		August 8
"The Iron Mask"	Allan Dwan	Douglas Fairbanks William Bakewell Marguerite De La Motte Dorothy Revier		August 29
"King of the Mountains" (Working title)	Ernst Lubitsch	John Barrymore Camilla Horn Mona Rico Victor Varconi		August 25

Universal Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Clear the Decks"	Joseph Henabery	Reginald Denny Olive Hasbrouck		September 28
"The Diamond Master"	Jack Nelson	Hayden Stevensen Louise Lorraine	Universal Serial	September 23

Warner Brothers Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Kid Gloves"	Ray Enright	Conrad Nagel Lois Wilson	Vitaphone	October 1
"Frozen River"	F. Harmon Weight	Rin-Tin-Tin		October 8
"Madonna of Avenue A"	Michael Curtiz	Dolores Costello Louise Dresser		September 25
"The Desert Song"	Roy Del Ruth	Carlotta King John Boles Louise Fazenda Johnny Arthur Edward Martindale Myrna Loy John Miljan		October 9
"No Defense"	Lloyd Bacon	Monte Blue May McAvoy		October 15

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Puts on Air Race for "Russ Farrell" Sequence

(Special to the Herald-World)

LOS ANGELES, Oct. 23.—A motion air derby was staged for one of the principal sequences in a forthcoming short feature in the "Russ Farrell, Aviator" starring Reed Howes and produced by Charles R. Rogers and Harry J. Brown for Educational. The air race for the subject now in production was staged at the Glendale airport near Los Angeles. It differs from those seen at national air meets in that eight planes were in the air at one time, passing and fighting each other for the lead. Brown had each plane fighting against the others in the air, instead of against time.

Releases

WEEK OF OCTOBER 28

EDUCATIONAL—"Fisticuffs," Lupino Lane, two; "Making Whoopee," Bradley-Goodwin, Tuxedo comedy, two.

F B O—"The Six Best Fellows," Vaughn-Cooke, Racing Blood, two; "Mickey the Detective," Mickey McGuire, two.

UNIVERSAL—"Bull-Oney," Oswald, one; "Tarzan the Mighty," No. 12, Adventure, two; Collegians No. 5, Junior Jewel, two; "Newlyweds' Court Trouble," Junior Jewel, two; "Red Warning," Jack Hoxie, Western, two.

WEEK OF NOVEMBER 4

EDUCATIONAL—"Hay Wire," Stone-Dale, Cameo, one; "The Quiet Worker," Drew, Ideal, two.

UNIVERSAL—"Fun in the Clouds," Lake, Horace in Hollywood series, Snappy, one; "Tarzan the Mighty" No. 13, Adventure, two; "Cross Country Bunion Race," Let George Do It, Stern Bros., two; "The Secret Outlaw," Western, Bob Curwood, two.

WEEK OF NOVEMBER 11

EDUCATIONAL—"Hold That Monkey," Monty Collins, Mermaid Comedy, two; Untitled, Our World Today, one.

UNIVERSAL—"Rocks and Socks," Oswald, Snappy, one; "Tarzan the Mighty" No. 14, Adventure, two; Collegians No. 6, Junior Jewel, two; "Teacher's Pest," Buster Brown, Stern Bros., two; "The Boundary Battle," Edmund Cobb, Western.

WEEK OF NOVEMBER 18

EDUCATIONAL—"The Skywayman," Howes, Russ Farrell, Aviator, two; "Bumping Along," Stone-Ruth, Cameo, one; "A Patchwork of Pictures," Hodge-Podge, one.

UNIVERSAL—"Footprints," Laemmle Novelty, one; Tarzan the Mighty No. 15, two; "Fish Stories," Mike and Ike, Stern Bros., two; "Unmasked" (reissue), Art Acord, Western, two.

WEEK OF NOVEMBER 25

EDUCATIONAL—Untitled two-reel Dorothy Devore comedy.

Ring Champions of Last 36 Years in Pathe Review

Heavyweight champions of the last 35 years in the ring are to be presented by Terry Ramsaye, editor of Pathe Review, in an early issue of the Review under the title of "Ring Memories," Corbett, Jeffries, Jack Johnson, Willard, Dempsey and Tunney appear.

News Planes Stage Merry Races In Chronicling Zeppelin's Trip

Newsreels were in their heydey again with the account of the arrival and the flight of the Graf Zeppelin, German dirigible, from Freidericksh afen, Germany, to Lakehurst, N. J., and on the same evening pictures were showing on Broadway.

Other Newsreels Make Competition

M G M, of course, had the exclusive films of the flight itself through an arrangement whereby Robert Hartmann of the Hearst newsreel staff, was the only cameraman aboard the aircraft in its trip across the Atlantic. Other newsreels, however, made competition of the event with their elaborate preparations to catch the arrival.

M G M's pictures depicted the start from Germany, the flight over the Rhine, over France and Spain, over the Atlantic, Madeira Islands, and on to Washington and New York. A plane was held in waiting at Washington which took the negative to the landing field at Newark and thence to the M G M News laboratory. Scenes taken at Baltimore and Philadelphia were handled the same way. A special one-sheet went out with the prints. Captain Eckener and the crew of the Graf Zeppelin saw the shots of themselves at the midnight show at the Capitol in New York the night of October 16.

Paramount Uses Seven Planes

The other newsreels were determined not to be outdone. Paramount had fourteen cameramen and seven airplanes to catch the arrival. Kinograms had a special issue off by air mail Tuesday morning, and used its entire New York staff to cover the event, some of the cameramen being in airplanes. Nearly 400 feet of film was used in the Kinograms special. Pathe News not only had the arrival pictured from several points but also had taken advantage of the opportunity to ship film from the Continent aboard the dirigible. Among these shots were scenes of troops averting a street battle between two political factions in Vienna. Three planes were used by Pathe to film the arrival of the Zeppelin.

"Months before the flight our men in Germany were hard at work on the preliminary pictures," Emanuel Cohen, editor of Paramount News, said of that newsreel's work, "and once the Zeppelin left Europe our tieup with Associated Press kept us momentarily informed of all developments.

"We had four cameramen under our assignment editor, Sydney H. MacKean, stationed at the Lakehurst hangar with two airplanes. We had six cameramen, one seaplane and one amphibian plane located at strategic points around New York City. We had the use of a telephone line that the Associated Press managed to get running from New York City directly to the landing field at Lakehurst which permitted the quick rearrangement of our plans and the maneuvering of our men and planes, an all important factor when the opposition had the inside track on the plans for a news event.

Nerve Wracking Work

"While we came through first and in perfect shape it was only as a result of the hardest and most nerve wracking work on the part of the entire Paramount staff. During the 48 critical hours in which the story was in doubt the entire laboratory was on call. All cameramen ate, slept, in fact lived at their locations or beside their planes. At Lakehurst roads were blocked and all food was quickly exhausted by the thousands of waiting sightseers and one of the planes had to be used to bring food from nearby towns for the men, while at the laboratory both Saturday and Sunday nights a dozen men could have been found sleeping on couches, desk tops or beside telephones."

Consolidated Film Laboratory played its part in the rapid service given the public. Films reaching the laboratory at 4:40 p. m. were developed, printed, edited and titled and released at 6:48, reaching the theatres at 7 p. m.

Newspictures

KINOGRAMS NO. 5441—Thousands greet men who flew to America in Zeppelin—Airplane Bremen ends trip across Atlantic—Governor Smith greeted by cheering throngs as he arrives in St. Louis for campaign address.

INTERNATIONAL NEWSREEL NO. 84—New York gives Dr. Hugo Eckener and crew big welcome—Prince Chichibu weds Setsu Matsudaira, daughter of ex-Ambassador to United States—Princess Mary and her husband, Lord Lascelles, visit Erin.

FOX NEWS NO. 6—Italians welcome Gene Tunney in Rome—Spanish War veterans reunion in Havana—Duchess of York christens 20-ton liner, named after her.

PARAMOUNT NEWS NO. 25—Workmen begin repairs on German Zeppelin—Moving pictures showing in Air-plane, going 100 miles an hour—10,000 troops patrol city in Austria as Socialists and Federalists threaten clash.

M G M NEWS NO. 20—New York acclaims Zeppelin Heroes as big airship prepares for American trip—Roaring crowds greet Governor Al Smith on arrival in St. Louis—Troops keep order between Socialists and Federates in Austria.

PRESENTATION ACTS

Detailed Story on Koo-Koo Club

STAGE SHOWS

Pittsburgh *Penn*

Week Ending October 20

The Publix Unit Show for the week was entitled, "Oh Teacher," and proved to be a delightful half hour's entertainment with the scene laid in a school room. Teddy Joyce, master of ceremonies, appeared in the role of the teacher, and as usual his antics went over big with the audience.

Ray Bolger, chief comedian, pepped up the number considerably. His funny recitations and "rubber-legged" dances went over in great style.

The Carr Family, father, mother, brother and sister, scored heavily with tap dances. Among the best ever seen here.

The Penn Symphony Orchestra, under the direction of Elias Breeskin, made a big hit with the rendition of the Second Hungarian Rhapsody.

Kansas City *Mainstreet*

Week Ending October 13

La Belle Pola, the Simiam dancer, with Kiki, were given a prominent place on the Mainstreet stage program. Miss Pola's number consists of a varied assortment of dance interpretations that were well received by audiences all week.

Davison's Louisville Loons, playing an extended engagement as the stage orchestral attraction, rendered a selection of popular melodies as the overture, while Harlan Christie, as master of ceremonies, was heard in a vocal number that caused him to work overtime in answering appeals for encores.

Gene Greene & Co., are seen in a number titled "The Singing Machine." In the company are Koyle and Frances, whose work wins the appreciation of the audiences. Bert Hanlon is seen in a number titled "The Gatling Gun," which consists of a bit of dialogue and a few other essentials which contribute to making his act well received. Allen and Canfield are seen in a comedy act, titled, "A Little Nonsense." The number consists of vocal, as well as comedy, turns.

St. Louis *Missouri*

Week Ending October 12

Frank Fay presented "Chinese Nights" as his stage show for the week. In it was featured Mr. Wu, Chinese actor, and several comic sketches composed by Mr. Fay.

To bring out the pageantry of the stage offering the orchestra was kept in the pit during the week, Leonid Leonardi directing the overture from "The Poet and Peasant."

Omaha *Riviera*

Week Ending October 11

The cobweb effect accomplished by John Murray Anderson in his public stageshow, "Cameos," won more comment than any show in many weeks. The cobweb of heavy rope at the back of the stage, dotted with girls, evoked much applause. Even more spectacular than the spider's web was the finale in which the attractive girls of the chorus appeared as cameos. Incidentally, the girls could dance well when they got their feet on solid ground.

Paul Spor, back on his old stage, worked his stage orchestra up to pep and enthusiasm in "Driftwood," a number of musical effects through Chinese, Turkish, Irish and Spanish interpretations.

Little Tommy Wonder more than lived up to his name in dancing. First he put on a Russian dance, in keeping with the feature film, "The Tempest," then a modern dress suit dance, and finally a climax

(*Continued on page 45*)

Bill Bennett

William Bennett, better known to the profession and to his friends as Bill, can always be depended upon to do something entirely different in the way of organ novelties—as featured organist at the Belpark Theatre, Chicago, a Lubliner & Trinz house now under the Publix banner. Bennett offers some unique community solos as well as entertaining song selections that has made him a well-liked figure in Chicago's theatre circles.

Music Firm Gets Pathe Song

Bibo, Bloedon & Lange, Inc., are publishing the theme song to "Annapolis," the new Pathe feature portraying the life of the United States military academy students. This photoplay will be recorded by RCA photophone with complete synchronized sound effects to be made at the new Sound Studios, Incorporated, of which Steve Fitzgibbon is managing director.

B & K Now Managing Chicago Harding

This week the Harding theatre, Chicago, is celebrating a double event—one is in honor of its third anniversary while the other is to introduce the new management. This theatre was formerly under the Lubliner & Trinz fold and this week starts under the Balaban & Katz banner.

Since Balaban & Katz have taken over most of the L. & T. theatres in the past year, both circuits have been a part of Publix but only recently announced to the public in an official manner that Balaban & Katz have assumed the management of the theatres taken over. Harry Lustgarten still continues as the managing director.

Queries From All Over Seek Complete Facts

This Department of the Herald-World Has Won International Recognition for Its Service and Has Gained the Confidence of the Industry

By A. RAYMOND GALLO

In response to many requests from exhibitors as well as organists, we are publishing complete details of how to run a Koo-Koo Klub. The detail set forth in this article is based on information received from Balaban & Katz and Al Kvale, who originated the Kvale Koo-Koo Klub at the Norshore Theatre, Chicago.

On Saturday afternoons, between one and four, children ranging from three and one-half years to fourteen years of age, pay their fifteen cents admission into the box office of the Norshore theatre. As they are entering the auditorium, an usher or house attache presents each kiddie with a membership button to the club. The afternoon performance, both stage and screen, is arranged solely for the purpose of entertaining the young folks and every feature of the program is of a cleancut nature. The master of ceremonies, who in this case happens to be Al Kvale, instructs every presentation artist on the bill to eliminate any suggestive line or profanity during the special performance given for the children. In doing this, the confidence of the parents is gained as well as the loyalty of the children.

Afternoon Show Reserved for Kids

The entire afternoon is practically reserved for the purpose of entertaining the kids and members of the club, who in this case happen to number more than 2,500. Another point of interest to be brought home at this time is the fact that upon entering the theatre they are given a surprise package which contains candy, whistles, horns, or any other novelty noise-maker.

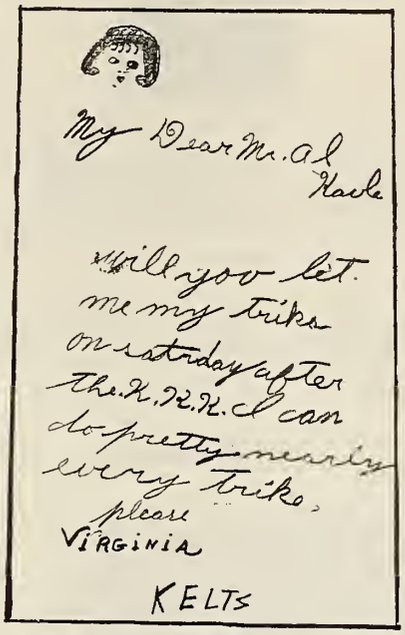
Before the entire program is ended, the master of ceremonies calls upon a number of children from the audience to take part in some sort of a novel contest. The winners in this case receive many valuable prizes, cash and otherwise. For instance, a one-legged race may be staged with six boys and girls running across the stage with one leg tied up at the knee. The one getting to the goal first may be the winner of some toy or other enjoyable article. A

regular insignia has been given to each member as a cheering sign to the winners. Instead of requesting the children to applaud for the winner, the master of ceremonies has them trained to such an extent that they utilize their whistles and horns to blow satisfaction and stop immediately upon his say-so. Other novel contests such as driving nails through six squares in a board extended between two chairs, and flinging lemons into a wastebasket at a certain distance, have been successfully staged not only to the self-satisfaction of the children, but also the enjoyment of the grownups, who in most cases attend the Saturday performance with the little tots.

Announce Birthdays

Birthdays are announced and whenever possible the master of ceremonies attends the party given if the individual is within reasonable visiting distance. Before the meeting and entertainment is adjourned, every member is requested to give the club cheer and the official insignia by pressing the thumb to the right temple, with the forefinger upraised and the word "kookoo" repeated twice, meaning that everybody had an enjoyable time and that they will be back next Saturday.

Those who desire to organize a similar club would do well to apply the same methods as the Norshore has successfully utilized. Just as a matter of further proof how profitable this stunt has proven to the Norshore theatre we recommend any visiting exhibitor or member of a theatre production staff to visit any one of their Saturday afternoon performances. If you are able to secure a seat without waiting at least a half hour, you will be fortunate. This condition did not exist ten months ago, before the club idea went into effect. In order to show the loyalty and interest held by the children of the community for Al Kvale, we are reproducing a letter written by one of the 2,500 members.



Above is a specimen of the type of letters sent to Al Kvale, master of ceremonies at the Norshore theatre, Chicago, and originator of the Koo-Koo Klub idea.

Children not only write Kvale for an opportunity to appear in the Saturday afternoon stage entertainments, but also apply in person at the stage entrance during the week after school hours. The interest and loyalty that these tots have for club leader is remarkable.

Arthur Brisbane Praises Darling Twins

It is quite an honor to be among the ones selected to entertain the heroes of the Graf Zeppelin, but it is also a distinguished honor to be praised by Arthur Brisbane, the famous Hearst editor in his daily editorial "Today."

The Darling Twins, formerly of the musical comedy stage and recently a featured presentation attraction, are the ones given honorable mention at Lakehurst, N. J., on October 16th. When they appeared on the entertainment program given in honor of the famous flyers.

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: I am a reader of your column, and was very interested in your article about the "Koo Koo Klub," as I am starting something on the same order here. I would appreciate it if you would forward any information relative to the club to the Grand theatre, Camden, N. J.

Thanking you in advance, I remain.—Sam Cohen, Manager, Lafayette theatre, Philadelphia, Pa.

Remick Publishes New Song Theme

A new theme song is being published by the Remick Music Corporation called "Revenge." This will serve as the theme for Dolores Del Rio's new United Artists picture of the same name. The song was written by Harry Akst and Lewis and Young.

It has already been recorded on a number of the mechanical devices as well as the leading record companies.

Loew Loans Albert to London Opening

Loew, Inc., bas selected Don Albert, now associate conductor of the Capitol Grand Orchestra at the Capitol Theatre, New York, as the musical conductor of the new Empire theatre in London, England. The theatre which has been constructed under the management of the Loew Enterprise will open on November 15th. After two months as guest conductor in London, Albert will return to America to resume his former duties.

Former Mechanic Becomes Featured Organist

Walter S. Ash, now in charge of the organ at the new Music Box Theatre in Portland, Oregon, was formerly a mechanic in an organ factory before he mastered the art of playing the vox humana. As pilot of organ-making, Ash not only learned how to construct the instrument but also how it should be played in order to secure the right effects.

May Rotate Bandsmen

A new plan has been effected whereby Balaban & Katz, Skouras Brothers and the Kunsky Enterprises will rotate their ace bandleaders between Brooklyn, New York, Detroit, Michigan, and Chicago, Illinois.

According to the present lineup, it is believed Frank Fay, now master of ceremonies of the Missouri theatre, St. Louis, will be replaced by Brook Johns, who formerly held this post, and Eddie Peabody will in all probability take over the m. c. duties at the Michigan theatre, Detroit, while Paul Ash will preside at the new Brooklyn Paramount.

Maxwell & Lee Back

Word comes from Dick Maxwell of Maxwell and Lee, well known presentation artists, that he has just returned from England after a successful three-months' tour of European theatres.

Maxwell and Lee are known as the most versatile dance team of the age and are preparing a brand-new routine for deluxe picture houses to be played under the direction of the William Morris Agency.

Don at Saengers

Publix-Saenger have appointed Don Phillipi as musical conductor of the Strand Theatre orchestra in New Orleans. Mr. Phillipi will conduct overtures and offer symphony accompaniment to the feature film and short subjects.

JOHNNY PAYNE
"The Singing Fool Pianist"
Now Touring
PUBLIX THEATRES
Direction—William Morris Agency

McNEIL SMITH
Featured Organist
Fourth Successful Season
MARQUETTE Theatre, CHICAGO

HARM and NEE
"Those Two Cadets"
Now Back in Picture Houses After a Successful Tour of Vaudeville
Appearing in Balaban & Katz Theatres
under the Direction of Wm. Morris Agency

SUNSHINE SAMMY
Star of "OUR GANG"
Signed for Talking Short M-G-M Films
After Completion of LOEW TOUR
Direction—Abe I. Feinberg

STAGE SHOWS

(*Continued from page 43*)

of a dummy partner, all in progressive cleverness. He was the hit of the week. Mirth Mack, blues singer, also appeared.

The Fox movietone was particularly popular as it showed snatches of football games and workouts.

Chicago *Granada*

Week Ending October 19

The pit orchestra under the direction of Maurice Thal presented an overture accompanying the Vitaphone of Vivienne Siegel and John Charles Thomas in "Maytime." This offering was well played and conducted, and received quite an ovation.

The stageshow was called "Revue Moderne" featuring Miss Patricola. The show opened in beautiful garden setting with wall decorated by girls as statuettes posing near huge grapevines. A young lady, unbilled, sang the theme song, "Grapevine" as the girls went into a Grecian dance routine.

After this number Benny Meroff, the bandleader, came on to announce "King for a Day" as a hand member. Judging from the few handclaps that Meroff received, it is evident that he is losing his popularity as a master of ceremonies. The trumpeter sang a vocal chorus of the band number through a megaphone. We are still wondering why the producers called upon this chap to sing, as his voice has no singing quality whatsoever.

The Diehl Sisters were next in a routine of hokum comedy dancing, garbed in Egyptian costumes. These girls formerly of vaudeville, are a recognized attraction for this type of work, and were well liked here for their efforts.

Meroff next announced Roy Dean, the singing usher, who offered "I'd Rather Cry Over You Than Sing Over Somebody Else." This chap has a nice voice and neat personality that should carry him far in this type of work. As usual, Meroff tried to show off while this chap sang an encore, and in spite of the fact Dean went over on his own merit.

It has been quite sometime since this reporter has seen any of the Meroff shows for the fact that most of his work consists of doing the same things in the same way.

Harry Berry and Miss were on next in a versatile offering that consisted of singing, dancing and comedy talking. This act is also from vaudeville, and in spite of the fact that it is different it has very little to offer to make it unusual. However, they seemed to get their share of applause at this house.

The next band arrangement was "Ten Little Miles from Town" with a saxophone solo by Meroff and a comedy singing-solo by a quartet composed from the hand. Benny next went into one of his favorite dance steps and received quite a reception for his routine. Before becoming a bandleader this fellow was featured in vaudeville as an eccentric dancer and it has been through this origin that he attained the position he now holds. As a matter of suggestion, it would not hurt Meroff to learn a few new steps inasmuch as dancing is his real forte.

A musical comedy routine was presented next with the ballet and Marcella Hardy and Meroff doing a duet. The dancing routine was unique but the singing on Meroff's part could have been eliminated as he is far from being a singer.

Miss Patricola followed this with "Blue Grass," "That's My Mammy," and a medley of old jazz ballads. Miss Patricola, who headlined over the leading vaudeville circuits for many years, is still the princess of personality and quite an entertainer with her voice and violin. She stopped the show at this performance and more than pleased the ticket-buyers.

The finale ended quite an entertaining bill and closed in the same fashion as the opening, with the ballet and prima donna singing a song about grape vines.

If They Are Stars, They Can Be Seen in Picture Houses

If any exhibitor has any doubt whether or not stage presentations are still as important to deluxe motion picture theatres as films are, just scan the presentation department of this publication each week and notice the number of stars that have succumbed to the lure of picture house hookings.

Since the policy went into effect, nearly four years ago, every type of star, of the dramatic, musical, vaudeville and silent stages, have been presented to picture housegoers, at popular prices. In Chicago alone this week, such wellknown stars as Francis X. Bushman, Miss Patricola, Lou Tellegen, Raymond Hitchcock, Red Grange, and a number of others, are making personal appearances in deluxe picture houses.

It has been proven by box office results that big names have broken all records ever attained by any theatre, bar none. And on the other hand, there have been some box office names that have taken a terrible flop in picture houses. However, the score is about even and proves that if you have something worthwhile to present, even the masses can tell the difference regardless of the name. It comes right back to the old story again that merit will always stand on its own and that past performance alone is not enough to stage a comeback.

New York *Paramount*

Week Ending October 26

Publix Theatre presents Eddie Peabody and the Paramount Stage Orchestra in "Bars and Stripes," devised and staged by C. A. Niggemeyer.

The opening number is Eddie Peabody himself, as introduced by a cute little song from the Janton Sisters. Eddie offers a short speech of acceptance with thanks, whirls around and starts the show off with a bang. This boy is simply full of pep and personality, and can be proclaimed an instant hit at this theatre.

The Gould Steppers, the "jailbirds" of this prison scene, with a chorus dance, entering from behind the bars of their cells in the background, and dressed as birds.

"Hot Rythm" is played by the stage-band, under the snappy leadership of the agile Peabody, with specialties by the members of the orchestra.

King and King, seen before to good advantage in presentation houses along Broadway, offer their famous precision chain dance to good returns.

The Three Dennis Sisters, rolled in from the wings in a "solitary confinement" cell, sing in close harmony "Something Tells Me"—and stepping out of their cell, they furnish an encore entitled "Take Me Back."

The Gould Dancers, as "jay-walkers" offer a novelty dance under the expert direction of the master of ceremonies. It is explained that as the orchestra plays a bar or two, and stops short, the girls in their dance must also stop, and wait for the orchestra to proceed. A fine of from 10 to 30 days is imposed on the girl who moves. The number is started, stopped, continued, stopped, and so on, and the novelty of this idea puts it over for the hit number of the show.

Lamherti, who has appeared at different intervals during this revue as the Warden, is introduced as a xylophone artist, and with a little fixing, comedy talk, pantomime work, et al, he proceeds to play a good rendition of "Stars and Stripes Forever" followed by "Silver Threads Among the Gold" and "Humoresque."

King and King, in a contest dance, prove to be exceptional hoofers, who can do some difficult work, and do it in a big way.

Eddie Peahody takes the stage for a few moments, in "Musical Dynamite" first playing "Rhapsody in Blue" on the banjo, and it really sounds great, then he plays and sings "Drifting," and for a second encore he puts over "St. Louis Blues"—all on the banjo, and the audience went wild, without exaggeration, making it necessary for him to refuse a third encore. The show stopped and he had to force the show to a close with a chorus dance, and the entire ensemble with orchestra, in "The Prisoner's Song."

Salt Lake City *Capitol*

Week Ending October 13

The stage offering this week is a Fanchon & Marco production entitled "Banjoys Idea" and is an exceptionally delightful musical act dedicated to stringed music.

Featured on this bill is Hohart Kennedy as the hanjoist, who is well received. Oscar Taylor, a popular haritone, who sings ballad songs with great success, entertains very pleasingly with his well chosen selection of songs. Assisting in this act is also Robert Ziegler, concert pianist, who renders highly entertaining selections.

Alfred Brower supplys diversion in this musical stage presentation by his dancing of quality, as do the "Sunkist Beauties" in their ensemble numbers.

Ralph Pollock and his Capitol theatre orchestra aid greatly with their high-class musical accompaniment and special numbers, as does Alexander Schreiner at the organ.

The picture presentation in this connection is Milton Sills in "The Crash" and very good attendance has been had during the entire week.

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BROWN AND BAILEY
"The Deluxe Dancing Team"
Still Playing Deluxe Picture Theatres
Direction—William Morris Agency

Chicago *Harding*

Week Ending October 19

Al Morey and his orchestra present "Bag of Tricks" in a quite speedy manner. Some good performers do pleasing work and are well received. Morey is still pretty new to the presentation stage here in Chicago but he tries to please and seems to get across nicely.

The Abbott Dancers start the show with a routine that is fair. The costumes are attractive. The orchestra is not yet in sight. An unannounced male singer appears and sings something about a "Bag of Tricks" which introduces Morey and his band. As the girls finish their number, the curtain goes up revealing a somewhat futuristic setting. A little revolving, and the musicians are seen as well as heard.

The setting is bright and beautiful.

The first band arrangement, "Down South," was treated with an accompaniment by Morey on the mandolin. This got a pretty good hand. Next on the program were the Stanley Twins, two pretty girls who look very much alike and dance as one. Their acrobatic dance, which was really good, was not applauded as much as it might have been.

Johnny Payne came out next, to play the piano and sing. He certainly makes the instrument do everything but stand on its head. He got a great deal of applause and was forced to come out several times, giving as an encore "How Could Anything That Feels So Good Be Bad," which made the audience feel better than ever. Another encore was demanded and delivered—"St. Louis Blues," which was ragged as it never has been before on the piano.

Following that was a band arrangement of "Chiquita." For this number, the curtain went up revealing a beautiful scene of a Spanish character. We were told that the scene was inspired by a famous old painting. The same unannounced man who had sung before sang a chorus of the song, and toward the end of the number the girls' skirts lit up electrically. The applause was rather weak for the effort which must have gone behind this number.

Lytell and Fant, two blackface comedians, came out and danced, clowned, performed crazy tricks, played various instruments, and altogether made themselves so generally at home that a good time was had by all. They received an extremely good hand.

The Lucky Boys were next, six fellows who should call themselves Happy-Go-Lucky Boys. Their fast-moving acrobatic stunts were well done and well received.

The band arrangement which followed was "You're a Real Sweetheart." The finale was quite unusual and most attractive. About six of the girls formed the setting at the back of the stage, while another six were lowered to join them. The scene was beautiful, particularly as it lacked the presence of the various individual performers.

Film Stage Prologues And Theme Songs Are Now in Vogue

The "Street Angel," featuring Janet Gaynor and Charles Farrell, and "Lilac Time," starring Colleen Moore, are two special photoplays that offer unlimited possibilities to deluxe picture theatres in presenting the films with a prologue.

The "Street Angel," which is a simple love story, with most of the action laid in and around the streets of Venice, can utilize the theme song "Angela Mia" with just two people in the entire prologue. Most of the prologues staged for the film so far have reproduced the gondola scene that featured the hero singing his love song to the Street Angel.

In "Lilac Time," the hero is dressed as the screen character, in a simple setting, singing to his sweetheart the theme song, "Jeannine, I Dream of Lilac Time." This prologue can also be put on without very much expense and can be made very effective with a symphony orchestra and a group of voices.

Both of these prologues have been staged by Balaban and Katz at their new Paradise Theatre under the direction of H. Leopold Spitalny, with the principal characters and a symphony orchestra.

Detroit *Capitol*

Week Ending October 12

The revelry on the stage at the Capitol this week was titled with the quixotic cognomen "Icy Hot Jazz" and was a whirl of syncopation and color.

Del Delbridge, that popular master of the Capitolians Orchestra, borrowed "I Loved You Then as I Love You Now," the theme song from "Our Dancing Daughters," and played it as one of the special musical numbers. It went over in great style.

Among the smart-moving entertainers was Bonnie, as petite as her cunning little name, who toe danced gracefully, and Roy Shelton, also a dancer but one of those eccentric steppers whose work is not graceful but skilful.

Bob LaSalle, a singing comedian, mixed wise cracks in with his songs, the proportion of wise cracks and music being judged wisely to bring out the best points of the act. Wilton Crawley had much the same sort of an act, indulging in smart sayings done to song.

The Capitol Flappers flapped their way in unison through the bill in the mode which was well-established a few years ago by the late Mr. Tiller, of London, England.

Lucius Hosmer's stirring selection of Southern melodies and titled "Southern Rhapsody," was the number chosen as the overture for his symphony orchestra.

New York *Capitol*

Week Ending October 26

Another pictorial story is offered at the Capitol this week, during the absence of Walt Roesner and the Capitolians, who will be back soon, which is the story of the eternal Pierrot, longing to visit Starland, and who is carried aloft through the fleecy clouds on the rainbow-tinted wings of romance. This Pierrot is led forth by his guiding star to the realm of his dreams.

The cast is as follows: Guiding Star, Joyce Coles, Man in the Moon by Paul Clayman (formerly of the St. Louis Municipal Grand Opera), Spirit of Starland, by Sylvia Miller, and the Pierrots, Pierrettes, Cloudlets, and Rainbow Girls are played by the famous Chester Hale Girls. Again the beautiful settings of this sumptous presentation are designed by Arthur Knorr, the scenery by Ramon Temple.

San Francisco *Warfield*

Week Ending October 12

This week's stage act at the Warfield was in the nature of a double bill, the Fanchon and Marco presentation, "Artist's Idea" being supplemented by a one-act skit featuring the screen and vaudeville star Harry Langdon, in person. Both units were above the average, making the bill a highly enjoyable one.

As a prelude to "Artist's Ideas" two girls came out and sang before the curtain. When the latter parted it revealed the interior of a studio, with a bevy of fair artists at work at their easels and a model posing, with a band in the background. The band was almost hidden behind a screen of easels, palettes, brushes, paint tubes and bottles, making a riot of color.

Rube Wolf lead his organization through a medley of old-time airs, mostly from grand operas, and this offering was followed by the appearance of the six Romeros who danced most vivaciously in a beautiful Spanish setting. These dancers won a great hand with their amazing speed and grace, not to mention their good looks.

The McCune Sisters, representing the Cosmopolitan Magazine, sang "You're a Real Sweetheart," and also offered a lively specialty dance. Their novel costumes in black and white added to the effectiveness of their act.

The Romeros came on again and represented the Hollywood Magazine in a dancing and singing act in which there was much clicking of castanets.

Babe Morris, tap dancer of New York, represented Variety, offering a lively number.

Art Hadley next portrayed the art of cartooning in an act in which eight girls held large cards while he smeared each with great blotches of color. When he finished these proved to be likenesses of Mutt, Jeff, Jiggs, and other famous cartoon characters. Rube Wolf then held a card and Art Hadley drew his phiz in such a striking manner that even Rube had to laugh.

Florence Forman, credited with a high kicking championship, performed an acrobatic dance that would have wrecked the ceiling had there been one in sight on the stage.

Following a short screen attraction Harry Langdon put on a skit with Mia Marvin that kept the house in titters, although the offering was supposed to be very tragic. As an encore he offered one of his inimitable dances.

New York *Colony*

Week Ending October 21

Ben Bernie (Himself) and his Hotel Roosevelt Orchestra are featured on the stage in conjunction with Carl Laemmle's picture "Lonesome."

The Three Speed Boys open the presentation, accompanied by the orchestra, who play before a black and white satin drop, with "Old Man Sunshine." The boys have excellent voices, and the popular number goes over for a big opening.

Ray Covert, the "unmasked tenor," offers a vocal selection entitled "Sweet Mysteries of Life"—it is evident that this chap has worked well to gain prestige in this house; he is received with a big hand.

Shirley Richards, (replacing May Waynne), offers a very exceptional high-kicking dance. Her work is very difficult and marvelous entertainment, and can be pronounced as a high class act of much merit.

A medley of "Scandals" songs was played by Ben Bernie and the stage orchestra, which included "On the Crest of the Waves" and "What Do You Say"?

(*Continued on next page*)

Dick Marjorie
MAXWELL and LEE
"The Most Versatile Dance Team of the Age"
Back in America
After Three Successful Months of European Engagements
Direction—William Morris Agency

JACK MARTIN
Featured Organist
MID-WES-CO'S UPTOWN THEATRE, MILWAUKEE, WISCONSIN
Solo Presentations— —Photoplay Synchronizing

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Greetings! . . . Chicago has met and dined the heroes of the Graf Zeppelin . . . it has also given **Al Smith** a great welcome . . . now the ctiy will settle itself down to its regular business . . . oh yes, we almost forgot to tell you that the **Roller Skating Contest** is over and that a young lady by the name of **Lila Reynolds** won the cash prize. Before dishing out the weekly dirt let me first inform you that I am going to be present at the open meeting of the **Chicago Society of Organists** that will have already been held at the Chicago Theatre by the time this issue will be read . . . and by the way let me also correct the statement I made last week about **Ramon Berry** being made president of the club . . . he is still the vice president and Anita de Mars continues as president. . . . Pardon the error. . . . At the next meeting matters of new officers will be discussed. . . . Elections will be held in December. . . . Let's go on with the news before we run out of space . . . first of all let me thank the following **Exhibitors** for writing such friendly letters about the **Kvale Koo Koo Klub** . . . they are **Sam Cohen** of the Lafayette Theatre in Philadelphia, . . . **J. A. Bailey** of the Strand Theatre of Greensburg, Indiana, . . . **L. J. Williams** of the Broadway Theatre in Tacoma, Washington, . . . and **E. C. O'Keefe** of the Babcock Theatre in Billings, Montana . . . the information you want the boys appears this week on page 43 in the **Presentation Acts** department. . . . **Harry Lustgarten**, manager of the Harding Theatre, Chicago, is celebrating the third anniversary of the house with a huge stageshow . . . while on the subject of theatre managers let us say a word about **James Kennedy** who runs the Apollo Theatre in Indianapolis and reports the best business he ever had due to talking pictures. . . . **Manager E. P. Fields** of the Capitol Theatre in Moose Jaw, Saskatoon, has installed two orchestras in his theatre, one on the stage under the direction of **Joe Riley** and the other in the pit conducted by **Bert Peachell** . . . **Don Cordon** is now back at the Lawndale Theatre, Chicago, playing solos . . . **Ted Meyn** and **Earnest Hunt** are now rotating between the State and Park Theatres in Cleveland, both under the Loew management . . . **Ralph C. Yale** is the featured organist at the Strand Theatre in Albany, N. Y. . . . **Don** and **Iris Wilkins** are still doing their novel console duo stunt at the Settle Theatre in Seattle, Washington . . . Don also plays the banjo sometimes . . . **Ken Weidenor** is now playing organ at the Frolic Theatre, Chicago; **Leo Terry** took his place at the Piccadilly Theatre. . . . not so long ago **Henri A. Keates**, now rotating solo organist for Balaban and Katz, started his community singing idea at the Liberty Theatre in Portland, Ore. . . . Do you know that **Eddie Hanson** another Chicago organist is the author of the only original chimes song? Yes, sir, he wrote "The Song of the Chimes" that **Harold Rossiter** published. . . . Thanks **Eddie Meikel**, I am glad that you liked my editorial in the October 13th issue . . . thanks also to **Denzel Piercy**, solo organist of the Coliseum Theatre in Juneau, Alaska; for that fine article that will be used in "Better Theatres" this week. . . . Word comes from **Bernard Cowham** that he is on his way to New York for a nice trip . . . look out Bernie, those Black and White cabs run pretty fast . . . be sure to call on **Fred Kinsley** of the Keith-Orpheum organ department and give him my best wishes also . . . **Eddie Fitch** is back as featured organist at the Sheridan Theatre, Chicago, and he also gets newspaper billing now . . . since the North Center theatre of Chicago have put in Pantages vaudeville **Cecil Davidson** is right at home conducting the pit orchestra. **George Pincus** gets hooked-up on Oct. 28. . . . Speaking of marriages **Ted Leary** that popular m.c. at the Stratford Theatre, Chicago, was signed up for life last week by **Auriole Craven**, a cute presentation artist . . . well, you all know that it's just as cheap for two to live as well as one . . . yes, if one doesn't eat . . . take a slant at the box office names appearing in deluxe picture houses this week in Chicago . . . it looks like they all want to get rich on the fat salaries that are paid . . . and we don't mind telling you that some of them never dreamed that such money was ever paid for saying "Hello." A complete report of the organists meeting will appear in the next issue.

A. Raymond Gallo

STAGE SHOWS

(*Continued from preceding page*)

Ukelele Robinson at this point sings a special number, playing the ukelele at the same time, then crashes into a dance to the same tune. A very versatile chap who goes over big.

Mildred Skinner, a very attractive little brunette, steps on the stage well introduced, and offers "G-G-Good N-N-Night," a specially written "stuttering song" which is a wow.

The comedy is introduced at the expense of some good-natured burlesquing by **Ben Bernie**, and a very impressive long-haired violinist, who answers to the name of Sasha, enters and goes through a lot of comedy pantomime getting his violin tuned up. The ropes and strings on his violin finally give vent to their inanimate feelings and produce music, such as it is.

The finish of the show is played through the expert leadership of Mr. Bernie, called "I Can't Give You Anything But Love," with vocal accompaniment by the **Three Speed Boys.**

Georgie Walker is brought out for an encore, and offers a routine of fast tap and eccentric dancing—and that is the windup.

Chicago *Avalon*

Week Ending October 19

"A Garden of Roses" was such in the matters of settings and costumes, but "A Garden of Laughs" would have been a better name for it. **Sara Ann McCabe**, singing from the heart of a rose, and the ballet girls in rose costumes gave the show a running start. **Miss McCabe's** sweet voice and the ballet's routine received a good hand, which, of course, continued as the orchestra and **Roy Dietrich** followed.

Roy introduced the **Marosco Brothers**, tap dancers who, according to Roy had stopped in too many speakeasies on the way to the performance. Their interpretation of a prohibition dance went over very well. **Sara Ann McCabe** came on again singing "My Hero" which was so well received that she returned with "Deep In My Heart." Following Miss McCabe was the ballet in a routine to "Two Little Rooms."

The **Lester Brothers** next proceeded to show the audience that joints mean nothing in their lives. One of them has no trouble whatever in bending any way at all while the other convulses the crowd with his "four-handed" walk. Really, he closely resembles a monkey running about the stage. After a few turns, a bottle, plain milk variety, is placed on a table and a spoon is dropped into it. After a few passes the spoon starts a dance which nothing, even though the bottle is lifted from the table, but a command from one of the brothers stops. Needless to say the audience liked the stunts quite well.

Dietrich, that ever popular tenor, sang "What Put the Sweet in Home Sweet Home." Following this the orchestra played "Just a Night of Meditation," which was well liked.

Jimmy Lucas and his partner were next with enough tom-foolery to satisfy even the most greedy. His patter and general silliness made a great hit. Probably the biggest laugh came when one of the stage hands, in his zeal to put over a bit of by-play, lost his balance and fell from behind the scenes. Even **Dietrich** had to laugh. His partner had a rather nice, but not well trained voice. The audience, however, preferred Jimmy to the girl.

The finale, with **Sara Ann McCabe** back in the heart of a rose rising to a position above the orchestra and the ballet climbing ladders to a position level with Miss McCabe and dropping long streamers of roses, was very effective. All in all, it was a good show at the Avalon.

Milwaukee *Wisconsin*

Week Ending October 20

Dave Schooler and the Gang present "In Dutch" this week and it is one of the best presentations seen here this season. The background is a huge. blue dutch plate, with pictures of Dutch scenes on it. The orchestra, dressed in Dutch costumes, is seated directly in front of the huge plate. The curtain rises and the gang plays, "Blue Heaven," a number which was well liked.

Then comes **Gordon and King**, a couple of good time boys who dance and clog quite cleverly. Although the Wisconsin has been featuring a lot of this type of acts, these boys have enough variety to their stuff to get a good hand. They do an encore for the crowd and get another hand.

The gang then plays, "I Can't Give You Anything But Love," and lights flash low and the blue Dutch plate stands out more prominently.

Next on the program is **Will Aubrey**, who cracks a lot of funny jokes, strums a mandolin and sings a little. His personality is good and he gets a good hand, but the jokes are pretty old. He carries an empty beer case around, too.

Schooler and the orchestra then play, "Liebestrom" and the audience gives them a big hand. Next comes **Joe and Geraldine**, minute dancers, who need no introduction. Geraldine dances and sings, "You Have No Idea," and "Too Busy." Then the two do an Apache dance and afterward Geraldine sings, "L' Homme," in French. They got the biggest hand of the evening.

The **Torney** girls then make their appearance in the finale. They have hats to resemble tulips which later light up as the back stage lights go out. The Gang plays "Two Lips," and the curtain drops. A fine program and full of pep.

Chicago *Regal*

Week Ending October 19

The Regal orchestra in the pit under the direction of **Dave Peyton** received a fine reception for the opening number of the stage presentation this week. The selection chosen was very well played and went over big.

The stage presentation was called "Mystic Hour" and produced by **Harry Gourfain.** The opening act between "Garbage" and the cornet player in a scene around a cemetery was unusually good. **Fess Williams** the popular band leader of this show appeared with his usual hollering of "hello gang" in which the audience replies "hello Fess."

Williams introduced the **Three Blanks**, who went through the routine of juggling and acrobatic stunts. The trio got a nice hand.

The stage band who always plays a hot number played "I Can't Give You Nothing But Love." An outstanding attraction in this number was the playing solo of the cornet player who uses but one hand to play the instrument.

Coal Black, a red hot dancer, is next on the stage to give his routine of good steps. He took no encore.

Henry Robinson next sang "Persian Rug," while the **Regal Steppers** clothed in colorless vails did a clever dance routine that went over.

The big hit on this program was **Milton Crawley.** Crawley is a musician and a clever dancer that knows his stuff. He took two encores and could have had more providing the orchestra did not start to play to drown out the bursting applause he was getting.

Prince Ali, and a plant in the audience offered a hoke mind reading act that registered fair. This concluded the stageshow and a real entertaining program.

Billy Meyer
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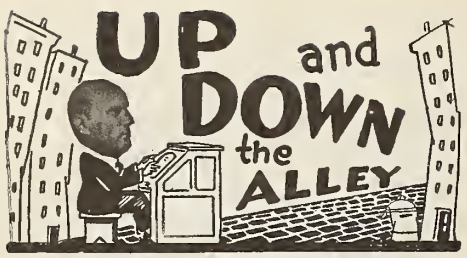


While taking a slow walk the other night up Broadway, I made these casual observances:

* * *

Thirty-fourth Street and Broadway which is at all times during the day jammed to capacity with shoppers is almost deserted every night after seven P. M., with the exception of a few slouching figures here and there lurking in various hallways,—A few beggars and window shoppers tarrying as they "mooch" along. . . . Further up Broadway beginning at Thirty-ninth street, the theatre district starts to come into its own, also "Chop Suey Lane" (known to a great many people as the "Great White Way") . . . it is only a few paces from here that you find yourself in Times Square, illuminated as bright as day, with countless thousands upon thousands of pedestrians, tickets in hand rushing to the various legitimate and motion picture theatres. . . . Taxicabs piled one on top of another, all laden with fares also bound for the theatres. . . . (One wonders how the theatres can accommodate so many and where so many people come from?) . . . the latter part of this question is easily answered . . . they come from all over the world, and a rough guess on my part estimates the number of legitimate theatres in and around Times Square as being one hundred and twenty-five . . . the picture theatres along the "alley" number sixteen, making a total of about one hundred and forty-one theatres along the Times Square District.

Right in the heart of the "alley" the movietone plays an important part in the present political campaign with thousands clustered about listening and applauding the various speeches from Democratic speakers. Somehow or other a small town feeling of homelikeness overcomes you if you mingle with this crowd. They all seem to be of the same accord—for **Alfred E. Smith!**

* * *

You can't help come to the conclusion that New Yorkers most certainly like to eat, for almost every block has about three or four restaurants and at all times they are crowded. Shoe stores, nut shops, haberdasheries, novelty stores, orangeade-pineapple stands and ladies apparel shops of the cheaper class form the conglomeration of stores that line Broadway on both sides.

* * *

In the natural order of events comes 50th street with the Roxy, Capitol and Rivoli theatres, the subway kiosks pouring out hundreds from every train, and the rampage of thousands still continues in that awful hurry, all bent on reaching some theatre.

* * *

A few blocks up from here, the Great White Way really comes to an end, but it is predicted that within a few years this section will really be the very heart of the theatre world, and from early indications the trend seems to have already taken on that aspect.

* * *

It seems very funny, but for some reason or other while traversing Broadway, you don't seem to pay any attention to the side streets, and it is really here that most of the legitimate theatres are situated. I presume that the many fantastic sights, electric signs and throngs of people occupy all of your attention on the "avenue," and you really haven't much chance to look to the left or right.

* * *

Broadway is without a doubt a marvelous sight at night, and mighty hard for me to describe to you—all I can say is that if you have never been to New York and seen Broadway, do so next summer on your vacation. . . Make sure at any rate that you get here before you die—you'll get a helluva kick out of it!!!

* * *

P. S. Don't misconstrue my meaning in the above column. I'm not "blowing New York's horn," and I can name a half dozen cities I would much rather live in than here, but still and all I can never erase the fact from my mind that there is but one Broadway!

Larry Spier

Chicago Organists Hold Open Meeting

On October 23rd, at midnight, an open meeting was held at the Chicago Theatre, Chicago, by members of the Chicago Society of Organists. The organization is headed by Anita DeMars, president, and Ramon Berry, vice president.

More than 500 organists representing the various theatres in and around Chicago, attended the event. Milton Charles, soloist at the Chicago Theatre, closed the proceedings with an organ recital. The speakers of the evening were Louis Lipstone, A. Raymond Gallo, Margarite Felch and Alfred G. Rackett.

Among the many things that were discussed was the present talking picture situation that seems to be the main cause for displacing a number of organists.

On account of the lateness of the meeting and the nearness of press-time, a complete report will be published in the next issue of EXHIBITORS HERALD-WORLD.

ORGAN SOLOS

Don and Iris Wilkins (Portland, Portland, Ore.) (yes, Don and wife) are putting over community singing, or their singing school as they call it in nice shape—Iris at the Wurlitzer and Don accompanying on his banjo. Both are good and continue to make many friends. They are original and have ability to pick out popular numbers, in the old school day songs to the latest running the gamut, "Ramona," "Little Dream House" down to "The Animal Fair."

Preston Sellers (Chicago Oriental) collection of songs more than satisfied the patrons at the Oriental. His solo was called "You Can Do It Better with Gas," and some of the songs he played were "Just a Night for Meditation," "King for a Day," "Angela Mia," "Old Man Sunshine," and "Get Out and Get Under the Moon." Sellers received a generous applause and proved a hit with the Oriental people.

Sammy Williams (Chicago Regal) and his "organ club" chalked up another successful meeting for the Regal this week. One feature that received quite a following was Sammy's announcing (on screen) the names of members that birthday took place this week. Then a birthday song was sung in honor of the "birthday members."

W. Remington Welch (Chicago Tiffin) offered "Just a Melody" as a community singing stunt with the following songs: "Ten Little Miles From Town," "Just a Night for Meditation," "Without You Sweetheart," "King for a Day," "Sonny Boy," "Angela Mia," and "You're a Real Sweetheart." Due to the popularity of Welch, who has been here more than three seasons, it was necessary to repeat the last number. Even after the comedy film was flashed on the screen, and the pit orchestra picked up the tune, the crowd insisted on going on with the song in spite of the fact that Welch had long finished his solo. It proves that community singing is well liked here, especially in the manner that this organist presents them.

Eddie Dunstedter (Minneapolis Minnesota) played "In a Clock Store" as his part of the entertainment last week. It displayed possibilities that an organ holds for imitating sounds, and Dunstedter proved himself very versatile with his program. The clock imitations were played in every conceivable style and for every type of a clock. He concluded his organ solo with a medley of popular tunes played as church bells would be manipulated intermingled with chime effects.

BEST SELLERS

"Sonny Boy"—(De Sylva-Brown & Henderson).
"Jeannine I Dream of Lilac Time"—(Leo Feist).
"King For a Day"—(Remick Music Corp.).
"Girl of My Dreams"—(Jack Mills).
"Angela Mia"—(DeSylva-Brown & Henderson).
"Old Man Sunshine"—(Remick Music Corp.).
"Get Out and Get Under the Moon"—(Irving Berlin).
"You're a Real Sweetheart"—(Leo Feist).
"I Can't Give You Anything but Love"—(Jack Mills).
"There's A Rainbow 'Round My Shoulders"—(Irving Berlin).
"That's My Weakness Now"—(Shapiro-Bernstein).
"Just a Night for Meditation"—(Shapiro-Bernstein).
"Ten Little Miles From Town"—(Irving Berlin).
"Chiquita"—(Leo Feist).
"Down Where the Sun Goes Down"—(Leo Feist).
"Roses of Yesterday"—(Irving Berlin).

DOLORES—(Harms, Inc.)—Though this song is dedicated to the famous moving picture star, Dolores Del Rio, it is not a theme song. This alone puts it in the novelty class. Written as a waltz and with an excellent lyric. By Edward Grossman and Ted Ward.

* * *

THE STOLEN MELODY—(Empire Music Co.)—The writer of Dardanella is responsible for both the words and music to this novelty song, Fred Fisher. Will be great for orchestras and might develop into a seller.

* * *

THERE'S A RAINBOW 'ROUND MY SHOULDER—(Irving Berlin, Inc.)—This song is sung in the new Jolson picture The Singing Fool. Is a very good song and with this picture clicking all over the country, should sell. By Al Jolson, Billy Rose and Dave Dreyer.

* * *

SALLY OF MY DREAMS—(De Sylva, Brown & Henderson)—The theme song of the new Fox picture entitled Mother Knows Best. Is a very pretty song and there is something about the name of Sally that sells copies so this sure looks commercial. By William Kernell.

* * *

WITHERED ROSES—(Harold Rossiter)—Three local boys wrote this fox trot ballad and the famous Guy Lombardo orchestra is featuring the same. Is very pretty. Words and music by Charlie Garland, Larry Shay and Haven Gillespie.

* * *

DON'T BE LIKE THAT—(Shapiro, Bernstein & Co.)—A fox trot comedy song that has plenty of merit. These well known writers should make money with this song. By Archie Gottler, Charles Tobias and Maceo Pinkard.

* * *

HIGH UP ON A HILL-TOP—(Leo Felst, Inc.)—One of the writers is responsible for the lyrics of "Blue Heaven" and this song is on that type. It's really a beautiful thought and looks like a hit song. Words and music by Abel Baer, Ian Campbell and George Whiting.

* * *

LOVE LETTERS—(Donaldson, Douglas & Gumble)—When these two leading writers get together they always turn out a song that is perfect. This is one that looks like it will add to their laurels. Is a Fox Trot with an excellent lyric. By Walter Donaldson and Gus Kahn.

Sid Bermann

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

You House Organ Publishers! Give the Men a "Lift"

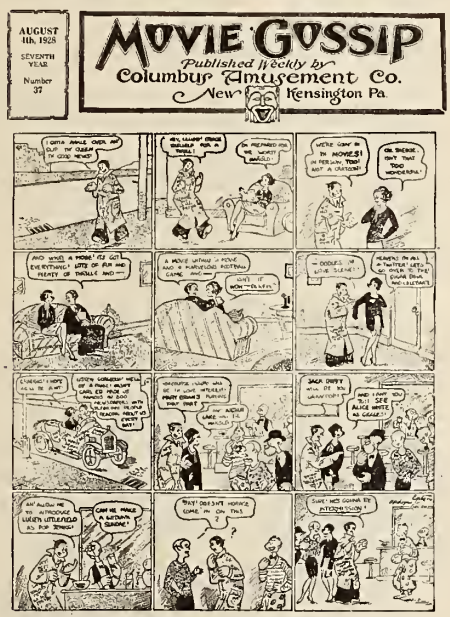
THERE'S interesting news for the House Organ Exchange this week.

First, the roster has increased, and you older members can greet—

F. J. SHAYNE, Managing Director, Theatres Corporation of America, Washington, D. C.

BOB KELLEY, Texas theatre, San Antonio, Tex.

Now that the handshaking is over, we'll



proceed. Brother Shayne writes:

"I am interested in your column regarding the house organ and believe it to be a medium of value to every theatre. I expect to establish one in each one of our theatres on our circuit and was wondering if you could send me a few copies of these publications that you may have from different cities, or if not, kindly send me the names of persons publishing these papers, and I will get in touch with them from this end."

This department is piling through an overloaded desk to locate a few copies, and these will be forwarded to Mr. Shayne.

Now you other men get busy and show your exchange spirit. Remember, you'll want to see copies of the Shayne product when it is published, so get busy.

From Bob Kelley comes this appeal:

"Please enter me on your house organ exchange, as I believe that the program we are now getting out—

"Publix Review"—will have a lot of worthy ideas in it for promulgation, and I want to have the advantage of seeing the type of work being done in other houses in the country."

There's a good bet for members of the exchange. Don't turn your hands to another task until you (all of you) have mailed your last issues to these new members. This little effort will pay dividends.

Now for the current house organ. A welcome letter was received this morning from our friend, Russell C. Roshon, director of publicity, Columbus Amusement Company, Inc. Enclosed were copies of the seven recent issues, and on this page are reproductions from three.

In sending the copies Roshon wrote:

"It has been quite some little time since I last sent you copies of our "Movie Gossip," the house organ published weekly in the interests of our four theatres in New Kensington, Pa.

"Am herewith forwarding you seven recent copies. Most of them vary as to cover layout and design. For instance, you will note that the cartoon on First National's 'Harold Teen' made a fairly clever front. The others are made up of star mats with borders from the Theatre Ad Mat Service and lined ad mats on the pictures from press sheets. I believe that you will agree that we obtain fairly satisfactory results by using stock and standard materials in the way of cuts, etc., without getting up specials and going to considerable expense.

"Since I last wrote you a few months ago, our mail circulation has jumped to 3699, nearly 200 increase. This shows how popular our little weekly is proving with the movie fans. We are about to enter upon our eighth year—four more issues as you may note from the latest copy."

We quite agree that Mr. Roshon has accomplished excellent results (he displayed modesty when he said "fairly satisfactory results").

The fact that only stock mats have been used is the best illustration that the house organ is not a promotional undertaking for the big theatre only.

Throughout his book, Mr. Roshon adheres to newspaper layout, and the results are very effective.

You will note on the inside page reproduced, the department devoted to women. A fine idea!

We don't wonder that "Movie Gossip" is entering upon its eighth year, and that the circulation is increasing.

You, Mr. Roshon, among all the others, must send copies to the new members.

A street parade was staged daily from 11 a. m. to 6 p. m. in Baltimore advertising "The Air Circus." Fox production playing the New theatre. Leon Victor, Fox exploiter, assisted in the campaign. A calliope played in the parade.

Here's Reason "Four Sons" Ran 3 Weeks at Strand, Milwaukee

The reason why "Four Sons" played three solid weeks in Milwaukee at the Strand theatre is because there was some mighty good promotion work behind the picture. M. Kelley and his boys in the advertising department of Midwesco Theatres, Inc., surely did work up a fine schedule for the picture.

Here it is, and no doubt many of you exhibitors can use the same ideas. Advance trailer running for four weeks before, 20,000 roto heralds distributed at the theatre for three weeks in advance, publicity started breaking three weeks in advance; direct advertising opening two weeks in advance; sound review for house personnel and newspaper representatives two weeks in advance; 1,000 special German one-sheets posted ten days in advance; radio broadcasting started ten days in advance; 1,000 book marks distributed through the public libraries; number contest sold to Shopping News; stereopticon flash on one side of Schroeder hotel one week in advance.

Theme song, "Little Mother," was featured in twelve Milwaukee theatres by organists and orchestras during the preceding week; all Davis sign ads carried pluggers; subtitle contest carried in German Herold for seven days; 50 block 22 x 24 hookup with Postal Telegraph, book hookup with department stores, one-half sheet displays with Victor records downtown; stills in windows of downtown jewelry stores, Orthophonic in lobby of theatre playing theme song; special newsboy show for Wisconsin News publicity; downtown one-half sheet music store tieups; costumes of Four Sons displayed in department store windows, co-operative advertising page in German Herold; canopy decorated with flags and bunting, photostat copies of critics' reviews in lobby on easel.

"A" board in front of public library; banner with gas balloons between halves in Marquette football game; singing of Little Mother through megaphones by male quartette at football game; flashlight shots of crowds on opening night; newsreel picture of opening mob from bannered truck; parade by girls band with banner; midnight show trailers on all screens for opening night; one-sheet easels in all hotels; advance and correct trailers running at twelve Midwesco Theatres.

Quite a campaign, wasn't it? But it was a dandy. "Four Sons" fell short of "Street Angel's" run here by only one week. The "Street Angel" run of four weeks is a record in Milwaukeee.

Critics See Griffith Film at Airplane Preview

(Special to the Herald-World)

PORTLAND, Oct. 23.—"The Battle of the Sexes," which opened here at the United Artists theatre, was shown to a half-dozen of the dramatic critics on the local papers, at a preview staged in an airplane 3,000 feet up. E. L. Choate operated a DeVry projecting equipment for the National Theatre Supply Company. Irving Waterstreet, representative of United Artists, and Gerald R. Weaver, director of public relations for United Artists theatre, planned the aerial performance, which will not be soon forgotten by all concerned.

"Movie-Talker" Is House Organ Title

(Special to the Herald-World)

OLYMPIA, Oct. 23.—The Liberty theatre has an innovation in its house program. Instead of calling it a "Newsette" or a "Program," the theatre calls the four-pager "The Movie-Talker" and has as its slogan "Our Screen Speaks for Itself." The bulk of the space in the program is devoted to extolling talking, synchronized and "effects" pictures that are in prospect for the house.

Numerical Puzzle Pulls in Patrons

Exploitation puzzles were turned to good account by George Steels, resident manager of the Trianon theatre, Birmingham, for "The Butter and Egg Man." He used a numerical puzzle as a newspaper ad.

Plans One Sound Film, One Silent, on Double Bill

(Special to the Herald-World)

ALBANY, Oct. 23.—The Proctor house in Troy, N. Y., is planning to show double features each Sunday night from November 15 on, and will use one sound picture and one silent in its program of entertainment. This idea in the way of double features is something new, at least for central New York.

Beauty Contest For "Our Dancing Daughters" Helps

It would be logical that a beauty contest tieup would help M G M's "Our Dancing Daughters" to go over, and manager Buddy Hooten of the Genesee theatre at Waukegan, Ill., proved it.

The Great States American Beauty contest finals were booked for the dates when this picture was showing. A contest for the picture was placed with the Waukegan Daily News. The mat from the press book —"Which Type Do Men Prefer?" was used for the first day and a contest of a controversial nature written up to accompany it. On the second another mat (one of the ad mats) was cut up to go with copy on the contest and the same for following two days. Different copy was written for each day. Prizes of cash and tickets were offered for the best answer of twenty-five words or more—on the question of "Which Type Do Men Prefer? The Cigarette Smoking, Petting Dancing Jazz-Mad Girl or the Home Type?"

A huge cutout of a dancing girl was made for the top of the marquee and spot lights focused on it at night.

Sunshine Girl Is Sought in Chain's Newspaper Tieup

(Special to the Herald-World)

ST. LOUIS, Oct. 23.—The St. Louis Amusement Company in conjunction with the St. Louis Star, an afternoon newspaper, is conducting a "Miss Sunshine" contest, the idea being to select a girl who radiates happiness joy and personality in such a way she goes over big in any sort of company. Independent theatre owners and film exchange employees also have been invited to join the contest.

The grand finale will be held at the Arcadia ballroom on the evening of November 21, when Miss Sunshine will be named.

The winner will be awarded an automobile and the runner-up will receive an all expenses paid trip to Hollywood, Cal.

Free Checking of Patrons' Parcels Is Minnesota Ad

One of the features of the bargain matinees at the Minnesota theatre, Minneapolis, is the privilege which shoppers have of checking their parcels free of charge at the theatre. This service is much appreciated as a great many who take advantage of the early afternoon and afternoon shows are women who combine a shopping trip with a pleasure excursion.

Overprint Issue Helps to Exploit U's Press Picture

Two thousand copies of the regular issue of the evening Williamsport (Pa.) Sun were overprinted for Universal's "The Freedom of the Press" as follows by Bob Wood, exploiter:

BIG GRAFT
EXPOSED
PARK THEATRE
Monday—Tuesday
Wednesday
— SEE —
"FREEDOM OF THE PRESS"
Starring Lewis Stone and Marceline Day
LIFTS LID OFF—Gunmen, Crooked Politics and Stands for Fearless, Clean Journalism
DON'T FAIL TO SEE IT!
POPULAR PRICES

The overprint was in bright letters and completely covered the front page of the newspaper. The papers were bought, given gratis to the newsboys and sold by them in the principal street.

Fan-Bringing Drive To Benefit Patrons Of Isis, Kokomo

(Special to the Herald-World)

KOKOMO, IND., Oct. 23.—Eighteen hundred dollars in prizes, all of them merchandise, together with an automobile to head the list, are announced by the Isis theatre here in a contest starting at once. This is the manner in which the theatre is celebrating Greater Movie Season and Sam Neall, manager, is expecting the contest to stimulate larger attendance because patrons will be enlisted to see that everyone possible goes to the Isis.

The one obtaining the largest number of patrons will be a happy fan, for he will receive the automobile. For the second prize, a trip to Hollywood has been arranged, or $400 in currency. The third prize is a $157 radio or $100 in cash. The fourth prize is a $110 radio or $50 in cash. In addition there are other prizes, bringing the total to $1,800.

A nomination blank is being used in the newspapers. These are clipped and mailed to the theatre.

Navy Department Helps to Put Over Pathe's "Annapolis"

(Special to the Herald-World)

NEW YORK, Oct. 23.—The Navy Department is cooperating with Pathe in an extensive campaign to aid all theatre owners showing "Annapolis." Thousands of posters are being posted on the Navy's A boards at Navy recruiting stations, naval stations and the naval attaches in the embassies of foreign countries are assisting. Captain F. H. Poteet, in charge of all navy recruiting stations at Washington, has instructed officers to lend a hand.

Bring Publicity Problems to A M P A, Says George Harvey

Close cooperation of the A M P A with the Motion Picture Theatre Owners of America was pledged by George Harvey, president of advertising men's association in New York, in an address before the exhibitors at their Toronto convention. Harvey invited the exhibitors' organization to send a committee to New York at any time and promised that the association would be glad to compile a group of suggestions for the use of the exhibitors in obtaining the highest possible return at the box office on productions.

"Publicity now consists of more than the passing out of a one-sheet," Harvey declared. "Now it takes in every form of contact with your public. The American Telephone and Telegraph Company does not have to advertise to sell telephones, but it does realize the value of constant contact with the public.

"The theatre owner is selling himself to the public. I don't believe there is a person in this room who hasn't experienced the sensation of meeting a cold, fishy-eyed ticket seller who'll sell you a ticket in the balcony for $6.60 without batting an eye. The ticket seller is a part of the exploitation and publicity of the theatre as well as the advertising. Exploitation is a combination of advertising, publicity and all the other things necessary to get the greatest value out of a thing.

"Any time you wish to appoint a committee to come down to see us at the A M P A, we'll be glad to work out with you a list of advertising and exploitation suggestions to help sell your pictures."

Parties Attracted To Kunsky Houses By Booking Idea

(Special to the Herald-World)

DETROIT, Oct. 23.—Through a new booking arrangement, the downtown houses operated by the John H. Kunsky organization are getting special theatre parties each week. All kinds of business, social and fraternal organizations now are booking theatre parties for special occasions.

The Kunsky circuit has found the idea so profitable, that a young woman has been engaged to make all the necessary arrangements and round up the different parties. One such party, for instance, was at the State theatre, where "Uncle Tom's Cabin" was showing. The theatre designated the performance as G. A. R. night with the members of the local chapter of the Civil War veterans attending the showing as guests of the Woman's Relief Corps Ladies of the G. A. R., Daughters of Veterans, Daughters of the G. A. R. and Dames of the Loyal Legion.

Hole-in-One Club Begun by Theatre

(Special to the Herald-World)

SAN FRANCISCO, Oct. 23.—The Embassy theatre is co-operating with a local morning paper in the organization of a Hole-In-One Club and is using space in the advertising which appears on the sporting page once a week. In order to be eligible for membership a player must be a subscriber to the paper and must bring proof of having made a hole in one on a golf course in Greater San Francisco to the sporting editor of the paper. The theatre offers complimentary tickets to its show to those who win membership in the club. It declared in its initial announcement that it calls a "Hole In One" when it announces Al Jolson in "The Singing Fool."

Radio Quartets in "Uncle Tom" Drive; Other Ideas Work

Competition of radio quartets in singing old plantation melodies publicized the run of "Uncle Tom's Cabin" at the Allen theatre, Akron, Ohio. Exploiter A. J. Sharick enlisted the cooperation of WADC in the competition. The radio fans were to send in their votes and the winning quartet gave an "Uncle Tom's Cabin" four nights later. That the contest was popular is testified to by the fact that 3,600 votes were sent in.

For the showing at the Palm theatre in Pueblo, a special train was run by the D. & R. G. W. railroad to bring hundreds of upper Arkansas valley residents to the picture. The train left Salida at 8:30 a. m. on Sunday, stopping at intervening towns and arriving in Pueblo at noon. The round trip included admission at the Palm and stop-over privileges of one day.

This excellent exploitation idea can be used by exhibitors in towns with intensive outlying districts. The special train should be conspicuously placarded to give both the railroad and the theatre a good break.

All the misses in Akron, Ohio, who have "Little Eva" curls were guests at the showing of "Uncle Tom's Cabin" at the Allen theatre. Allen T. Simmons, manager, and A. J. Sharick, Universal exploiter, issued this invitation.

This Star Guessing Contest Is Winner

(Special to the Herald-World)

PORTLAND, ORE., Oct. 23.—Reports from all Pacific Northwest cities indicate that the Star Guessing Contest being held in all West Coast Houses is going ahead smoothly, yielding box office returns at all points. Newspapers everywhere are giving full co-operation.

Portland, Seattle, Yakima, Wenatchee, Bellingham, Tacoma and many smaller cities are increasing receipts directly as a result of the contest.

"If He Is An EXHIBITOR He Is A Reader Of The HERALD-WORLD"

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

T. O. Service

"THE DOCKS OF NEW YORK"

DEAR FOLKS:

I don't believe I've mentioned in my previous letters the trend in leading men, the upturn in popularity of the George Bancrofts and the Victor McLaglens and the down-droop of vogue as affecting the merely handsome male. It is a pretty important thing, and a pretty good thing for pictures. For one reason, it will bring into the theatre a lot of male adults who have considered the motion picture, since its beginning, as a form of diversion for women and children. For another, it will permit the picturization of a great many strong stories which simply haven't been practicable under the old scheme of things.

I spoke last week of "The River Pirate," in which Victor McLaglen was the chief performer. If you've seen the picture, you know that it simply couldn't have been successfully produced with a Harold Lockwood type of hero. This week I mention "The Docks of New York," in which George Bancroft is the principal performer among the males and Betty Compson is the chief player of opposite sex. Neither of these pictures would he worth sitting through with handsome heroes. With McLaglen and Bancroft they are great stuff.

In "The Docks of New York" Mr. Bancroft is a stoker who has one night's shoreleave. A burly hozo, the stoker has definite plans. They include liquor and woman. He is interrupted by a despairing girl's suicide (Betty Compson's) and drags her out of the drink. When he has subjugated the waterfront scene in which this takes place—the barfolk and the bouncers—he proceeds to the having of the good time which he had in mind at the beginning. This includes a fight or two, which he wins so easily as to make them seem quite routine affairs, and a wedding of the girl he has rescued.

The night and its events make up the major portion of the picture. Morning brings unanticipated complications and the evening of the second day brings the end, a quite different and unexpected one. There is never a drop in interest, never an obvious planting of circumstance or wisecrack, and never a dip into cheap realism or shock psychology.

Bancroft is better as the stoker than he has been as gangster or detective, as either of which he has been better than any other actor. Betty Compson may now be referred to as the girl in "The Docks of New York" and no doubt she'll be glad to have people cease speaking of her as the girl in "The Miracle Man." She is better in this picture than in that one, or any other. Mitchell Lewis, whose villainies have always been a pet aversion of this writer, is self-contained and wholly excellent as the stoker's boss. Baclanova, to whom I've recently bowed a belated appreciation, is only a few shades less successful than Miss Compson in a not altogether different type of assignment. The four perform as well and as entertainingly as I hope —or care—to see picture players perform in this or any other year.

As you know, I am not at all interested in your relations with Paramount or your bookings. But you know, too, that I like to have you see the better pictures of this or any other company so that you will know what the market is at the time when you go into the market for pictures. I should say this is one of the better pictures you should see in order to know quite all you should know about the business of operating a motion picture theatre.

—

"SHOW PEOPLE"

ANOTHER picture which you should not miss if you are to speak and transact business knowingly in the motion picture industry is "Show People." The Hearst newspapers have told you many things about it, and I have no doubt that you have heard of it from other sources, but you should see it nevertheless. It isn't the sort of thing that can be effectually told about. (I often wonder whether *any* picture is.)

The papers have made a good deal of mention of Mr. William Haines' part in the picture, as they have of the momentary presence of Chaplin, Fairbanks, Gilbert, Glyn and a flock of others. The others are there, of course, like an equivalent amount of scenery, but Haines is there as a sort of comic relief co-star and this seems to me about the right occupation for his talents. In the relatively brief stretches accorded his mimicry, juggling and—even—emoting, the boy is good. He is a perfect running mate for Miss Davies in these latter days of her expertly frivolous comedy.

The story, I suppose you know, is the one about the girl who comes to Hollywood to become a star and does so. It has the usual gag stuff, unusually done, and it has the technical aspect of studio production plastered all over the screen. But it has, too, a bit of drama in the girl's ultimate discovery that all's exactly as it is and not as she's preferred to believe it is. And it is eye-pleasing, up-to-date and in the main credible. One of those nice touches which have been showing up in Marion Davies latter pictures has Peggy Pepper (Miss Davies) encountering Marion Davies (the picture star) on the M-G-M lot and going swiftly on her way without the double-exposure business that almost anybody would have indulged. Good taste.

The title, I suppose, is all right. It seems well designed for advertising purposes and the picture does concern show people—that is, motion picture people. It concerns them quite pleasantly, amusingly and perhaps informatively, although nothing heroic is attempted in this latter department. It is, as I said before, one of the pictures you should see if you are to know all you should know about the motion picture business and the motion picture market.

—

ALAS, RED GRANGE

I SUPPOSE all of you know who Red Grange is—or was. A few years back he was the Illinois half-back who ran rings around varied and assorted opponents and became a national headline. A little later, school days over, he was the hero of a football picture made by F B O and quite successful in the Middle West and in such outlying places as had been apprised of Mr. Grange's terrific gridiron talent and where the neighborhood was not ag'in him for spilling their favorite squadsmen all over the greensward. Still later, he was the professional football player whose reputation did so much to make professional football what it is today, whatever that may he.

With that introduction, and with slightly bowed head, I sadly record the last chapter. Mr. Red Grange is appearing this week with Mr. Paul Ash as a co-feature of the Oriental theatre stage show (Chicago speaking). He comes on in white flannels and brown coat, speaks lines with the gals, then goes into a dance (!!!) with a sort of prima donna. More, they sing; But even that—too much as it is—is not enough. On his second entrance he wears yellow satin moleskins and for his final appearance he runs a standing touchdown on the treadmill that Ben Hur used to use for his horses.

Believe it or not, I have seen all this with mine own eyes. With heavy heart I close the record and quake at prospect of a future in which, since this has happened, anything dreadful may transpire.

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of pictures

C—Comedy *F—Farce*
D—Drama *M—Melodrama*
R—Romance *W—Western*
My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Comment" column are those of the issues of Moving Picture World in which the pictures were reported. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Length	Title and Players	Released	New Pictures	Comment	Ticker
1928	**Chesterfield**				**1928**
5400	Adorable Cheat, The, Lila Lee-McIntosh	June 1	June 9		
5450	Below the Deadline	Feb. 28			
5500	Campus Knights	Aug. 15			
5300	Circumstantial Evidence	Oct. 30			
6000	House of Shame, The	June 30	Oct. 13		
6000	Roaring Forties, The	Apr. 15			
5900	South of Panama	Dec. 15			
1927	**Columbia**				**1927**
5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1	
6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23	
5432	By Whose Hand (MyD), Cortez-Gilbert	Sept. 15	Dec. 31		
5628	College Hero, The (CD), Agnew-Garon	Oct. 9			
5645	Isle of Forgotten Women (D), Tearle-Sebastian	Sept. 27	Dec. 3		
5750	Lone Wolf Returns (M), Lytell-Wilson			July 31	
5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14			
5569	Pleasure Before Business (F), Davidson			May 14	
5892	Sally in Our Alley (M), Mason-Allen	Sept. 3	Jan. 14		
1000	Screen Snapshots			Aug. 28	
5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21	
5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7		
5054	Stolen Pleasures (CD), Revier				
6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2	52.72%
5357	Tigress, The (M), Holt-Revier	Oct. 21			
5426	Wandering Girls (CD), Revier-Agnew				
5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3		
5752	Way of the Strong, The (MD), Alice Day-Lewis	July 21			
1928					**1928**
5459	After the Storm, Gilbert-Bosworth				
5649	Beware of Blondes (MD), Revier-Matt Moore	July 21			
5537	Broadway Daddies, Jacqueline Logan	Apr. 7			
5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14		
5592	Golf Widows (CD), Reynolds-Ford		May 26		
5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25		
5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7		
5540	Modern Mothers (CD), Helene Chadwick	June 9			
5544	Name the Woman (D), Stewart-Gordon		June 19		
6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4		
.....	Scarlet Lady, The (D), Lya De Putti		Sept. 8		
.....	Sinners Parade (MD) Varconi-Revier		Oct. 20		
5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25		
5464	Sporting Age, The, Bennett-Herbert	Mar. 2			
6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28		
.....	Virgin Lips (D), Olive Borden	Aug. 18			
5350	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11		
5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31		
1927	**Cranfield & Clarke, Inc.**				**1927**
2000	Angelus, The (D)			May 15	
2000	Real Charleston, Lesson Novelty			Apr. 24	
.....	Wooden Shoes, International			May 8	
1927	**Emblem Films**				**1927**
6250	Husbands or Lovers, Jannings			Dec. 3	
1927	**Excellent**				**1927**
5980	Back to Liberty (D), Walsh-Hall	Nov. 15			
5912	Broadway Drifter (D), Walsh-Hall	Nov. 1			
6645	Broadway Madness (D), De la Motte-Keith		Apr. 14		
7393	Nest, The (D), Frederick-Herbert	Aug. 1			
5750	Winning Dar, The (D), Walsh-Hall	June 1			
5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17		
1928					**1928**
6860	A Bit of Heaven (D), Washburn-Lee	May 15			
6600	Into No Man's Land, Tom Santschi-J. Norman	June 15			
6305	Making the Varsity, Rex Lease-Hulette	July 15			
6000	Manhattan Knights, Barbara Bedford	Aug. 27			
6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25		
4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31			
6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25		
6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30			
1927	**FBO**				**1927**
.....	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10		
4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10		
4858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8	
4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26		
5701	Clancy's Kosher Wedding (CD), Geo. Sidney	Sept. 17		Sept. 10	
5093	Coward, The (D), Warner Baxter	Aug. 21		Sept. 10	
4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24		
4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4			
6300	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30	
6507	Great Mail Robbery, The (M), Von Eltz-Nelson	Aug. 15		July 2	54.92%
7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19	
5240	Hook and Ladder No. 9 (D), Ed Hearne	Nov. 13	Dec. 3	Nov. 26	
5186	Jake the Plumber (C), Jesse De Vorska	Oct. 16	Dec. 3		
6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20	
6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17		
4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6	46.20%
6680	Moon of Israel (D), Maria Corda			July 9	
6140	Not for Publication (M), Ralph Ince	Aug. 31		July 23	
.....	Racing Romeo (D), Red Grange			Dec. 10	
4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3		
6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20	
4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10		
6388	South Sea Love (D), Patsy Miller	Dec. 10	Nov. 12		
4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10		
1928					**1928**
5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11		
4893	Bantam Cowboy (W), Buzz Barton	Aug. 12	May 5		
5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11		
4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11		
5000	Captain Careless, Bob Steele	Aug. 26			
5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15		
6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18	
.....	Circus Kid, The (MD) Frankie Darro-Brown		Oct. 13		
6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17	
6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 11		
5594	Danger Street, Baxter-Sleeper	Aug. 26			
5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17		
5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3		
5063	Dog Justice (M), Ranger	June 10	June 16		
4803	Dog Law Ranger	Sept. 2			
4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17		
4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21		
4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11		
6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4		
6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29		
.....	Headin' for Danger (MD), Bob Steele		June 19		
5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21		
6482	Hit of the Show, The (C), Joe Brown-Olmstead	Sept. 23	July 21		
4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11		
5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10		
4801	Little Buckaroo, The (W), Buzz Barton	Mar. 11	Jan. 14		
6424	Little Yellow House, The (D), Orville Caldwell	May 28	June 2		
4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11		
.....	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1		
4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21		
4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4		
6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21		
4729	Riding Renegade (W), Bob Steele	Feb. 19			
6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28		
.....	Sally's Shoulders (MD) Lois Wilson		Oct. 20		
5967	Skinner's Big Idea (M), Bryant Washburn	Apr.24	Apr. 14		
5488	Stocks and Blondes (CD), Logan-Gallagher	Sept. 9	July 14		
.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22		
4956	Terror Mountain, Tom Tyler	Aug. 19			
4793	Texas Tornado, The (W), Tom Tyler	Feb. 26			
4760	Trail of Courage, The (W), Bob Steele	July 8			
6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4		
4898	When the Law Rides (W), Tom Tyler	June 24			
4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24	
1927	**First Division**				**1927**
5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20	
5600	Eager Lips, Garon	Oct. 1			
5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7		
5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15	
5750	Naughty, Garon	Nov. 1			
6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7		
6700	Ragtime (D), De La Motte	Sept. 1	Nov. 26	Sept. 3	
5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1			
5600	Say It with Diamonds, Betty Compson	Aug. 15			
5700	Temptations of a Shop Girl, Compson	Nov. 1			
1928					**1928**
5500	Fagasa, Raymond Wells	Apr. 1			
.....	Free Lips (MD), June Marlowe		July 14		
6300	Masked Angel, Betty Compson	Mar. 1	Apr. 7		
6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21		

Length	Title and Players	Released	New Pictures	Comment	Ticker
1927	**First National**				1927
6300	All Aboard (C), Hines-Murphy	May 8		Apr. 2	
6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22	
6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26	
6730	Camille (D), N. Talmadge-Roland	Sept. 4		May 2	
6386	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29	
6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25			48.00%
7133	Gorilla, The (My), Murray-Kelsey	Nov. 13		Jan. 7	66.81%
6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17		
6118	Her Wild Oat (C), Moore-Kent	Dec. 25	Dec. 3		62.50%
6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29	
6720	Life of Riley, The (C), Murray-Sidney	Sept. 18		Oct. 1	48.90%
5718	Lonesome Ladies (CD), Nilsson-Stone	July 3		Sept. 24	
7388	Love Mart, The (D), Dove-Roland	Dec. 18			
5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26		
6520	Naughty But Nice (C), Moore-Reed	June 26		Feb. 12	67.90%
6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14	
11414	Patent Leather Kid, The (D), Bart'imess-O'Day			Apr. 9	61.88%
6897	Poor Nut, The, (C), Murray-Mulhall	Aug. 7		Jan. 22	
6400	Prince of Head Waiters (D), Stone-Tashman			Sept. 10	
6210	Red Raiders, The (W), Maynard-Drew	July 17		July 23	
6477	Rose of the Golden West (D), Astor-Roland	Sept. 4		Oct. 15	
5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8	
7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11		Sept. 17	
5000	Sunset Derby (D), Astor-Collier	Aug. 14		Sept. 3	47.72%
7400	Tender Hour, The (D), Dove-Lyon	June 5		July 2	
5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16	
7833	Twinkletoes, Moore-Harlan	Aug. 28		Dec. 3	69.92%
6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7	68.50%
6409	White Pants Willie (C), Hines-Hyams	July 24		Apr. 16	47.72%
1928					1928
.....	Barker, The (D), Sills-Mackaill		July 14		
7404	Big Noise, The (CD), Conklin-White	Mar. 25			
6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7	
.....	Butter and Egg Man, The, Jack Mulhall	Sept. 2		July 28	
5800	Canyon of Adventure (W), Maynard	Apr. 29			
5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11		
6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18		
.....	Code of the Scarlet (W), Ken Maynard		June 23		
.....	Crash, The (D), Sills-Todd		Sept. 29		
.....	Do Your Duty (CD) Charlie Murray		Oct. 13		
8030	Goodbye Kiss, The, Johnny Burke-Sally Eilers		July 7		
6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7		
6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17	
.....	Garden of Eden, The (D), Corinne Griffith			Aug. 4	
.....	Glorious Trail, The (W), Ken Maynard		Sept. 29		
7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26		
7433	Hawk's Nest, The (M), Milton Sills	May 6	May 26	June 16	
.....	Heart to Heart, Lloyd Hughes-Todd		July 7	Aug. 4	
.....	Heart Trouble (CD), Harry Langdon		July 21		
7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21		
5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10		
7694	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4	
6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1			
6608	Lady Be Good (CD), Mulhall-Mackaill	May 12			
8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18	
7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12	
6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17		
.....	Night Watch, The (D) Billie Dove		Oct. 13		
7129	Noose, The (D), Barthelmess-Joyce	Jan. 29	Dec. 10		65.78%
.....	Oh, Kay (CD), Colleen Moore-Hale		Sept. 8	Sept. 8	
.....	Out of the Ruins, Richard Barthelmess		Sept. 15	Sept. 1	
5485	Sailors' Wives (CD), Hughes-Astor	Jan. 22	Dec. 24		
8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21	78.23%
.....	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15		
.....	Strange Case of Captain Ramper, The (D)		July 21		
5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28		
6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17		
.....	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6	
6874	Wheel of Chance, The (D), Richard Barthelmess		June 2	July 21	
.....	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14		
5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11		
.....	Wright Idea, The (CD), Johnny Hines		July 7		
7187	Yellow Lilly, The (D), Dove-Brooks	May 20	Apr. 28		
1927	**Fox**				1927
4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20		Nov. 19	
4777	Blackjack (W), Buck Jones	Sept. 25			
4556	Blood Will Tell (W), Buck Jones	Nov. 13		Nov. 12	
5333	Chain Lightning (W), Buck Jones	Aug. 14			
4810	Circus Ace, The, Mix	June 26		June 18	
4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7		
6381	Cradle Snatchers (FC), Fazenda	June 5		June 4	
8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22	
5524	Gay Retreat, The (C), Coben-McNamara	Sept. 25			56.60%
4545	Good as Gld (W), Jones	June 12		June 11	
5515	High School Hero (C), Phipps-Stuart	Oct. 16		Oct. 29	
4851	*Honor First (D), John Gilbert	Sept. 18			
6940	Is Zat So? (CD), O'Brien-Lowe	May 15		May 21	
6162	Joy Girl, The (CD), Olive Borden	Sept. 18		Sept. 24	
5599	Ladies Must Dress (CD), Virginia Valli	Nov. 20	Nov. 19	Dec. 17	
8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4		Oct. 8	
5327	Outlaws of Red River (W), Mix			Apr. 23	61.58%
6898	Paid to Love (D), O'Brien-Valli	Aug. 14		Aug. 6	
5876	Pajamas (CD), Borden-Gray	Oct. 23		Dec. 10	
5893	Publicity Madness (CD), Moran-Lowe	Oct. 2			
10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30		May 28	74.35%
5467	*Shame (M), John Gilbert	Nov. 27		Nov. 26	
5446	Silk Legs (CD). Madge Bellamy	Dec. 18	Dec. 31		
5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29	61.63%
5792	Singed (D), Baxter-Sweet	Aug. 21		July 16	
5412	Slaves of Beauty (D), Herbert-Tall	June 5		June 11	
4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21		Aug. 27	
6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11			
11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28			71.00%
5629	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3	
5531	Wolf Fangs (D), Taundar (Dog)	Nov. 27			
1928					1928
7177	Air Circus, The, Dreaser-Rollins-Lake	Sept. 30	Oct. 20		
4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21		
.....	Blindfold, The, O'Brien-Moran-Foxe	Dec. 23			
.....	Chicken a la King (CD), Carrol-Francis Lee		June 23	June 30	
4293	Cowboy Kid, The, Rex Bell	July 15			
4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11		
5708	Don't Marry, Moran-Hamilton	June 3	June 9		
6566	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14	
.....	Dry Martini, Astor-Moore-Gran	Oct. 7			
5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21	
.....	Farmer's Daughter, The (CD), Beebe-Stone-Burke		Sept. 15		
7217	Fazil, Farrell-Nissen	Sept. 9			
4939	Fleetwing, Norton-Janis-Bard	June 24			
8962	Four Sons, Mann-Collyer-Hall	Sept. 2			
5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28		
5882	Girl in Every Port, A (CD), Victor McLaglen	Jan. 29			
4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary		Sept. 1		
6430	Hangman's House, McLaglen-Collyer	May 13		May 26	
4618	Hello Cheyenne, Tom Mix	May 13	May 12		
.....	Homesick, Coben-Beebe	Dec. 20			
6188	Honor Bound, O'Brien-Taylor	May 13	Apr. 21	May 19	
4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7		
5782	Love Hungry (CD), Moran-Gray	Apr. 15	Mar. 10	Feb. 4	
.....	Making the Grade, Lowe-Moran	Oct. 14			
6807	Mother Machree, Bennett-McLaglen	Oct. 21			
.....	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28			
6679	News Parade, Stuart-Phillips		May 26		
5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23	
5034	None But the Brave, Norton-Phipps	Aug. 5			
.....	Painted Post (W), Tom Mix		July 7		
5260	Play Girl, The, Madge Bellamy	Apr. 22			
.....	Plastered in Paris, Cohen-Pennick-Linow	Sept. 23			
.....	Prep and Pep, Rollins-Drexel-Darrow	Nov. 11			
9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22		
6937	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29	Oct. 20	
.....	Road House (MD), Barrymore-Burke		Aug. 4		
5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18	
5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18		
5355	Square Crooks, Brown-Dwan	Mar. 4			
.....	Street Angel, Gaynor			July 7	
8393	Sunrise (D), George O'Brien	Nov. 4		July 21	
5937	Thief in the Dark, A, Meekar-Hill-Beebe	May 20	May 19	June 2	
5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25			
4921	Wild West Romance (W), Rex King	June 10	Aug. 18		
5337	Win That Girl, Rollins-Carol	Sept. 16	Oct. 20	Oct. 6	
5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28		
1927	**Gotham**				1927
.....	Catch as Catch Can, William Fairbanks	Sept.			
.....	Down Grade, The, William Fairbanks	Oct.			
6500	Heroes of the Night, Marion Nixon-Landis	June 1			
.....	Silent Avenger, The, "Thunder" Delaney	Nov. 1			
.....	Sinews of Steel, Alberta Vaughn	Oct. 1			
.....	When Danger Calls, William Fairbanks	Nov.			
.....	Woman Who Didn't Care, The, Tashman-Rankin	Dec. 1			
1928					1928
5268	Bare Knees, Virginia Lee Corbin	June			
6987	Blondes by Choice, Claire Windsor	March			
5800	Cheer Leader, The, Graves-Oimstead	April			
6000	Chorus Kid, The, Faire-Washburn	June			
5950	Girl from Rio, The, Myers-Pidgeon	Feb.			
.....	Head of the Family, The, Virginia Lee Corbin	Oct.			
.....	Hellship Bronson, Beery-Reid	May			
.....	Midnight Life, Francis X. Bushman	Aug.			
6700	Rose of Kildare, The, Chadwick-O'Malley	Jan.			
6200	San Francisco Nights, Percy Marmont	May			
6750	Satin Woman, The, Mrs. Wallace Reid	Jan.			
.....	Through the Breakers, Livingston-Herbert	Sept.			
5900	Turn Back the Hours, Myrna Loy	July			
.....	United States Smith, Gribbon-Lee	July			
1929					1929
.....	Father and Son, Noah Beery-Noah Beery, Jr.				
.....	Knee High, Virginia Lee Corbin	Oct.			
.....	Modern Sappho, A, Betty Bronson	Sept.			
.....	River Woman, The, Logan-L. Barrymore	Aug.			
.....	Times Square, Alice Day-Lubin	Sept.			
1927	**Krelbar Productions**				1927
6199	Broadway After Midnight, Betz			Oct. 29	
1927	**Metro-Goldwyn-Mayer**				1927
6751	Adam and Evil (CD), Cody-Pringle	Aug. 27		Aug. 13	52.00%
4709	Adventurer, The (W), Tim McCoy			Jan. 14	
6306	After Midnight (D), Shearer-Gray	Aug. 20		Aug. 27	48.52%
8730	Annie Laurie (D), Lillian Gish	Sept. 17		May 21	45.63%
6445	Becky (CD), Sally O'Neil	Nov. 12	Nov. 26		
10652	Ben Hur (M), Ramon Novarro	Oct. 8		Nov. 12	94.93%
11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10			80.20%
5836	Bugle Call, The (D), Jackie Coogan	Aug. 6			51.57%
6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31		53.00%
6126	Callahans and Murphys (CD), Dressler-Moran	June 18		July 16	
.....	Cameraman, The (CD), Buster Keaton		Sept. 15		
6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29	58.70%
4622	Foreign Devils (W), Tim McCoy	Sept. 3			51.50%
6909	Frisco Sally Levy (C), O'Neil	Apr. 2		Apr. 23	60.00%
8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 19	Sept. 10	
6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3	48.33%
5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17	58.81%
6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31		
5291	Lovers (D), Novarro-Terry	Apr. 9		May 2	39.20%
6266	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17	39.50%
5966	Mockery (M), Lon Chaney	Aug. 13		Sept. 10	
.....	Our Dancing Daughters, Joan Crawford			Sept. 22	
7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7		
6561	Road to Romence, The (D), Novarro-Day	Sept. 24	Nov. 19		
4781	Spoilers of the West (W), McCoy-Daw	Dec. 10		Dec. 24	
6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10	44.94%
6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12	
5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3	
7899	Twelve Miles Out (M), Gilbert	July 9		July 30	65.16%
5517	Unknown, The (M), Chaney	June 4		June 13	58.76%
1928					1928
6908	Actress, The, Norma Shearer-Forbes	Apr. 28		May 26	
6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28		
5132	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11	
.....	Beyond the Sierras (W), Tim McCoy	Sept. 15			
7626	Bellamy Trial, The (MD), Joy-Bronson		Sept. 29		
6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7	
6344	Bringing Up Father, Farrell-Moran-Olmsted	Mar. 17	Msr. 31		
.....	Brotherly Love (C) Dane-Arthur		Oct. 13		
.....	Cardboard Lover, The, Marion Davies	Aug. 18			
5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23	
5653	Circus Rookies (CD), Dane-Arthur	Msr. 31			
.....	Cossacks, The, Adoree-Gilbert-Torrence	May 12		July 7	
8686	Crowd, The, Boardmsn-Murray-Roach	Mar. 3	Mar. 10	Apr. 28	
5838	Detectives, Dane-Arthur	June 9	June 9		
6070	Diamond Handcuffs, Boardmsn-Nagel	May 5		June 2	
7358	Divine Woman, Garbo-Hanson-Sherman	Jan. 14	Jan. 21	Jan. 21	

Length	Title and Players	Released	New Pictures	Comment	Ticker
8436	Enemy, The, Gish-Dane-Forbes	Feb. 18	Mar. 10	May 5	
.....	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8	
4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28	
.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8		
7743	Latest from Paris, The, Shearer-Forbes	Feb. 4	Feb. 18	Mar. 10	
7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle	Apr. 14	Apr. 21	May 12	
5441	Mademoiselle from Armentieres, Estelle Brody-				
.....	Mysterious Lady, The, Greta Garbo-Nagel	Sept. 1			
	John Stuart	June 2	May 26		
5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4		
7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Jan. 14	
7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Apr. 14	
5028	Riders of the Dark	Apr. 28	May 5		
7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18	
.....	Show People (CD), Davies-Haines		Sept. 29		
6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21	
5801	Skirts, Syd Chaplin		June 2		
9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3	
5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24			
8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21		65.14%
.....	While the City Sleeps (MD) Lon Chaney			Oct. 20	
.....	White Shadows of the South Sea (MD), Monte				
	Blue		July 7		
5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11		
4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14		
1927	**Paramount**				1927
6199	Afraid to Love (C), Vidor	Apr. 9		Apr. 23	
6951	Barbed Wire (D), Negri-Brook	Sept. 10		Aug. 3	55.11%
9879	Beau Geste (M), Colman-N. Beery	Aug. 1			62.04%
6536	Chang (D), Special cast	Sept. 3		May 2	51.86%
6662	Children of Divorce (D), Bow	Apr. 2		May 2	64.09%
5408	City Gone Wild (M), Meigban-Millner	Nov. 12		Dec. 10	
7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6			
6296	Fashions for Women (CD), Ralston	Mar. 26		Apr. 9	
5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1		Dec. 10	49.60%
6376	Gay Defender, The (CD), Richard Dix	Dec. 10		Nov. 12	61.00%
6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15		Oct. 8	
5889	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7		72.16%
5415	Honeymoon Hate (CD), Florence Vidor	Dec. 3	Dec. 31	Dec. 17	
5862	Hula (CD), Bow-Brook	Aug. 27		Sept. 10	65.00%
6452	It (C), Clara Bow	Feb. 19		Feb. 12	66.77%
8656	Jesse James (D), Fred Thomson	Oct. 22		Oct. 22	
7656	*Kid Brother (C), Lloyd	Oct. 4		Jan. 29	65.91%
7080	Knockout Reilly (CD), Dix	Apr. 16		Apr. 23	53.57%
6940	Last Waltz, The (D), Special cast	Nov. 26		Nov. 19	
5617	Man Power (D), Dix	July 9		Aug. 6	50.82%
8039	Metropolis (D), Special cast	Aug. 13		Mar. 12	
6258	Nevada (W), Cooper-Todd	Sept. 10			71.00%
5798	Now We're in the Air (C), Beery-Hatton	Oct. 22		Dec. 17	
4551	One Woman to Another (CD), Vidor-Sbotwell	Sept. 24		Sept. 24	
5599	Open Range (W), Lane-Chandler	Nov. 5			
6247	Rolled Stockings (CD), Hall-Brook	June 18		July 30	
5952	Rough House Rosie (C), Bow	May 14		June 4	
9443	Rough Riders, The (D), Astor-Farrell	Oct. 1		Mar. 19	56.75%
5614	Rubber Heels (FC), Ed. Wynn	June 11		July 16	
6368	Running Wild (C), Fields-Brian	Aug. 20		June 18	47.60%
6634	Senorita (F), Daniels	Aug. 30		May 14	
5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14		57.64%
6170	Service for Ladies (C), Menjou-Carver	Aug. 6		Sept. 3	
5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12	
6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26	
5179	Shootin' Irons (W), Luden-Blane	Oct. 8			
6838	Soft Cushions (C), MacLean-Carol	Aug. 27		Aug. 27	
4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19		Dec. 3	44.08%
6200	Stark Love (D), Special cast	Sept. 17		Mar. 19	
6124	Swim, Girl, Swim (CM), Daniels-Hall	Sept. 17		Sept. 17	64.83%
6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22	66.27%
6497	Ten Modern Commandments (CD), Ralston	July 2		July 23	
4926	Time to Love (FC), Raymond Griffith	June 18		July 9	
5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17			
7643	Underworld (M), Bancroft-Brent	Oct. 29		Sept. 3	52.83%
8486	Way of All Flesh, The (D), Jannings-Bennett	Oct. 1		July 2	59.13%
5935	We're All Gamblers (D), Meigban-Millner	Sept. 3			47.36%
11764	Wings (M), Charles Rogers	Oct. 29		Aug. 20	
5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1	
1928					1928
5897	Adventure Mad (M), UFA	Mar. 31	Jan. 14		
6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7		
.....	Beggars of Life (MD), Wallace Beery-Brooks-				
	Arlen	Sept. 15	July 7	Oct. 20	
5930	Big Killing (CD), Beery-Hatton	May 19			
5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21		
7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16	
5364	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19		
5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10	
6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19	
6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1	
.....	Fleets In, The (CD), Bow-Hall		Sept. 22	Sept. 15	
5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19	
7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4	
6871	Gentlemen Prefer Blondes (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13	
6263	Half a Bride (D), Ralston-Cooper	June 16			
5038	His Tigers Lady, Menjou-Brent	June 9	Mar. 31	June 16	
6528	Hot News, Bebe Daniels	Aug. 14	June 9		
.....	Just Married (CD), Hall-Taylor-Ford	Aug. 18		Sept. 1	
7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23		
6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7	
8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4	
7415	Legion of the Condemned, Wray-Cooper	Mar. 10		Apr. 21	
5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25	
7159	Loves of an Actress (D), Pola Negri	Sept. 18	June 23		
.....	Mating Call, The (D), Thomas Meighan		Sept. 8		
.....	Model From Montmatre (D), Nita Naldi		Sept. 15		
.....	Moran of the Marines (D) Dix-Elders			Oct. 20	
5741	Night of Mystery (D), Menjou	Apr. 7			
7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18	
6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25		
.....	Patriot, The (D), Emil Jannings		Sept. 8	Sept. 22	
5582	Peaks of Destiny	Jan. 23	Jan. 7		
6118	Pioneer Scout, The (W), Fred Thomson	Jan. 21	Dec. 10		
7646	Racket, The (D), Thomas Meighan	June 30			
6631	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17	
5928	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9		
7194	Secret Hour, The (D), Negri-Hersholt	Feb. 4			
.....	Sins of Our Fathers (D) Emil Jannings		Oct. 20		
7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18	
4720	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3		
7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21	73.09%
5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18	
6218	Street of Sin (D), Jannings-Wray	May 26	Apr. 28	May 26	
6763	Sunset Legion (W), Fred Thomson	Apr. 21			
7060	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5	
5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25		
5991	Under the Tonto Rim, Arlen-Brian	Feb. 4			
5834	Vanishing Pioneer, The (W), Jack Holt	June 23			
5802	Varsity (D), Rogers-Brian		Aug. 4		
6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15	
6509	Warming Up, Richard Dix	Aug. 11	May 26		
5435	Wife Savers (C), Beery-Hatton	Jan. 7		Feb. 18	
6938	Woman From Moscow, The (D), Negri-Kerry		June 19		
1927	**Pathe**				1927
5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24		
6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5	
4335	Avenging Fangs (M)	June 5		June 4	
5326	Border Blackbirds (WD), Maloney	Aug. 28		Sept. 10	
4875	Born to Battle (W), Bill Cody	Sept. 11			
4512	Code of the Cow Country (W), Roosevelt	June 19		June 17	
5100	Combat (D), Walsh	Oct. 23		Oct. 15	
7500	Country Doctor, The (D), Schildkraut	Aug. 22			72.70%
4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14		
5478	Devil's Twin, The (W), Leo Maloney	Dec. 11		Dec. 10	
8586	Discord (D), Dagover-Ekman	Nov. 20			
6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5	
8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29		Sept. 17	
6403	Flying Luck (C), Monty Banks	Dec. 4			
6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5	
6859	Getting Gertie's Garter (F), Prevost			Feb. 19	50.40%
3303	Girl from Everywhere (C), Pollard	Dec. 11		Nov. 5	
5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5	
4968	Gold from Weepah (W), Bill Cody	Nov. 20			
7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18			
4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11			
5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5	
6035	Heart Thief (D), Schildkraut-De Putti			May 21	
4620	Hidden Aces (M), Hutchison	Aug. 7		Sept. 3	
6788	His Dog (D), Schildkraut	July 21		July 24	
4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27			
4076	Hoof Marks (W), Jack Donovan	Nov. 13			
5324	Jim, the Conqueror (W), Boyd-Faire			Jan. 1	
13500	King of Kings (D), All Star			Mar. 10	
4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14		
6472	Main Event, The (D), Reynolds	Nov. 21	Nov. 19	Nov. 5	
5750	My Friend from India (F), Pangborn-Fair	Dec. 19	Dec. 24		
5736	Night Bride (FC), Prevost			May 9	
6421	Nobody's Widow (FC), Joy-Ray-Haver			Jan. 15	45.60%
4575	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.	Oct. 16		Oct. 8	
4497	Phantom Buster, The (W), Roosevelt	Aug. 14		Aug. 20	
6000	Pieces of China (Travel)	Aug. 7			
4828	Pirates of the Sky (M), Hutchison	May 22		May 21	
5844	Rejuvenation of Aunt Mary (C), Robson			Aug. 6	
4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9		Oct. 3	
4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27			
6303	Rubber Tires (C), Ford-Love			Apr. 9	
5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7		
4562	Skedaddle Gold (W), Wales	July 31		Aug. 6	
4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25		Oct. 1	
5397	Turkish Delight, Schildkraut-Faye	Nov. 11			
5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17		July 17	
5921	Vanity (M), Joy			June 18	
6198	White Gold (D), Goudal			Apr. 9	
4485	White Pebbles (WD), Wally Wales	Aug. 7		Aug. 20	
5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5	
6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31			
7820	Yankee Clipper (M), Boyd			May 14	51.72%
1928					1928
3996	Alice Through a Looking Glass	Feb. 12			
5755	Apache Raider, The, Leo Maloney	Feb. 12		May 12	
4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8			
5927	Blonde for a Night, Prevost	Feb. 27	Mar. 3		
6589	Blue Danube, Leatrice Joy	Mar. 12	Feb. 18		
4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22	May 12		
5408	Bronc' Stomper, The, Don Coleman	Feb. 26	Mar. 17		
4550	Bullet Mark, The, Jack Donovan	Mar. 25	May 19		
7996	Chicago (M), Phyllis Haver	Mar. 5	Dec. 24		
4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29	Feb. 4		
.....	Craig's Wife (D) Irene Rich	Sept. 16	Sept. 22		
4480	Crashing Through, Jack Padjan	Feb. 5			
5398	Desperate Courage (W), Wales	Jan. 15			
7056	Hold 'Em Yale, Rod La Rocque	May 13	May 19	May 26	
4155	Laddie Be Good (W), Bill Cody	Jan. 1			
6650	Leopard Lady, The (W), Logan	Jan. 23	Jan. 28		
5888	Let 'Er Go, Gallagher! (M), Junior Coghlan	Jan. 16	Jan. 28		
.....	Love Over Night (CD), Rod La Rocque				
4600	Marlie, the Killer, Klondike	Mar. 4			
5659	Midnight Madness, Logan	Mar. 26	Mar. 17		
5954	Night Flyer, The, Wm. Boyd	Feb. 5			
5494	On to Reno (D) Prevost	Jan. 2	Jan. 28		
5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15			
.....	Power (CD) Boyd-Hale		Oct. 13		
.....	Red Mark, The (D) Special Cast		July 14		
6902	Ship Comes In, A, Rudolph Schildkraut	June 4	June 16		
7040	Skyscraper, Boyd	Apr. 9		June 2	
5423	Stand and Deliver, Rod La Rocque	Feb. 20	May 12		
.....	Tenth Avenue, Haver-Varconi	Aug. 5	July 14		
1927	**Rayart**				1927
5035	Walking Back (M), Sue Carol	May 20	Jan. 28		
6089	Cruise of the Helion (D), All star			Sept. 24	
5076	Heroes in Blue (M), Bowers-Rand	Nov.			
5916	Law and the Man, The (D), Santschi-Rockwell	Dec.			
5960	Light in the Window, A (D), Walthall			Nov. 12	
5970	On the Stroke of Twelve (M), D. Torrence	Nov.			
5502	Silent Hero (M), Bonaparte			Aug. 29	
4200	Wanderer of the West, A (W), Tex Maynard	Dec.			
1928					1928
6089	Branded Man, The (D), Chas. Delaney-Marlowe	May			
6673	Casey Jones (CD), Price-Lewis	Jan.			
.....	City of Purple Dreams, The, Bedford-Frazer	Sept.			
6076	Danger Patrol, The (D), Russell-Fair	Jan.			
4533	Devil's Tower, The (W), Buddy Roosevelt	June			
5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July			
5976	Gypsy of the North (D), Gordon-Hale	Apr.			
5853	Heart of Broadway, The (D), Garon-Agnew	Mar.			
4797	Lightning Shot, The (W), Buddy Roosevelt	May			
5946	Man From Headquarters, The (D), Cornelius				
	Keefe-E. Roberts	Aug.			
5262	Midnight Adventure, A (D), Landis-E. Murphy	May			
4548	Mystery Valley (W), Buddy Roosevelt	July			
5608	My Home Town (D), Brockwell-Glass	Jan.			

Length	Title and Players	Released	New Pictures	Comment	Ticker
4571	Painted Trail, The (W), Buddy Roosevelt	Mar.			
5906	Phantom of the Turf, The (D), Costello-Lease	Feb.			
.....	Sisters of Eve (D), Mae Busch	Sept.			
.....	Sweet Sixteen (D), Helen Foster-Olstead	Aug.			
4627	Trail Riders (W), Buddy Roosevelt	April			
5490	Wild Born (W), Tex Maynard	Mar.			
5260	You Can't Beat the Law, Lee Keefe	Jan.			
1927	**Sterling**				**1927**
5563	Closed Gates (M), Harron-Novak			May 28	
5400	Outcast Souls (D), Lewis-Bonner	Dec. 15	Nov. 12		
5500	Pretty Clothes (D), J. Raleton-Walker	Oct. 15	Dec. 31		
.....	Stranded (D), Mason	Aug. 15	Jan. 7	Sept. 10	
1928					**1928**
.....	Marry the Girl (CD)			Feb. 4	
1927	**Tiffany-Stahl**				**1927**
5754	Backstage (CD), Bedford			July 9	
5669	Beauty Shoppe (CD), Busch			July 16	
7300	College Days (CD), M. Day			Nov. 6	
4887	Enchanted Island (D)			June 25	
6482	Fools of Fashion (CD), Busch			Oct. 9	
5233	Girl from Gay Paree, The (F), Sherman	Sept. 15			
4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1			
5800	Josselyn's Wife (D), Frederick			Nov. 27	
6049	Lightning (W), J. Ralston	Sept. 1			
6235	Night Life (CD), Day-Harron	Nov. 1			
5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15			
5182	Snowbound (FC), Blythe			July 30	
5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10		
.....	Tired Business Man (C)				
6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10	
5614	Women's Wares (D), Brent-Lytell	Oct. 1			
1928					**1928**
.....	Applause (D), Sally O'Neil	Sept. 30			
6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15			
.....	Big Top, The (CD), Sally O'Neil	Oct. 30			
.....	Cavalier, The (D), Talmadge-Bedford	Nov. 1			
5209	Clothes Make the Woman (R), Southern-Pidgeon	May 1			
.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20			
5510	Devil's Skipper, The, Bennett	Feb. 1			
.....	Domestic Meddlers (CD) Claire Windsor		Oct. 20		
.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 30			
.....	Geraldine Laird (D), Belle Bennett	Nov. 10			
.....	Ghetto, The (CD), Jessel-Gwen Lee	Aug. 1			
.....	Grain of Dust, The (D), Cortez-Windsor	July 10			
.....	Green Grass Widows (CD), Walter Hagen	June 10			
5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1			
6553	Ladies of the Night Club (CD), Cortez-Moran	May 15			
.....	Lingerie (CD), White-McGregor	July 1			
5708	Nameless Men, Moreno	Feb. 15	Mar. 31		
.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10			
.....	Power of Silence, The (D), Belle Bennett	Oct. 20			
.....	Prowlers of the Sea (D), Cortez-Myers	June 20			
.....	Queen of Burlesque, The (CD), Belle Bennett	Sept. 10			
5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15			
5735	Stormy Waters (D), Southern-McGregor	June 1			
.....	Squads Right (CD), Gribbon-Stone	Nov.			
5652	Their Hour (D), Sebastian-Harron	Mar. 1			
5361	Tragedy of Youth, Miller-Collier	Jan. 15			
.....	Twelve Pound Look, The (D), Eve Southern	Oct. 20			
.....	Three Keys to a Door (MD), Ricardo Cortez	Oct. 10			
.....	Toilers, The, Fairbanks, Jr.-Ralston	Oct. 1			
5283	Woman Against the World, A	Jan. 1			
1927	**United Artists**				**1927**
5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17	
7500	General, The (C), Keaton			Feb. 12	43.07%
7311	Loves of Sonya (D), Swanson			Mar. 19	
8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24	
9120	Resurrection (M), La Rocque			Apr. 16	
9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19	
7456	Topsy and Eva (C), Duncan Sisters			Aug. 13	
8250	Two Arabian Knight (CD), Boyd-Wolheim			Oct. 29	
8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4	72.03%
1928					**1928**
6400	Circus, The (C), Charlie Chaplin		Mar. 3		
7000	Devil Dancer, The, Gilda Gray			Apr. 28	
9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26	
9100	Dove, The (M), Norma Talmadge	Jan. 7		Jan. 7	
8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21	
7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4			
.....	Two Lovers, Banky-Colman	Aug.			
7650	Ramona (D), Del Rio	Feb. 1		June 16	
8600	Sadie Thompson (D), Gloria Swanson	Jan. 7		May 26	
.....	Steamboat Bill, Jr., Bueter Keaton			July 7	
.....	Tempest (M), John Barrymore	Aug. 11	Sept. 1		
1928	**Universal**				**1928**
6243	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8		
.....	Beauty and Bullets, Ted Wells	Dec. 16			
.....	Clear the Decks, Reginald Denny	Dec. 23			
5311	Clearing the Trail, Hoot Gibson	Oct. 7			
4227	Cloud Dodger, The, Al Wilson	Sept. 30			
4179	Crimson Canyon, The, Ted Wells	Oct. 14			
.....	Danger Rider, The, Hoot Gibson	Nov. 18			
5109	Flyin' Cowboy, The, Hoot Gibson	July 1			
7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22		
6474	Freedom of the Press, Lewis Stone	Oct. 28			
.....	Give and Take, Sidney-Hersholt	Dec. 2			
4194	Greased Lightning, Ted Wells	July 29			
6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28		
4868	Guardians of the Wild, Rex-Perrin	Sept. 16			
6307	Home James, Laura LaPlante	Sept. 2	Sept. 8		
5591	How to Handle Women, Tryon-Nixon	Oct. 14			
6832	Jazz Mad, Hersholt-Nixon	Nov. 11			
6674	Man, Woman and Wife, Kerry-Starke	Dec. 30			
10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4		Oct. 13	
6030	Michigan Kid, The, Adoree-Nagel	Oct. 21			
.....	Night Bird, The, Reginald Denny	Sept. 16			
.....	One Rainy Night, Laura LaPlente	Dec. 9			
5907	Phillis of the Follies, Alice Day-M. Moore	Nov. 25			
.....	Price of Fear, Bill Cody	Oct. 29			
4472	Quick Triggers, Fred Humes	July 15			
5424	Riding for Fame, Hoot Gibson	Aug. 19			
4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18			
10600	Uncle Tom's Cabin, All Star	Sept. 2			
.....	Wolves of the City, Bill Cody	Dec. 2			
1929					**1929**
.....	Blow for Blow, Hoot Gibson	May 19			
.....	Border Wildcat, The, Ted Wells	Aug. 18			
.....	Born to the Saddle, Ted Wells	Mar. 10			
.....	Charlatan, The, All Star	May 26			
.....	Come Across, All Star	June 9			
.....	Dangerous Dimples, Laura LaPlante	Apr. 21			
.....	Eyes of the Underworld, Bill Cody	Apr. 28			
.....	Girl on the Barge, The, O'Neill-Hersholt	Apr. 28			
.....	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14			
.....	Hero of the Circus, Maciste	Feb. 24			
.....	His Lucky Day, Reginald Denny	Mar. 3			
.....	Hoofbeats of Vengeance, Rex-Perrin	June 16			
6057	Honeymoon Flats, Lewis-Gulliver	Feb. 24			
.....	It Can't Be Done, Tryon-Sue Carrol	May 5			
.....	Kid's Clever, The, Tryon	Mar. 24			
.....	King of the Rodeo, Hoot Gibson	Aug. 30			
.....	Lariat Kid, The, Hoot Gibson	Aug. 14			
.....	Last Warning, The, LaPlante-Boles	Mar. 17			
.....	Play Goes On, The, All Star	Mar. 31			
.....	Plunging Hoofs, Rex-Perrin	Aug. 4			
.....	Red Hot Speed, Reginald Denny	May 12			
.....	Red Lips, Rogers-Nixon	Apr. 14			
.....	Ridin' Demon, The, Ted Welle	May 19			
.....	Slim Fingers, Bill Cody	Mar. 24			
.....	Smilin' Terror, The, Ted Wells	June 30			
.....	Smilin' Guns, Hoot Gibson	Apr. 7			
.....	Stool Pigeon, The, Bill Cody	June 2			
.....	You Can't Buy Love, All Star	June 2			

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1927		**Warner Brothers**				**1927**
.....	5803	Black Diamond Express (M), Blue			July 23	50.20%
.....	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3			
.....	6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20			
.....	5897	Dearest (D), Rich			June 18	
.....	6408	Desired Woman, The (M), Irene Rich	Aug. 27			
.....	5003	Dog the Regiment, A (M), Rin-Tin-Tin	Oct. 29			
.....	6767	First Auto, The Oldfield-Miller	Sept. 18		July 9	
.....	6284	Gay Old Bird (FC), Fazenda			Mar. 12	
.....	5978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31		
.....	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26	
.....	5613	Ham and Eggs at the Front (C), Wilson-H. Conklin	Dec. 24			
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26	68.84%
.....	5200	Husbands for Rent, All Star	Dec. 31			
.....	6230	If I were Single, McAvoy-Nagel	Dec. 17		Apr. 28	
.....	5397	Irish Hearts (CD), McAvoy			June 11	
.....	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1	
.....	6352	Matinee Ladies (C), McAvoy			Apr. 23	
.....	6310	Million Bid, A (M), D. Costello			June 4	
.....	6485	Missing Link, The (C), Syd Chaplin	Aug. 7		May 14	
.....	9961	Old San Francisco (M), D. Costello-Oland	Sept. 4		June 25	
.....	6357	One Round Hogan (M), Monte Blue	Sept. 17		Oct. 8	
.....	5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29	
.....	6295	Sailor Izzy Murphy (F), George Jessell	Oct. 8		Dec. 10	
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15	
.....	6124	Silver Slave, The (D), Rich-Ferris	Nov. 9			
.....	6218	Simple Sis (M), Fazenda			June 11	
.....	6412	Slightly Used, McAvoy-Nagel	Sept. 3			
.....	7647	Third Degree (M), D. Costello			Jan. 8	
.....	5313	Tracked by the Police (M), Rin-Tin-Tin			May 21	57.58%

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. meaning All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1928						**1928**
.....	6052	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18	
.....	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11		
.....	.....	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6	
.....	.....	City of Sin, The, Loy-Miljan-Wong				
.....	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14	
.....	7441	Glorious Betsy, D. Costello				
.....	7077	Jazz Singer, The, Al Jolson	Feb. 4			
A. T.	5267	Lights of New York, All-Star				
.....	.....	Lion and the Mouse, The, L. Barrymore				
.....	5331	Little Snob, The, May McAvoy	Feb. 11			
.....	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19	
.....	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18		
.....	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19		
.....	5992	Singing Fool, The, Al Jolson			Oct. 13	
.....	7169	State Street Sadie, Nagel-Loy	Aug. 25			
.....	6531	Tenderloin, Dolores Costello			Apr. 28	
A. T.	7654	Terror, The, McAvoy-Horton	Oct. 20			
.....	5527	Women They Talk About, Rich-Ferris	Sept. 8		Oct. 13	
1929						**1929**
A. T.	.....	Conquest, Monte Blue				
.....	.....	Desert Song, The, John Boles				
.....	.....	Fancy Baggage, Audrey Ferris				
.....	.....	From Headquarters, Monte Blue				
.....	.....	Frozen River, Rin-Tin-Tin				
A. T.	.....	Great Success, The, Doris Kenyon				
.....	.....	Greyhound Limited, The, Monte Blue				
.....	.....	Hardboiled Rose, Myrna Loy				
.....	.....	Home Towners				
.....	.....	Kid Gloves, Conrad Nagel-Lois Wilson				
.....	.....	Land of the Silver Fox, Rin-Tin-Tin				
.....	.....	Little Wildcat, The, Audrey Ferris				
.....	.....	Madonna of Ave. A, Dolores Costello				
.....	.....	Million Dollar Collar, The, Rin-Tin-Tin				
.....	.....	My Man, Fennie Brice				
.....	.....	No Defense, Monte Blue				
A. T.	.....	On Trial, Bert Lytell				
.....	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.				
.....	.....	Redeeming Sin, The, Dolores Costello				
.....	.....	She Knew Men				
A. T.	.....	Stark Mad, H. B. Warner-L. Fazenda				
.....	.....	Stolen Kisses, May McAvoy				

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

DIVINE LADY, THE: First National drama, with Corinne Griffith, Victor Varconi, H. B. Warner, Ian Keith, William Conklin, Marie Dressler, Michael Vavitch, Dorothy Cumming and Montagu Love. Directed by Frank Lloyd. Released..... Length 10,101.

TYPE AND THEME: This one, based on a highly successful biography of the same title, is a romance built about one of the most famous love stories of history, that of Lady Hamilton and Admiral Nelson. Corinne Griffith is cast as Lady Hamilton and the picture shows her first as the mistress of Sir Charles Greville, whom he passes on to his uncle, Lord Hamilton, ambassador at the Court of Naples, when he wishes to get her out of the way to make a rich marriage (for Emma had fallen in love with him). She becomes Hamilton's mistress, but has so improved herself, is so beautiful, and has made herself so useful to him that he proposes marriage to her and after quite some time gets his king's consent to marry her. She becomes an adept in the game of politics, wins the friendship of the queen of Naples, persuading her to let Lord Nelson provision his fleet there, against the order of the king, extorted by the French ambassador. This starts the friendship between Lady Hamilton and Lord Nelson. After his defeat of the French fleet, bottling Napoleon up in the Nile, Nelson returns to Naples and he is soon involved in the love affair with Lady Hamilton, which ended only with his death at the Battle of Trafalgar, in which he again defeated the French fleet. The battles of the Nile and of Trafalgar with scores of old-fashioned fighting ships engaged on each side, form spectacular elements of the film.

* * *

HAUNTED HOUSE, THE: First National melodrama, with Chester Conklin, Larry Kent, Thelma Todd, Montagu Love, Flora Finch, William V. Mong, Barbara Bedford, Eve Southern and Edmund Breese. Directed by Benjamin Christiansen. Released..... Length 5,793.

TYPE AND THEME: A mystery thriller. James Herbert is given poison and upon recovering from the effects, devises a means of testing the relatives who stood to profit by his death. He gives each a letter to be given, after his death, to a certain veiled woman who will call for it, with the injunction never to go near a certain house of his on Long Island. The letters are opened by all the relatives save a youth, and they at once repair to the old house where, according to the letter, $500,000 is concealed. There all sorts of mysterious and unaccountable, sounds, cries and events take place, with Chester Conklin and Flora Finch furnishing comedy that brings a laugh along with the shudder of fear at their predicaments. Thelma Todd and Larry Kent carry the love interest.

* * *

NAPOLEON: Metro-Goldwyn-Mayer drama, with Waldimir Roudenko, Albert Dieudonne, Alexandre Koubitzky, Harry Krimer, Edmond Van Daele, Antonin Artaud, Gina Manes and Nicholas Koline. Directed by Abel Gance. Released..... Length.....

Johnny Burke, looking for all the world like a buzzard and perhaps feeling the same way. If he doesn't die like, he'll be lucky . . . And it's all a part of First National's new production, "The Goodbye Kiss," from which this scene is taken.

TYPE AND THEME: A fierce fight takes place in the yard of a boy's military school, several fellows pitted against one. Though their missiles are only snowballs, they employ tactics of war and fight to win. The school is Brienne and the boy who stands against all his companions and conquerors is the young Napoleon. . . . Grown to manhood Napoleon casts his lot with the French Revolutionists and as sub-lieutenant in the army is sent to quell a Corsican uprising. He fails; is imprisoned; but escapes at night in a small boat, using the French flag as a sail. . . . That night in the Convention Hall in Paris, where the Revolution gains momentum, the Parisians hear the "Marseillaise" for the first time. They adopt it as the hymn of the Revolution. Danton harangues the populace. The citizens rise against the Royalists. There is bloodshed: the Reign of Terror. And as the spirit of freedom spreads, Napoleon's star ascends. . . . Then his rise to power. He meets Josephine. He visits her home, asks her to marry him and the marriage day is set. Then Napoleon, though eager to wed her, forgets his love in deep study of military plans. Reminded of the date by a messenger, he hastens to the ceremony and leaves immediately after to direct his army in the Italian campaign. He returns to Paris the Man of Destiny, recognized by the world.

* * *

OUTCAST: First National drama, with Corinne Griffith, James Ford, Edmund Lowe, Huntly Gordon, Kathryn Carver, Louise Fazenda, Sam Hardy, Patsy O'Byrne and Lee Moran. Directed by William Seiter. Released..... Length.....

TYPE AND THEME: The story of a San Francisco "lady of the evening" who is regenerated through love, and wins first the liking and respect and finally the love of the man who came unceremoniously into her life by squirting seltzer water on the new hat she had just bought with her last three dollars. The man's old flame, who had jilted him for a millionaire, seeks him out and tries to have an "affair" with him while keeping her millionaire. When the girl of the streets, now unable to go back to that life, at the urgent request of the man's friends, proves that his old sweetheart does not mean to divorce her husband and marry him, the man turns again to Miriam for comfort. He has learned her true worth, and that he loves her.

* * *

SINGAPORE MUTINY, THE: FBO melodrama with Ralph Ince, Estelle Taylor, James Mason, Gardner James, Will Irving, Harry Allen, Carl Axzelle, Martha Mattox, Robert Gaillard and Frank Newberg. Directed by Ralph Ince. Released ..... Length.....

TYPE AND THEME: Estelle Taylor as Daisy, passenger aboard the Valhalla with three others, infatuates the crew except Kelsey (Ince), chief of the black gang. James, a derelict, is discovered and Daisy saves him from jail, but he's placed in the black gang. Daisy blames Kelsey and later when he rescues her from the chief engineer she frames him. The Valhalla strikes a derelict ship and the crew mutinies, and escapes, leaving the captain, Kelsey, the engineer and the four passengers alone on the vessel. Kelsey fights like a superman to keep the fires going and bossing his strange crew. Kelsey proves there's more to him than beef and Daisy agrees.

* * *

WEDDING MARCH, THE: Paramount drama, with George Fawcett, Maude George, Erich von Stroheim, George Nichols, ZaSu Pitts, Hughie Mack, Mathew Betz, Cesare Gravina, Dale Fuller, Fay Wray, Syd Bracey. Directed by von Stroheim. Released..... Length.....

TYPE AND THEME: Von Stroheim as the aristocratic prince and ideal of all the ladies of Vienna, meets Fay, the little harpist, and they fall in love. Fay gives all her love to the glorious lover. His poverty-stricken family informs him he must marry the daughter of a wealthy plebian. He refuses, then finally consents. Fay reads of the betrothal but protests her faith in him. Her butcher-lover vows to kill the prince on his wedding day. Fay saves him by promising to wed the butcher, and as the wedding procession passes, the butcher cruelly lifts Fay and shouts to her to take a last look at her unfaithful lover.

This Week's Press Sheet

AIR CIRCUS, THE (Fox comedy): For "The Air Circus" large box kites may be used to float banners in the air. The cost is moderate. The number and size of the kites depends on the size of the banner to be used. You will have to consult your sign company to get a cloth that is both light and strong. If you can get a man who is experienced in handling this style of advertising, it is naturally simplest to leave all details to him. A small box ad should bring you the right man. If not, this description will help. It is necessary to get two box kites aloft. After you have let out enough kite string (it must be strong), knot the string to the upper grommet, previously fixed in the banner, and then to a lower one on the same side. Repeat this at the other side of the banner. Care must be taken to keep the kites sufficiently apart to hold the banner fairly stretched, so that it is readable. The less copy you have and the bolder the letters, the more effective the stuff will be.

If you can get about twelve men at little expense, umbrellas can be purchased at moderate cost. All the lettering can be done in white or black letters. Then the twelve men can be sent down the main thoroughfares carrying, alternately, black and white umbrellas. This stunt works even better in dry weather than it does in wet weather, because the crowd will stop to laugh at the idea of people carrying open umbrellas when it is not raining. You can also rig up an umbrella or parachute for the front of your theatre, making it of fairly transparent cloth and lighting it from the inside with a flasher.

Tie up with an airplane company or pilot to distribute cards announcing the coming of "The Air Circus" to your theatre. You can also arrange to have toy balloons with copy advertising the picture at your theatre.

The BOX OFFICE RECORD

will appear

next week

as an important part

of the regular

NOVEMBER 3 Issue

of the

HERALD-WORLD

SPECIAL NOTE—ORDERS FOR EXTRA COPIES OF THIS ISSUE MUST REACH THE CHICAGO OFFICE OF THE HERALD-WORLD NOT LATER THAN NOON, MONDAY, OCTOBER 29.

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Position Wanted

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

HOUSE MANAGER, young man, gilt edge references, pep, personality, will consider any offer. Address Robert Webber, 2 W. Walnut St., Washington, Indiana.

PROJECTIONIST, experienced, all makes, spots, non-union, anywhere. Address Box 5, Exhibitors Herald-World, 565 Fifth Ave., New York, N. Y.

POSITION WANTED as theatre manager, married, reliable, eight years' experience managing two houses, prefer middle west. Address Box 319, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

ORGANIST, pianist, cue correctly, large or small town anywhere, relief or solo organist, vaudeville, now or future. Address Otto Hinze, 1925 Monroe St., Madison, Wisconsin.

VIOLINIST vaudeville leader, desiring change, real references. Address Box 229, Flint, Michigan.

ORGANIST, pianist, 15 years' experience pictures and vaudeville. Large library, union. Address Ferdinand Warner, 37 Barclay Ave., Grand Rapids, Michigan.

Theatre for Sale

1200 Seat theatre fully equipped, newly decorated from front to rear of house, large stage suitable for any productions, can be leased for long term period to reliable party. This theatre is located in a very industrious 110,000 populated city in Indiana. For further information communicate with Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

FULLY EQUIPPED going motion picture theatre. Brick building and browned two-story with thirteen hotel rooms, modern. No opposition. County seat. I want to retire. All cash or half. $50,000.00. Address D. M. Mangone, Newport, Wash.

MORTGAGE foreclosure sale: Madison Theatre, Rochester, N. Y. November 1st, 1928, at 11 A. M. Seating capacity 1500, strictly fireproof and up to date. Address Redfield Tomlinson, 50 Meigs St., Rochester, N. Y.

THEATRE for sale in good show town. Address Majestic Theatre, Refugio, Texas.

Equipment for Sale

Two Peerless lamps, like new, $190.00 each. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

POWERS AND SIMPLEX PARTS, 20% and 30% discount. Two Powers 6 B with Peerless lamps. Will sell separately. Bargains. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE—Motion Picture Projectors, parts and supplies for all type machines. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list on rebuilt Projectors, Powers 6-A Motor driven machines, including 12 rebuilt Simplex motor driven machines with latest Simplex type S lamp houses. Prices ranging from $175.00 and up. Peerless arc controls $35.00 per pair. Compensarcs all makes, $20.00 and up. Rebuilt Generators at reasonable prices. AC and DC Electric fans rebuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

Chairs for Sale

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of upholstered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list and description of all equipment. You are under no obligation. Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

For Sale

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. Address Redington & Co., Scranton, Pa.

Chair backs and seats made to order, any shape, big saving. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Organs for Sale

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ, used or new Reproduco Pipe Organs. Address S. B. McFadden, Havana, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

Projector Repairing

BEST GRADE repair work. Prices right. Free relief heads. Prompt service. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

Our Twentieth Century Repair Shop, with skilled expert mechanics, specialized tools, precision machinery, assure the very best REPAIR JOBS. Relief Equipment furnished FREE. Prompt service. Reasonable prices. Progressive Exhibitors over entire country send their work to "THE OLD RELIABLE." Monarch Theatre Supply Co., Memphis, Tenn. Established 20 years.

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

Projector repairing by experts. Work guaranteed. Largest shop in West, rebuilt projectors and equipment. Low prices. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Equipment Wanted

BEST PRICES paid for projection machines, all types. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Cameras for Rent

AKELEY; BELL-HOWELL (professional). Rent anywhere. Address Wood, 124 E. Market, Indianapolis.

Wanted

THEATRE SEATS wanted—About 450 in first class condition, veneer or upholstered. Write Hersker Theatre, West Hazleton, Penna.

Stationery

SPECIAL: 250 each business letterheads—envelopes $3.75 (cash postpaid). "Neargravure" process printed. Samples, see difference. Stamp appreciated. Address Sollidays, KH 124, Knox, Ind.

Miscellaneous

FOR SALE—Reel Eliminator for mailing or shipping films in small containers, all metal, fits standard rewinders. $3.00. (Patent applied for.) Does not injure film. Every projection room needs it. Address T. Glucksmann, Projectionist, Orpheum Theatre, New Orleans, Louisiana.

BEAUTIFUL registered Bull Pups, $15. Bulldogs. Address 501 Rockwood, Dallas, Texas.

Your Classified Ad Will Do the Work

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

JUST AS THE BALL BEGAN, at the M P T O A convention at Toronto, the guests lined up for a temporary cessation of dancing while the flashlight boomed.

LETTERS From Readers

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

Next Readers' Convention

ALEXANDRIA, MINN.—To the Editor: I notice that friend Jenkins refers to E. E. Gailey as the bullhead fisherman, and while he may have been entitled to that title some time back, he should be promoted now.

The other evening while near the door, who should tap me on the back but Gailey, and while he did not tarry long, I learned which lake he is camped on, and how he was enjoying himself, but he failed to state a word about his new theatre.

I do know this, though, that Gailey is landing bigger and better fish than bullheads, and it's dollars to doughnuts that he will take home enough bass, pike and crappies to last until he can get up here again.

I enjoy J. C.'s colyum and really look for it as soon as I get the Herald-World, and while the Chicago locals by Whit are sometimes about people I do not know, I feel that I am in the presence of an old friend while reading them, as I often think of the gang here last summer, and regret that I was unable to do more than I did to show each member of the gang a better time, which in the rush was impossible. But now that the different committees are appointed to take care of the meet next year at Detroit Lakes, Minn., there will be a much better program, a better organized effort to direct each visitor to the various pleasures they choose individually, as this last meet was in the nature of an organization meet, in addition to enjoying some of the pleasures nature provided in this locality.

I am of the opinion that the Anderson boys of Detroit Lakes and Benfield of Morris, who is working with them for the success of the meet next summer, will have a program that will surprise you, as they are all go-getters.

Well, here's hoping to meet Whit, the Rabbi, Gailey, J. C., the Bradleys and their friends, and the whole gang at Detroit Lakes.—H. J. Longaker, State theatre, Alexandria, Minn.

P. S.: Whit should get the reel of pictures the Rabbi took while here. Write the Rabbi. —H. J. L.

Up on Latest News

DURANT, MISS.—To the Editor: In your wideawake weekly Herald-World you are always up on the happening of the latest news. I notice Warner Brothers will soon control First National Pictures. Well, in my opinion I do believe that First National Pictures Corporation are among the best producers and picture people we ever did business with.

I will always remember their cleverness when we first went in the show business about twelve years ago, when you could not buy any pictures unless you put up a nice little deposit for them to keep. Lots of you remember this and I expect lots of you have never got all of this deposit back yet, at least not in a satisfactory way. I know I did not.

First National did not take my deposit and they shipped me pictures open and I paid them and that was the time I needed help and I have not forgotten it, and I placed my order with Warner Brothers yesterday for a nice lot of their pictures and I am sure their pictures will prove profitable for us, for they have got some mighty good ones now.—Walter Odom, Dixie theatre, Durant, Miss.

Congratulations, Daddy!

BIRMINGHAM, ALA.—To the Editor: This might be of interest to a few of my exhibitor friends and Herald-World subscribers. I am now connected with the Birmingham Electric Company, was formerly owner manager of the Grand theatre, Okolona, Miss., and later connected with the Tri-States Theatre Corporation of Memphis, Tenn., in the capacity of special exploitation man. But no more traveling jobs for me. Charles Young Brock arrived at the South Highland Infirmary here August 17th weighing ten pounds one ounce.

Don't know whether I will ever go back in the show game, but certainly don't want to miss another Herald-World. Guess I will drop back in it if a good opportunity were to present itself.

Once bit by the show bug, always "show-bug-goofy."

I am, as ever, a Herald-World booster.—Frank Brock, Eneley Store Yard, Birmingham Electric Company, Birmingham, Ala.

500 Attend Dinner in Honor of Jacob Lourie

(Special to the Herald-World)

BOSTON, Oct. 23.—Five hundred of New England's best known motion picture distributors and exhibitors gathered last Tuesday night at the new Hotel Statler to attend a testimonial dinner to Jacob Lourie, vice president and general manager of the New England Theaters Operating Corporation, which controls some 60 theatres in this territory. The occasion was Lourie's birthday, and incidentally, the end of his 20th year in the show business.

Jacob Lourie

Lourie identified himself with showing motion pictures when the now huge industry was in its infancy. He grew up with the business. His willingness to lend a helping hand has become a byword in New England, and his friends are legion.

These Also Were In Attendance At Toronto

Frank E. O'Byrne, Toronto; W. J. Singleton, Montreal; E. Thornton Kelly, New Jersey; Mr. and Mrs. C. E. Tarjowski, Newton Falls, Ohio; J. Grove Smith, Ottawa; Fred Wehrenberg, St. Louis; M. J. Kallet, Oneida, N. Y.; L. A. Leslie, Toronto; Mrs. J. E. McAuley, Chicago; H. P. Redway. Toronto; Marvin Kirsch, New York City; Maurice Needle, New York City; J. Wiesner, New York City; Mr. and Mrs. C. Stempel, Philadelphia; J. F. Meyers, Toronto; D. W. Perry, Toronto; B. F. Lyon, Toronto; Mrs. E. L. Walton, Toronto; Mrs. J. Carroll, Toronto.

* * *

G. Reid, Niagara on the Lake, Ont.; W. Reid, Niagara on the Lake, Ont.; H. E. Horwitz, Cleveland, Ohio; Frank Gross, Cleveland, Ohio; W. A. Fannin, Chicago; J. Geo. Feinberg, Chicago; Earl Cunningham, Indianapolis; Zeke Harris, Boston; H. M. Addison, Buffalo; Walter Griffith, Charlotte, N. C.; C. H. Arrington, Rocky Mount, N. C.; R. F. Woodhall. Danbury, Conn.; Frank C. Walker, New York City; Fred Desberg, Cleveland; O. F. Spahr, Chicago; A. Patzalek, Hamilton, Ont.; T. Bringle, Toronto.

* * *

R. Stewart, Hamilton, Ont.; W. M. Gladish, Ottawa; T. V. Maxwell, Kingsville, Ont.; Mrs. Nathan Yamins, Fall River, Mass.; Mell R. Edwards, Buffalo. Room 476; Dr. Murdock McLeod, Pinehurst, N. C.; Room 1598; Fred J. Herrington, Pittsburgh, Room 498; Chas. N. Koch, Louisville, Ky.; Tom Brown, Detroit, Mich.; Mr. and Mrs. Fred J. Dolle, Louisville, Ky.; Mr. and Mrs. Chas. Rotenberg, Toronto; Henry Riss. Louisville, Ky.; H. W. Braden, Hamilton, Ont.; Mr. and Mrs. H. P. Braden, Hamilton, Ont.

* * *

J. L. Hatcher, Cleveland; G. B. Elliott, Cleveland; H. M. Rudil, Cleveland; J. M. Franklin, Ottawa, Ont.; Samuel Weinstein, New York City; W. D. Burford, Chicago; J. J. Ruhens, Chicago; J. J. Harwood. Cleveland; Mrs. Georgia Moffett, Cleveland; Jack Harden, Toronto; I. Stern, Toronto; Mr. and Mrs. Rotenberg, Toronto; Chas. Rotenberg, Toronto.

* * *

D. S. Stewart, Hamilton; W. H. Shull, Newark, Ohio; G. Lightstone, Toronto; J. Nelson, Toronto; H. V. O'Connor, Toronto; A. J. Lanrie, Toronto; M. E. Stevenlah, New York; Miss A. Fisher, New York; C. L. Bird, Buffalo; G. Tustin, Nappanee; Wm. N. Stewart, Toronto; Mrs. P. G. Smith. Los Angeles; Mrs. T. Starkman, Toronto; Miss. M. Applbum, Toronto; C. W. Hayes, Toronto; D. B. Stapleton, Ottawa; M. Eaton, Montreal; Lon Cohen. Detroit; Edw. Frank, Detroit; Edw. Side, New York City; M. A. Block, New York City.

Columbia Signs Hersholt And Forbes for Two Films

(Special to the Herald-World)

NEW YORK, Oct. 23.—Columbia has borrowed Jean Hersholt from Universal for a leading role in "The Younger Generation." Ralph Forbes has been signed by Columbia to play opposite Marceline Day in "The College Coquette."

Estelle Taylor Back to Hollywood Next Month

(Special to the Herald-World)

NEW YORK, Oct. 23.—Estelle Taylor is reported to have almost completely recovered from the effects of an operation on her throat, and she expects to leave next month for Hollywood to work in pictures for which she has been engaged.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

THE SCARLET LADY: Lya de Putti—50%. October 3-4. This is a fine entertainment. Story big, stars splendid. Direction great. Gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

COLLEGE HERO, THE: Bobby Agnew—20%. October 12. Pleasing college picture but with the same theme as the other 149 college pictures. Excellent photography. Fair print. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

ALIAS THE LONE WOLF: Special cast—12%. October 10. Good entertainment, but a flop at the box office. Nuff sed! Good photography by J. O. Taylor, but the print was full of splices two inches thick. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FBO

BREED OF THE SUNSETS: Bob Steele—60%. October 6. Very good Western. Many comments and we were well pleased. Five reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

BREED OF THE SUNSETS: Bob Steele—Good Western for Saturdays.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

THE PHANTOM OF THE RANGE: Tom Tyler—October 6. A good Tyler picture for Saturday night with plenty of action. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE COWARD: Warner Baxter—An exceptionally good picture that failed to draw. Patrons enthusiastic with their praise. Six reels.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

CHICAGO AFTER MIDNIGHT: Ralph Ince—October 7-8. Very good picture of its kind. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

FRECKLES: Special cast—If you have this one, congratulate yourself. If you haven't, get it now. Will draw extra attendance and please 100 per cent. Seven reels.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

CONEY ISLAND: Lois Wilson—A nice little picture that will stand some extra advertising.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

MOON OF ISRAEL: Special cast—Everybody seemed to be satisfied, especially with the Moses part. The baby scene could have been left out, also the kissing, it would have improved the picture. I was supposed to get 100 feet of colored film, but did not see any. Worth playing. Eight reels.—F. A. Reiss, Grand theatre, Orrin, N. D.—General patronage.

RED RIDERS OF CANADA: Patsy Ruth Miller—September 29. Pretty good picture. Pleased my Saturday night crowd. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

RED RIDERS OF CANADA: Patsy Ruth Miller—A good picture. Drew extra attendance against county fair.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: $75 (average daily gross of picture reported) divided by $100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in THE BOX OFFICE TICKER column of "Quick Reference Picture Chart."

First National

HAROLD TEEN: Arthur Lake—75%. A great comedy that did very good business but I hope they don't make many more like it. They would spoil easily.—Samuel Gilleth, Strand theatre, Tooele, Utah.—General patronage.

HAROLD TEEN: Arthur Lake—55%. September 23. Not so much to this one, but they liked it and turned out pretty well. So that is what we want. I can bank on most of First National's pictures. Seven reels.—F. G. Pennell, Berrien theatre, Berrien Springs, Mich.—General patronage.

THE YELLOW LILY: Billie Dove—20%. October 1-2. Another high class show from Miss Dove. Massive sets and some splendid acting make this a real high class show. Miss Dove's beauty dazzles me and her acting leaves nothing to be desired. Clive Brooke does well with a most unsympathetic role. I have yet to run a poor Dove feature. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

OH KAY: Colleen Moore—Not near as good as some of her other offerings but this little queen always gets us business. Next to my wife I like her!—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

HEART TO HEART, THREE RING MARRIAGE: Special cast—Here's two of the best audience pictures I've run in many a day. Both drew extra business and undoubtedly pleased nearly 100 per cent. Put them on your buying list. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

HEART TO HEART: Special cast—Very entertaining picture with lots of laughs.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

THE WHEEL OF CHANCE: Richard Barthelmess—Not as good as "The Noose" but brought them in.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

CODE OF THE SCARLET: Ken Maynard—Pretty good Northwest Mounted picture with a lot of comedy scattered all through it. Six reels.—P. G. Vaughan, Sun thatre, Kansas City, Mo.—Neighborhood patronage.

SAILORS' WIVES: Special cast—October 10. Just a fair program picture. Six reels.—Mrs C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE POOR NUT: Jack Mulhall—October 9-10. If it had been two reels shorter it wouldn't have been quit so damphoolish. However, there were a lot of laffs in it at that, and heard no squawks. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Fox

DRESSED TO KILL: Edmund Lowe—80%. October 3. A very good program picture. Edmund Lowe has quite a following since he appeared in "What Price Glory." Pictures of this type are what the public wants today. Print good. Seven reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

DRESSED TO KILL: Edmund Lowe—40%. October 4. Some good comments. Personally I did not think it anything. Six reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

HANGMAN'S HOUSE: Victor McLaglen—35%. September 20-21. Just a fair picture. Somewhat gruesome in a spot or two. Rather see McLaglen in something better, for this picture did not do him any good. Six reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

WOLF FANGS: Thunder, the Dog—75%. October 1. Better than the average dog picture. Outdoor settings, story and everything combined make it an extra good program picture. Print fair. Six reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

BLACK JACK: Buck Jones—35%. October 6. Very poor offering from Jones. This is more of a comedy than a Western. Many more like this and Jones is due for a flop. Print very bad. Five reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

COWBOY KID, THE: Rex Bell—October 8-9. Satisfactory Western to small crowd. Five reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

PAID TO LOVE: George O'Brien—October 11. A very good program picture. George O'Brien a favorite here but title a poor draw for small town

The Box Office Record—Next Week!

J. C. Jenkins—*His Colyum*

CARNEGIE, OKLA., Oct. 14, 1928.

DEAR HERALD-WORLD:

Did you ever witness an accident on the highway that threw a chill into you that you couldn't shake off? We witnessed such last Wednesday on the highway going into Clinton. We were passing some school children and just as we got about even with them, a little boy ran out in the center of the road and threw up his hands and shouted to us as we passed. He didn't see another car coming from the other direction. When this car passed us we heard him set his brakes, heard a woman scream and then we heard the impact. We set our brakes and shut our eyes, afraid to look, for we knew he had hit the boy. When we could get strength enough to look back we saw the little fellow lying limp in the middle of the highway. Lord, what a sight, we hope to never see another such.

J. C. Jenkins

We ran back to him and found that he still breathed and we rushed him to the Clinton hospital. His head was crushed and one leg was broken, and he was still alive but unconscious the next morning when we left. We hope and pray that the little fellow lives. The driver of the car that hit him was frantic and his wife almost went into hysterics. The driver was blameless, for it was one of those unavoidable accidents that so often occur. He did his best to miss the boy but failed. The children with the boy said he had a habit of running out at cars as they passed, but this was the time he made the mistake that proved serious. Our habit is to give children all the benefit of the doubt. We slow up our car and pass as far from them as we can, for one never knows what children will do.

* * *

Mr. Thomas Mahone has recently opened the Oklahoma, a beautiful theatre at Hobart. The front is of Spanish architecture and the interior is most gorgeously decorated, which gives the whole place an air of taste and refinement seldom found in cities of much greater importance. Mr. Mahone says he will send the HERALD-WORLD photographs of the exterior and interior for publication in "Better Theatres."

We had a delightful visit with Mr. and Mrs. Mahone and have a standing invitation to remember them on our next visit to Oklahoma.

Miss Ruth Ann Talbert, who operates the Rialto at Hobart, seems to be still enjoying good business and seemed to be quite pleased that we called on her again. She didn't say she thought we had grown more handsome but said we were "fatter." She said she was always pleased to read our colyum which convinced us that Miss Ruth is a lady of most excellent intelligence, but we didn't tell her so. She is strong for the HERALD-WORLD, which is further proof of her good judgment.

Sam Fringer has come to the conclusion that Mangum has been taking it on the chin long enough so far as fine theatres are concerned, and Sam will soon commence the erection of a theatre that all the boys will want to have a look at, and when Sam starts to do a thing, you can bank your last dollar on Sam doing it. Sam and the writer attended the Oklahoma City M P T O convention two years ago and there were at least two of us that were sober, we were one and Sam was 'tothern. Come to think of it, guess Hartman was, too. There were others but we were a stranger and didn't get their names. Sam says that as soon as his theatre is finished he will send "Better Theatres" a photograph of it, and if Sam doesn't do it we will always think that he sings "The Sidewalks of New York" and votes the republican ticket.

S. H. Wallace operates Mangum's other popular playhouse, and his matinee, when we called, was much better than one would suppose on a hot Friday afternoon. Mangum seems to be a good show town, but that is probably due to the two popular managers. It's a good town anyhow.

Mrs. John Aldridge of the Palace at Blair impressed us as a business lady of much more than average ability. Her knowledge of pictures and how to run a theatre would be a valuable asset to some operating theatres in much more pretentious cities. Blair does not put on city airs but the town seems to know and appreciate a theatre that is well managed, and Blair has just such.

The Joy theatre at Mountain Park is operated by Hartzog & Haner—that's the firm name—and Hartzog & Haner are a couple of ladies, and when you want a theatre run, and run right, in a little town only two miles from Snyder where Roy Moore operates a couple of playhouses, you want to hook up with Hartzog & Haner and the thing will be done right.

We met Mrs. Hartzog and she was a very pleasant lady but we didn't meet the Haner end of the firm, sorry.

* * *

W. L. Myers operates the Cozy at Granite. We didn't talk with him much because there were a lot of carpenters in his theatre pounding nails and sawing boards and putting the

(Continued on next page)

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crowds. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

ARIZONA WILDCAT: Tom Mix—Broke record. Best Saturday night ever. Tom surely draws here; Six reels.—Herbert A. Wood, Regent theatre, Bangor, Mich.—Small town patronage.

OUTLAWS OF RED RIVER: Tom Mix—October 11-12. One of Tom's extra good ones. This has everything including plenty of action and scenery. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Metro-Goldwyn-Mayer

OUR DANCING DAUGHTERS: Joan Crawford—89%. September 23-24. Very good. This is certainly a drawing card. Best business this summer and fall.—Samuel Gilleth, Strand theatre, Tooele, Utah.—General paronage.

EXCESS BAGGAGE: William Haines—83%. September 30-October 1 Everyone seemed to enjoy this picture but expected more of the old Haines or rather familiar Haines.—Samuel Gilleth, Strand theatre, Tooele, Utah.—General patronage.

EXCESS BAGGAGE—William Haines—50%. September 23. A very good picture and will please any audience. We were well pleased. William Haines a good bet here on a Sunday night.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

A CERTAIN YOUNG MAN: Ramon Novarro—25%. October 8-9. Was rather afraid of this one on account of adverse criticisms but was agreeably surprised to find it very entertaining. Novarro plays the part of a young English lord and does very well. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

THE CARDBOARD LOVER: Marion Davies—35%. October 5-6. We thought this a very clever Davies number and it seemed to go over big with the crowd and it wasn't small. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

FOUR WALLS: John Gilbert—38%. October 7-8. Fair program picture but outside of the stars not much to it—might have been anyone's make. Personally do not think so much of Gilbert in the role of a tough gun-man. However, the picture seemed to be well liked and the combination of Gilbert-Crawford drew in a fair crowd so guess we have nothing to complain of. Carmel Myers' acting was the best in the picture. Good light print. Eight short reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE PATSY: Marion Davies—90%. September 9. Marion is good and they always come out to see her here. This one is no exception. Good like the rest. Seven reels.—F. G. Pennell, Berrien theatre, Berrien Springs, Mich.—General patronage.

THE PATSY: Marion Davies—October 5-6. A good one. Just the kind the cash customers want. Eight reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

RIDERS OF THE DARK: Tim McCoy—50%. October 6. A very fine action picture. Satisfied. Tim licked them all and they never touched him.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE COSSACKS: Gilbert-Adoree—October 5. This is one fine picture. If they would make good prints M G M couldn't be beat. This print was so dark in places one had to guess at what was going on. What is the matter with them? Can't they make good prints? Paramount has the best prints of any of them, but I don't like their pictures so well. Thanks for the photo, Renee, we were glad to get it. You certainly were good in this picture. In fact everyone in it was perfect. Ten reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

BRINGING UP FATHER: J. Farrell McDonald—October 12-13. Jiggs and Maggie in the flesh, and not a bad picture at that. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE MYSTERIOUS LADY: Greta Garbo—October 8-9. My people do not like Garbo but this picture is first class. I sat through it four times myself.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE CROWD: Eleanor Boardman—Well, here we have a "potpourri" that runs the gamut of variety, for in this picture we have tragedy, pathos, comedy, satire, and the whole darn works and while it is even too long with nine reels and was also touted as a special, we might say that while interesting it is not a big special. Eleanor Boardman and support was all that could be asked and we would say that Eleanor played the part of the wife in a very excellent manner, especially that kind of a wife and we imagine there are many such fool husbands as hers was in this picture in real life as well as reel. The patrons were probably satisfied with this picture and were undoubtedly interested, but they did not enthuse over it. Nine reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—Not his best by any means, but did a very good business and

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pleased.—J. E. Ryan, Elberta theatre, Brigham, Utah. —General patronage.

DIAMOND HANDCUFFS: Eleanor Boardman—Just another picture, same thrills, not many. Nobody very excited about it. Not worth price paid. Seven reels.—Herbert A. Wood, Regent theatre, Bangor, Mich.—Small town patronage.

THE BIG CITY: Lon Chaney—September 21-22. While the picture is like a dozen other underworld pictures, which by the way, are being done to death, the name of Chaney out in front means money in the till every time. So, why worry? Eight reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE SMART SET: William Haines—September 28-29. Dandy, good clean wholesome entertainment. Haines draws well here. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

ROSE MARIE: Joan Crawford—Just fair. Crawford did real well for her. Some good settings saved it. Filmed dark. Not worth price paid. Seven reels. —Herbert A. Wood, Regent theatre, Bangor, Mich.—Small town patronage.

Paramount

THE RACKET: Thomas Meighan—80%. October 5. An underworld story that is sure to please action fans. This type of picture is a good box office bet. Print good. Seven reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

THE RACKET: Thomas Meighan—October 3-4. The usual underworld blah. People are fed up on this type of picture. So producers, kindly "cease and desist." Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE MAGNIFICENT FLIRT: Florence Vidor—25%. October 4-5. Paramount should give Florence Vidor and Adolphe Menjou a studio in Paris as they both seem to crave a Parisian atmosphere for all their pictures. Only fair entertainment and business was poor both days. Print and photography good. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

PARTNERS IN CRIME: Beery-Hatton—68%. October 3-4. The best this pair has ever done. I believe it pleased 100 per cent. It is different from some of their previous pictures in that it has a better story. We are sorry to see this team split as they have been a good drawing card for us at all times. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

FEEL MY PULSE: Bebe Daniels—36%. October 9-10. Wow! Some punkerino! No doubt you all know it as this is an antique, so we merely comment that 6,000 feet of good celluloid was wasted. No plot, acting nil, direction childish. Shame to waste Daniels, Arlen and Powell this way. Six reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE LAST COMMAND: Emil Jannings—65%. September 28-29. Failed to bring out the crowd. Deserving of more recognition than it received. Rarely do we run across a play with such unity of design as "The Last Command." It is a climax built up from the beginning and culminating in the last command at the finis. As a result of this huge climax it was too much for the star at the end. But why? Simply because he did build up his act into a climax in the same manner, but in less time, as the play was built up. In short he failed to develop his part of the climax. Here was a situation which it took a whole evening to bring about and in which he should have held his audience in tense attention for minutes he slobbered through in a few seconds. Emil Jannings is called a great actor. But how great? Greatness is comparative in most cases. After seeing Emil Jannings in several plays I repeat: Not adapted to tragedy. Compared with the great actors of the past he is hardly a third rate man. Paramount has shown us some plays and players (made in Germany) but they are not superlative.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

THE ROUGH RIDERS: Special cast—31%. October 5-6. A mighty good picture, although it did not set this part of the world on fire for us. Yet we are glad to have had it. This is the sort that gives the village movie prestige and prestige is what we need. Yea boy! We spread a ballyhoo of "Americanism" and "education" for this and it's lucky we did. The woods have been full of counter-attractions this week and most of the younger crowd have been conspicuous by their absence. However, this advertising motif brought in quite a number of people who only attend pictures of "The Covered Wagon" and "Ben Hur" type, and this saved our bacon. Mary Astor makes a mighty sweet pre-jazz American girl, Frank Hopper is great as Roosevelt, and the rest of the cast, Charles Farrell, Noah Beery, George Bancroft, etc., combine to make one glad he saw the picture. Photography was pretty good but the print was in the same condition we usually get these Paramount specials, dirty and dilapidated. Spent two hours making repairs before the first exhibition. Ten reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE FIFTY FIFTY GIRL: Bebe Daniels—64%. October 6. A very good program offering that pleased a good Saturday crowd. Seven reels.—Paul B. Hoff-

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

place in shape for the fall and winter rush. She will look all right when they get through.

W. A. Clark of the Cache theatre at Cache, looked over "Better Theatres" when we showed the magazines to him and he found one item that he said was "worth the price of the whole works" and that was by Richardson telling how to take the "ghost" out of the picture. He drew his check for three beans and said "Send 'er along" (Rovelstad, take notice).

Bob Browning of the Aztec theatre at Enid reminds us very much of Wolfe who writes editorials for the Lincoln (Neb.) daily Star, only Wolfe is boosting Al and Bob is boosting the Aztec and says Al can run his own show. Enid doesn't need any finer theatre than the Aztec nor a finer manager than Bob—they both fit in well together.

Among the "Sooners" who didn't throw rocks at us when we called, we note the following: W. T. Henderson, Alva theatre, Medford; A. T. Prouty, Electric theatre, Hennesy; Loomis & Enloe, Criterion theatre, El Reno; C. Lyles, Hamly theatre, Clinton; E. W. Harkins, Art theatre, Cordell. These boys all reached for their check books when we called and thanked us for saving their lives.

The following are a list of the boys (and girls) who were already seated at the banquet table: C. S. Watson, Electric, Caldwell, Kan.; W. Metcalf, Rex, Pond Creek, Okla.; Ollie Brownlee, Criterion, Enid; W. E. Barringer, Liberty, Geary; E. M. Wilson, Wilson, Hydro; L. A. White, Bungalo, Weatherford; Ed Smith, Amusu, Cordell; Thomas Mahone, Oklahoman, Hobart; Mrs. B. E. Howell, Liberty, Lone Wolf; Ray Moore, Rays, Snyder, and C. E. Hartman, Liberty, Carnegie. (We are invited to Hartman's for dinner tonight, Oh Boy!)

* * *

We ran across a theatre man the other day who was a very busy man. He told us he was taking up a subscription to buy a monument to be erected to the memory of the Republican party after November 6 and wanted to know if we wished to subscribe. We are not giving his name because he may be ashamed of it after election and have to return the money, but we told him sure we would, that we were always willing to help out a worthy cause, so we took him over to the drug store and bought him a couple of drinks. He said he wanted an appropriate epitaph for the monument and asked us to write it and said he would like it to be in verse. We told him we were not a writer of epitaphs, that our line was bunk, but he insisted, so we picked up a sheet of paper and wrote the following—

Here lies the Mule, so poor and thin,
This Donk was born without a stork,
Let's all rise and sing for him
"The Sidewalks of New York."

We passed it over to him and after looking it over he said, "Say here, this won't do." "Why not?" we inquired. "Why what's the matter with you, it ain't going to be that kind of a monument," and we replied "Well, it may not be, one never can tell, but you better keep it, it might come in handy." Betcha that guy still thinks we are a Republican.

* * *

A fellow stopped us on the highway about two miles out of Altus yesterday and said he was out of gas and wanted to know if we would let him have enough to get him into town, and we told him we sure would if we had any way to get it out of the tank. He said, "I can do that all right," and he went to his car and got a can and rubber hose to use as a siphon and he drew out about four quarts. He would have taken more but it was all his can would hold. That guy is making a mistake by not carrying a five gallon can. He told us he was broke and wanted to know how far it was to the cotton fields, said he was a cotton picker.

We told him it wasn't very far, just across the road on either side, and that he had been coming through cotton fields ever since he struck Oklahoma. It's a safe gamble that this baby hasn't bought a quart of gas since he left Louisiana, he goes too well prepared. We got back in the car and said to ourself, "Eh eh, you old mullethead, you've been worked again." Gosh, but we are an easy mark.

* * *

How, oh how, can we proceed any further with this Colyum? We have just returned from that dinner, and "Shades of evening twilight gathered from the slopes of long ago" talk about "dinners," you bain't never seen nuthin' yet. We talked, we ate, we visited, we smoked, we held little Dorothy Ann on our lap just as we did on our way back from Oklahoma City two years ago, and the only reason we are not there yet is because we had to finish this Colyum and it was time for people to go to bed. If Mr. and Mrs. Hartman can't entertain, then prohibition is a success in Chicago, and you know how that is.

We are invited back any time we could come, which indicates that we must have conducted ourself properly and it makes us glad that Oklahoma is a part of the U. S. A. It's bedtime, Jay.

J. C. JENKINS, The HERALD-WORLD Man.

man, Legion theatre, Holyrood, Kan.—Small town patronage.

THE MATING CALL: Thomas Meighan—Followed the book fairly well, but ending was too abrupt and either Meighan did not fit the part or maybe the part did not fit Meighan and many thought the title very "punk" and far fetched excepting for high brows with good imagination. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

HOT NEWS: Bebe Daniels—October 5. Mildly amusing.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

HOT NEWS: Bebe Daniels—Nice little program picture with plenty of comedy, action, thrills. Clarence Badger pulled one boner though when he overlooked the fact that Bebe tears the knee out of one of her stockings and in the next scene has on an entirely different pair. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

HALF A BRIDE: Esther Ralston—September 19-20. The charming Miss Ralston, with excellent support, puts this over in great style, and while discussing Miss Ralston I wish to state that she is one of the best bets of moviedom in this neck of the woods. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind. —Small town patronage.

HALF A BRIDE: Esther Ralston—Program comedy drama.—J. L. Seiter, Selma theatre, Selma, Calif. —General patronage.

THE VANISHING PIONEER: Jack Holt—An extra good Western, produced on a slightly larger scale than ordinary Westerns. They liked it. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE VANISHING PIONEER: Jack Holt—September 26-27. A good Zane Grey story to better than average business. Holt the perfect type for an up and doing Western. Seven reels.—E. M. Biddle, Strand theatre. Paoli, Ind.—Small town patronage.

TWO FLAMING YOUTHS: Fields-Conklin—October 9. Good comedy which seemed to please those that came. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

LADIES OF THE MOB: Clara Bow—Underworld story, plot number 9999. Same old blah, blah! If they would turn out an underworld picture where they hang or electrocute a few of the racketeers instead of making heroes out of them, it wouldn't be so bad. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE SUNSET LEGION: Fred Thomson—October 3-4. Action and comedy that pleased.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE STREET OF SIN: Emil Jannings—6,200 feet of filth, mostly. Terrible. No box office draw for me. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

UNDERWORLD: George Bancroft—October 4. Very good picture for the type. Holds interest all the way but did not draw.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

HIS TIGER LADY: Adolphe Menjou—October 10-11. A highly dressed up piece of froth. Light comedy that is forgotten by the time you reach the foyer. This Brent woman wears some gorgeous clothes, what there is of them. One costume concealed nothing but her telephone address. Six reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

RED HAIR: Clara Bow—September 30-October 1. Very good. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

SPORTING GOODS: Richard Dix—October 2. Another good one from Dix and a good crowd too. He draws better than any Paramount stars for us. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

Pathe-P D C

WALKING BACK: Sue Carol—55%. October 1. The young folks liked this one and some of the older ones, too. I considered it good entertainment. Six reels.—F. G. Pennell, Berrien theatre, Berrien Springs, Mich.—General patronage.

WALKING BACK: Sue Carol—The Kansas censor board butchered this one up something terrible and I'd rate it as a piece of cheese what remained. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo. —Neighborhood patronage.

THE COP: William Boyd—52%. October 4-5. Fairly good picture. We really expected more than came out to see this.—Samuel Gilleth, Strand theatre, Tooele, Utah.—General patronage.

THE BLUE DANUBE: Leatrice Joy—15%. October 8-9. A so-called DeMille special that wasn't up to the regular program standard. A few walked in but most of them walked out before the end. Business! Look at the percentage. Print and photography

Geneve Jenkins Dies; Shock to Exhibitors

Exhibitors and other readers of the "What the Picture Did for Me" department of the "Herald-World" will be shocked to learn of the death last week of Miss Geneve Jenkins, daughter of "Jaysee." Miss Jenkins, it will be recalled, wrote a column in this department under the name of Adelaide Further. Exhibitors join with the "Herald-World" in extending their sympathy to J. C. Jenkins.

fair. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

PALS IN PERIL: Buffalo Bill, Jr.—35%. October 6. A little more action in this than some Pathe Westerns we have played. Went over fairly well to a Saturday crowd. Lester F. Scott, Jr., needs another ranch as people are getting tired of seeing the same one in all Action Pictures. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

STAND AND DELIVER: Rod LaRocque—October 7-8. This is a fair program picture which was sent me in place of "Hold 'Em Yale." It is a fair program picture for your wild and woolly Western fans or for those who like the shoot 'em up stuff. Photography very dark due to the fact that they had a tall mountain painted on canvas and they were apparently afraid to put any light on it for fear the merry brushapes would see what it was about. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

WRECK OF THE HESPERUS: Barbara Bedford—September 1. Thought it very ordinary but did a very satisfactory business. Guess it must have been the poem that brought them in.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

LET 'ER GO GALLAGHER: Harrison Ford—October 9. Good program picture but did not draw. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

Tiffany-Stahl

THE TOILERS: William Fairbanks, Jr.—33%. October 7-8. Very good picture and they told me so but I could not get them in. Paid too much rental and lost money on this one. If you can buy it right, play it. Nine reels.—F. G. Pennell, Berrien theatre, Berrien Springs, Mich.—General patronage.

PROWLERS OF THE SEA: Special cast—20%. October 2. A mighty good sea picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WILD GEESE: Special cast—Well acted picture. Heavy drama.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

United Artists

RAMONA: Dolores Del Rio—100%. October 1. Can't say so much for the picture but, oh my, how it drew. Many favorable comments.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

RAMONA: Dolores Del Rio—Very fine. Some of the scenes remind you of beautiful paintings. The action is rather slow but they will like it and it certainly does draw. Thanks to United Artists for a good picture. Eight reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE BELOVED ROGUE: John Barrymore—75%. A very good Sunday night program. Some excellent acting and photography. Ten reels.—Herbert A. Wood, Regent theatre, Bangor, Mich.—Small town patronage.

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Universal

HOT HEELS: Special cast—42%. September 17. Tryon had to buck a rain, hence the small percentage. But, believe me, the picture was great. Tryon's dancing alone would make the picture. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

HOT HEELS: Glenn Tryon—This is a fair program picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE MICHIGAN KID: Special cast—75%. October 7-8. This is a fine picture. Story good, star and cast fine. Forest fire and river scene wonderful. Gave 100 per cent satisfaction here.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE MICHIGAN KID: Special cast—October 1-2. Bought as a special. We found it a program.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

BUCK PRIVATES: Special cast—60%. October 1. It is an excellent picture in every way. Seven reels. —H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

BUCK PRIVATE: Special cast—50%. October 5. A very funny war drama, one of the best we have played. This is a riot comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE COUNT OF TEN: Charles Ray—57%. September 24. Not as much fighting as our folks expected from the title. Not enough action leading up to the only fight in the picture. The manager of the fighter was a lovable character, and the best part of the picture, I thought. Rate the picture as only fair. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THE COUNT OF TEN: Charles Ray—October 12. A fair picture. The prize fight is about the poorest thing you ever saw. Charles Ray is dead, why exhume the body? Six reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

A MADE TO ORDER HERO: Ted Wells—52%. October 4. Personally, don't like this type of Western picture, but there's enough action to please the Western fans,, and it pleased ours. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

WON IN THE CLOUDS: Al Wilson—49%. September 13. These flying pictures fail to please generally. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THE ARIZONA CYCLONE: Fred Humes—55%. September 20. Huh, business picked up on this Western. Well, it was a darn good Western with plenty of comedy and deserved the percentage. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

ARIZONA CYCLONE: Fred Humes—40%. October 10. Just another Western. Star is not bad, but they don't seem to like him and the result is business very slow. Print very short but in good condition. Five reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

RIDING FOR FAME: Hoot Gibson—64%. September 27. A dandy picture, with Western action, plenty of comedy, and some pretty girls. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

SPURS AND SADDLES: Art Acord—15%. October 3. The usual Wednesday crowd seemed to enjoy this little Western. Fay Wray is a help in any picture. Photography good. Print only fair. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE FLYING COWBOY: Hoot Gibson—20%. October 3-4. Can't hand this much. Better come out of it, Hoot, and put some punch in your stuff. You're no comedian. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

QUICK TRIGGERS: Fred Hume—40%. October 2. Good program Western. Print good. Five reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General manager.

GOOD MORNING, JUDGE: Reginald Denny—55%. October 8. I had to act as escort to my daughter, Carolyn, to the Chautauqua, and didn't see this one, but Mrs. Grice saw it and said it wasn't the best picture Denny has made. It was a right cute picture, and when a woman says a thing is "cute" you

know it's good. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

A TRICK OF HEARTS: Hoot Gibson—Best attendance this year. Incidentally one of Hoot's slowest pictures. Comments unfavorable. Six reels.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

GUARDIANS OF THE WILD: Rex—September 15. These horse pictures used to get the money but they have slipped something terrible. No better than regular features.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

FINDERS KEEPERS: Laura LaPlante—Good picture. Good attendance. Miss LaPlante a favorite here and this is one of her best comedies. Many comments, all favorable. Six reels.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

PUT 'EM UP: Fred Humes—Very good. Packed them in and pleased 'em too. Comments favorable. Five reels.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

THE FOREIGN LEGION: Stone-Kerry—October 2. Excellent. Drew better than "Beau Geste." Personally did not think it in the same class.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

OUT ALL NIGHT: Reginald Denny—A good picture and played to good crowd. This star is a favorite here. Many favorable comments.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

ALIAS THE DEACON: Jean Hersholt—Here was a little picture that went over fine, every one seemed interested and came out with that "satisfied air" and that's what an exhibitor likes in these days of absolutely rotten pictures—there are so few pictures in this day that please an average audience that when one does come along the exhibitor nearly falls dead with surprise. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

LES MISERABLES: Special cast—October 3-4. A very good picture. Follows the book and drew several that seldom come. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

State Rights

AMERICAN PLUCK: George Walsh—60%. October 4. An action program picture, rather old but it pleased the children and the grownups as well. Print good. Five reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

BLUE BLOOD: George Walsh—40%. October 8. Program picture. A story of a mythical kingdom. An action story for those who like this sort of entertainment. Print almost new. Six reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

Serials

IN THE CLUTCHES OF HINDU: (State Rights Serial)—This is an old serial but it being foreign made and it is a Hindu story you cannot tell the age of it. Consider it as good as the average serial. Print good. Tenth chapter.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

THE VANISHING RIDER: (Universal)—William Desmond—We have just finished this serial and find it was a real money getter for us. Far above the average. Ten chapters.—M. Melz, Melz's Arcade theatre, Ferriday, La.—General patronage.

Short Features

COLUMBIA

THE ADVENTURER: Charles Chaplin—Why comment on a sure laugh getter. Print new. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

EDUCATIONAL

OSWALD CARTOONS: All of these cartoons are very good. (Nuf sed.) Half reel.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

RAH, RAH, RAH: An extra funny comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

VISITORS WELCOME: A good comedy. Two reels.—Bert Silver. Silver Family theatre, Greenville, Mich.—General patronage.

WEDDED BLISTERS: Wallace Lupino—Two reels of laughs. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FBO

FBO COMEDIES: Gave us some pretty good comedies this year and we were satisfied and pleased with them.—Samuel Gilleth, Strand theatre, Tooele, Utah.—General patronage.

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FOX

FOX COMEDIES: Were the best we ran this year with one exception, Metro.—Samuel Gilleth, Strand theatre, Tooele, Utah.—General patronage.

METRO-GOLDWYN-MAYER

ALL PARTS: Charlie Chase—Charlie delivers again. Roach sure puts some thought into his comedies and tops the heap. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

THE BOY FRIEND: Max Davidson—The poorest Metro comedy I have run in a year. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

FAIR AND MUDDY: Our Gang—This was a good Gang laugh maker but we're afraid we are going to be sadly disappointed in Metro as their comedy prints are coming worse and worse. Goes tough after we have been handing them laurels for good prints. Someone must have used the first hundred feet or so of this as a doormat for hob-nails, while the inspectors looked the other way. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

FIGHTING FATHERS: Max Davidson—Good comedy, hut far below the rest of Roach comedy stars. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

FROM SOUP TO NUTS: Laurel-Hardy—Without a douht this is the best team of laugh producers the screen has ever had. If your patrons don't laugh at this comedy they better consult their very hest doctor. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

METRO COMEDIES: We ran only a few of Metro's hut all were good.—Samuel Gilleth, Strand theatre, Tooele, Utah.—General patronage.

NEWS: A darn good news reel. Photography clear as a crystal. Now if they don't fill up their news with a lot of uninteresting sports I will consider it a good huy.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

SHOULD MARRIED MEN GO HOME: Laurel-Hardy—There is as much difference between Metro comedies and others as there is between a pipe organ and a banjo. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

PARAMOUNT

BUGS, MY DEAR: Bobby Vernon—An old, very old story that is done over and over again. Gag men must be very hard to find when they make stories like this over so many times. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

CARTOONS: All of these cartoons are good and are great for fillers on a short show. One-half reel.—Stephen G. Brenner, New Eagle theatre,, Baltimore, Md.—General patronage.

DIZZY DIVER: Billy Dooley—This is the first of the new Paramount Christies for me this year and if they are all as good as this, I have no complaints. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

FRENZY: Mary Carr—One of Paramount's Novelties. The "novelty" was that I got away from the building alive after showing this. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

KOKO CHOPS SUEY: Inkwell Imps—Best of these we've had. They wouldn't be had fillers if none were worse. One-half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

PARAMOUNT COMEDIES: As a whole do not suit our patrons hut they have a few good ones.—Samuel Gilleth, Strand theatre, Tooele, Utah.—General patronage.

SCRAMBLED WEDDINGS: Edward Everett Horton—It registered one slight giggle. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

SPLASH YOURSELF: Antique stuff hut about the best two reeler we've had from Paramount at that. Print must have been through a mangle hefore we got it. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

VACATION WAVES: Edward Everett Horton—Who has ever seen a good Horton comedy? Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

WEB FEET: Krazy Kat—Ordinary filler. One-half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

PATHE

A BLONDE'S REVENGE: Ben Turpin—Fair comedy. Star just about goes over here and that's all. They don't seem to like him. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

DADDY BOY: Ben Turpin—A very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE HONORABLE MR. BUGGS: Good comedy. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

THE NICKLE HOPPER: Mabel Normand—Three reels that should have been in one reel. From the looks of it they did everything possible to stretch this to three reels. Patrons want comedy not padding. Print new. Three reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

PRUDENCE: Max Davidson—A comedy just a little out of the ordinary. No slapstick but chock full of clean entertainment. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

SMITH'S COOK: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

UNIVERSAL

BIG GAME GEORGE: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BUSTER MINDS THE BABY: Just as the other 283 Stern Bros. comedies I have played. Why won't they learn that fake photography cheapens a picture and never gets a laugh? Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

HIS INLAWS: Charles Puffy—Good comedy. Why not get Fatty Arbuckle to direct this fellow? All he lacks is good stories and direction. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

HONEST AND TRULY: Charles Puffy—Very good single.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

LET GEORGE DO IT: "George's False Alarm." Fair comedy. Give this star better stories and he is a crackerjack. Print good. Two reels.—Stephen G. Brenner, New Eagle theatre, Baltimore, Md.—General patronage.

SLEIGH BELLS: Oswald, the rabbit—These rabbit cartoons are good. The only good thing I have had in shorts from Universal in two years. One reel.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

CHICAGO PERSONALITIES

By J. F.

RECONSTRUCTION of the old Metropolitan theatre into an up-to-date cinema has been started, following a vote by the citizens of Wilmette permitting Sunday moving pictures. The new structure will be called the Village. Only the four walls of the old Metropolitan will remain; the rest of the building will be torn down. It is estimated that the theatre will seat about 1,000. It will have no balcony. A stage large enough for recitals and small presentations will be built in. Provisions are being made for the installation of a large organ and for the talking picture apparatus. Work will be finished about the middle of December. Edward E. Eichenbaum is the architect for the Village and A. T. Weisberg is the owner. That solves the problem of what to do with the decision that permitted Sunday pictures, when there was no theatre in which to show them.

Larry Darmour, maker of the "Barney Google" comedies and "Toots and Casper," was a visitor at the F B O office last week. He was on his way to New York.

* * *

Mr. and Mrs. Glenn Tryon were at the Universal Exchange last week. They were en route to the Coast.

* * *

Al Wolf, country salesman for Universal, was called to Houston on account of the illness of his father.

* * *

H. D. Graham, country salesman for Pathe Exchange, has been appointed to branch manager at Indianapolis. J. J. Clark, general salesman, was named to take charge of country sales.

* * *

Jack St. Claire, country salesman for Universal, is back in Chicago again after selling pictures in Milwaukee.

* * *

Paul Fejos, director of Universal pictures, James Stein and Max Alexander, were also visitors at the Universal exchange. They were on their way to the Coast.

* * *

Executives, stars and directors were visitors at the Universal exchange last week. Morton Van Praag, newly named Western sales manager, of Universal was one of them.

* * *

Churchill Ross, a Universal Collegians comedy player, was another caller at Universal exchange. He passed through Chicago on his way to Hollywood.

* * *

Lewis Berman has taken over the agency of Bristolphone equipment and the new Gotham-Asher, Small & Rogers talking pictures for Indiana and Illinois. He now has temporary offices in the Chicago Temple, 77 West Washington, but expects to remove soon to a location on Film Row. He reports installations of Bristolphone to be completed within a few weeks at the Gary in Gary, Ind., and the Ear and Bertha theatres in Chicago.

* * *

Charles Casanave, general manager of Associate Exhibitors, is the proud father of Don Sheldon Casanave, born October 3.

* * *

Halloween parties for the children are in order Saturday afternoon of this week at L & T's Michigan, Crawford, West End, Paramount, Windsor and Knickerbocker. Both favors and candy await the youngsters, as well as the show.

* * *

Speaking about sound, the Buckingham makes its bow as a talking theatre next Monday, with Vitaphone.

Loss estimated up to $1,000,000 was done by a fire at Aurora, Ill., Saturday which destroyed the Rialto theatre. Jules J. Ruben, vice-president of Great States which operated the Rialto, placed his company's loss at $300,000, and Frank Thielen, building owner, set his at $500,000. Damage to the Fox theatre in the block was $10,000. (P. & A. Photo.)

William Scott Describes Australia as a Land to Allure Film Exporters

(Special to the Herald-World)

NEW YORK, Oct. 23.—In a report to Ambrose S. Dowling, manager of the F B O Export Corporation, William Scott, representative for F B O in Australia, says that although Australia, a continent almost as large in area as the United States, has a population of only six million, with approximately one thousand two hundred and fifty motion picture theatres, it is however, the most important territory in the Eastern zone and ranks very high in the world's export market value of American pictures. More than one half of the entire population is concentrated in the six capital cities, and consequently the country theatres, although considerably more than half of the total in the territory, are mostly small. New Zealand has a population of approximately one and a quarter million and 260 theatres. Tasmania has 40 theatres.

Although the theatres in Australia are not as large as the theatres in America, they are of a high standard throughout the entire territory and compare very favorably in every respect with those in America. The largest theatres in the key cities seat from 2,500 to 3,000, are equipped with the latest cooling systems, elaborately seated and are even more comfortable, says Scott, than some of the most recently built theatres in America. Orchestras contain from 25 to 30 pieces. Organs and general appointments are of an equally high standard.

Simplified Sizes Sought For Photographic Paper

(Special to the Herald-World)

NEW YORK, Oct. 23.—Producers, distributors and users of photographic paper, photo frames, mounts and machines were invited to a general conference at the Biltmore today for a proposed simplification program on sizes of photographic paper. The meeting was called by the Division of Simplified Practice of the Department of Commerce.

Lefko Succeeds Guteck

(Special to the Herald-World)

ALBANY, Oct. 23.—Al Guteck resigned last week as manager of the FBO exchange and was succeeded by George Lefko, who has been connected for several years with the Cleveland exchange.

Eastman Panchromatic Negative

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A perfected, proved product for the cinematographer

In developing it the Eastman Kodak Company has pursued its long established policy of constantly helping to improve the motion picture art. In presenting it to the trade it maintains its undisputed forty-year supremacy.

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ROCHESTER, N. Y.

Here's A Tip-off To Something Hot

New York, October 19, 1928.

Detective Bill McGillicuddy,
Police Headquarters.

Dear Bill:

This is in the reference to the last time you pinched me for rolling a wad during the rush hour. You remember me and you got talking then about the movies, and how you said they ain't been many pictures that done right by a detective, and I says the same is true of us dips.

Well at last the Fox company has gone and done it. They have turned out a picture called "Romance of the Underworld," which is just like old home week for the crooks. Honest, it's so real I got to looking for some of my pals in it. The actors all acted so regular that most of them was entitled to do a stretch up the river for it.

You remember "Dressed to Kill," Bill, and how you said that was a smooth piece of goods. Well, this new picture goes it one better, so you'd think it was a news reel of how one of the mobs spends its working hours. This film has things that even the tabloids don't let on about.

They is a dick which is acted like a sweet cookie by a bozo named Robert Elliott. He is such a regular guy, as bulls go, that I wouldn't mind being put in stir by him myself. He ain't just a piece of cast iron. He is good humored and he kind of lounges through the picture like it was his day off and he wasn't really out to make a record with pinches.

He is so much like you, Bill, that I wouldn't be surprised if somebody had tipped off the Fox people that you was around and they had you do your bit in pictures. He cops the wrong party, but you and me know that has been done, don't we, Bill? But in the end he makes everything K. O. by letting one crook give another the works.

The crook that gets his is the kind of lizard that makes his living off the girls in one them night parlors where they feature the laughing gas. I won't call him by his right name, because I understand it is against the law to send words like that through the mails. And I got a respect for the law, nine times out of ten.

This palooka is so mean he actually drives one of his molls into leading a straight life. This broad is Mary Astor, only she ain't really a broad. I sure felt sorry for that jane, specially when she cried, and if I'd been there myself when she was in trouble I would of give her the nearest wallet handy to help her out.

When she marries the right guy and this palooka tries to shake her down, he gets the berries from a dip that is a dip. A credit to his crowd -- you know there's that kind. I'M TELLING YOU.

Why am I spilling this to you? Well, I know you'll like "Romance of the Underworld," and if I tipped you off to it, maybe you wouldn't bear down on me the next time you grabbed me.

Don't drink no knockout drops.

Denny (the dip)

Red, raw meat, daring, true to life.

WILLIAM FOX

Presents

ROMANCE OF THE UNDERWORLD

Irving Cummings Production with Mary Astor

Robert Elliott Ben Bard John Boles

Screen story by Sydney Lanfield and Douglas Doty,
Suggested by Paul Armstrong's play. Synchronized or Silent prints

IN TWO SECTIONS

SECTION TWO

EXHIBITORS
HERALD
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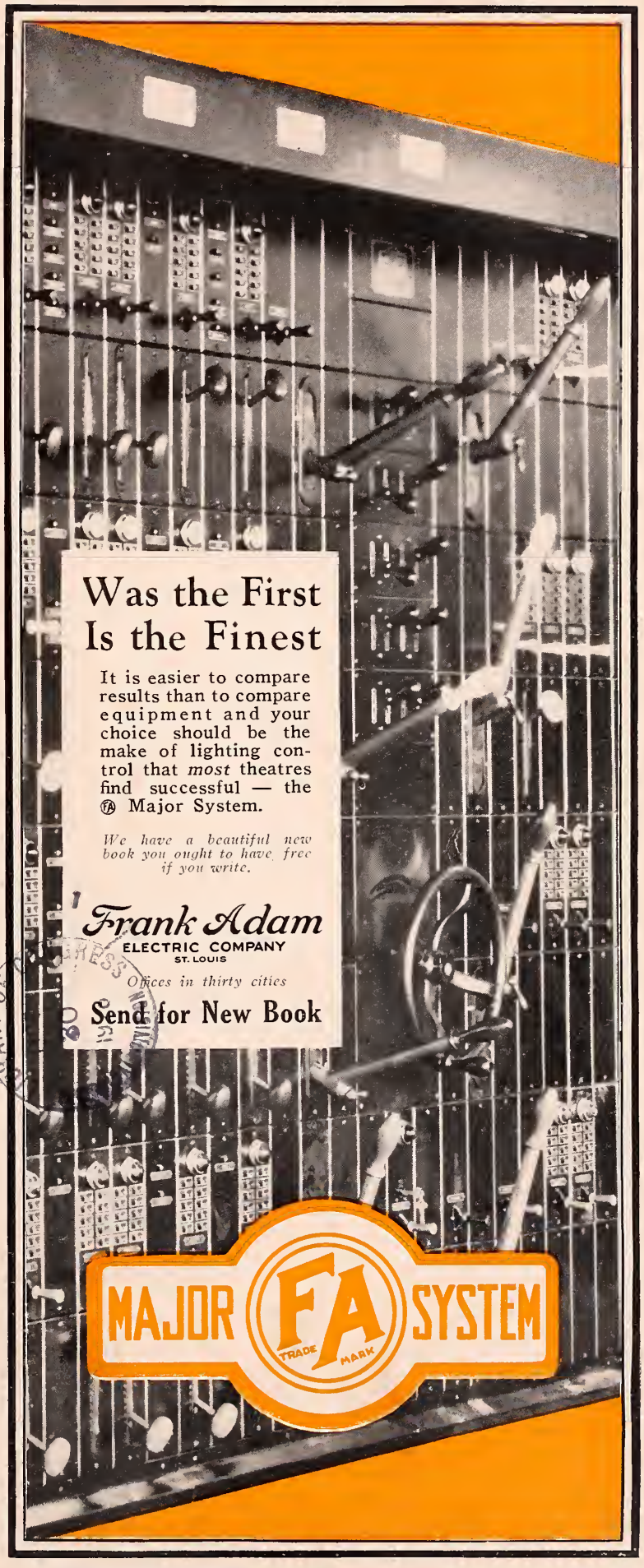
WORLD

Better Theatres

Whole Vol. 93, No. 4
(Vol. 35, No. 7)

October 27, 1928



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AS ONE SMALLER EXHIBITOR SAID:

"Where'll I Get the $11,000 for Sound Reproduction?"

WELL, the old "band wagon" has started for fair out in Hollywood. The whole industry seems "hyped" up on hearing mobs actually roar and fair ladies actually talk. Millions are being spent. Everybody is taking elocution lessons. Even Sir Isaac Newton (the gravity man) didn't stir our small world as much as are the "talkies"—and all of these things have happened so rapidly that many exhibitors are just now catching their breath and counting their change. This whole sound deluge may be just the right thing, but thousands of smaller exhibitors are wondering just how they'll meet the new requirement. As one exhibitor we know said, "I don't happen to have the $11,000 for sound reproducing apparatus—I would spend it if I did have."

There is now a way to bring all necessary musical and sound effect to your theatre at extremely low cost. This new way is the PHOTOTONE. Your musical accompaniment can now be just as new as the latest record. An overture by a famous symphony, for instance; an accompaniment by Jesse Crawford, if it fits the picture. In addition, the Phototone library (which comes with the machine) contains 50 records in all.

Phototone is now installed in several hundred theatres. We will gladly refer you to every one of the exhibitors as to how Phototone is meeting the need of the smaller exhibitor.

Gentlemen: Here It Is . . . and for Only $500

THE PHOTOTONE is furnished complete with one amplifying console, double motors and turntables, two electric pickups, powerful amplifying device, one large horn with extra unit, a cabinet with cue rack of eighty-four record capacity, and fifty special selected records included . . . Where conditions require more than one horn, they may be added at cost of $25 each up to $100 . . . The price is f. o. b. factory—$50 additional in Far West. If installation is made by factory engineer, his time and expense are added. Blue prints and instructions furnished where owner desires to install.

Letters Like These Prove It's Real

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† † †

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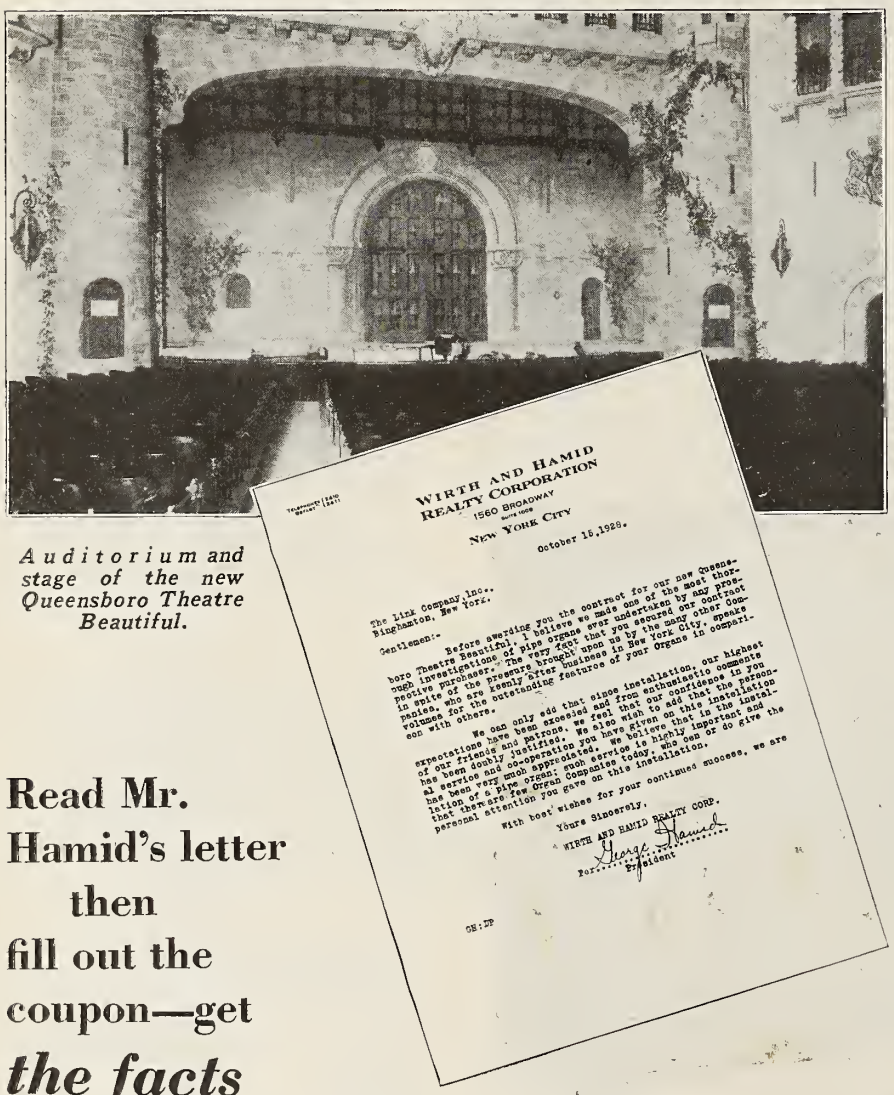

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WHOLE VOL. 93, No. 4 (VOL. 35, No. 7) OCTOBER 27, 1928

The Fall Buyers' Number

IN this issue, BETTER THEATRES offers to the trade the most comprehensive survey ever offered covering the fields of theatre equipment and supplies, theatre construction, decoration, operation and maintenance.

Among the outstanding features in this issue are:

A Banker's Views on Theatre Operation.
The New Paradise Theatre in Chicago.
A Review of the Sound Picture School.
A Pictorial Section Showing Novelty in Fronts, Signs, Auditoriums, Foyers, etc.
A Section Devoted to Floor Plans for the Theatre.
A Complete Service, a comprehensive review of Equipment and Supplies and the companies which handle them.
Theatre Builders, a list of active architects.
A Cross-Index to Better Theatre for the Last Eight Months, which simplifies the locating of important articles and pictures in previous issues of the publication.
Some Comment by an Accoustical Expert on the Recent Sound Theatre Survey Conducted by BETTER THEATRES.
Modernistic Art, Its Significance to America and the Photoplay.
An Index to Local Equipment and Supply Dealers.
The New Minnesota Theatre in Minneapolis.
Publicity for the Theatre Organist.
An Illuminating Article by Martin J. Quigley.
Horn Location in Sound Picture Projection.
The Organist in the Theatre with Sound.
The Loew Projection Staff Considers the Sound Picture Problem.
How to Cut Your Insurance 50 Per Cent.

There are these interesting and valuable articles and many more in this special issue, which is published every six months. This issue gives to the reader a fair conception of what is in store for him during the coming months.

BETTER THEATRES has maintained a high standard in the past. In the future it will strive to reach a standard still higher.

* * *

Better Theatres Welcomes These New Advertisers

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A pipe-organ school specializing in training theatre organists.

Clinton Carpet Company, 130 North Wells street, Chicago.
A firm that sells a well known product—Ozite Carpet Cushion.

Essanay Electric Manufacturing Company, Maywood, Ill.
Known as the makers of the Strong Changeover. Now bringing out a new product—The Strong Film Speed Indicator.

The Dramaphone Company, 422 South Wabash avenue, Chicago.
Manufacturers of both synchronous and non-synchronous sound reproducing devices for theatres.

Gates Radio & Supply Company, Quincy, Ill.
Manufacturers of the Electrograph for the production of music and sound for theatres.

The Lakeside Supply Company, 73 West Van Buren street, Chicago.
A firm specializing in accessories and parts for sound reproducing devices.

The Link Company, Inc., Binghamton, N. Y.
Manufacturers of automatic musical instruments, music rolls, and automatic organs.

Quality Slide Company, 6 East Lake street, Chicago.
Makers of slides, song slides, trailers and transparencies for theatre use.

Van Electrical Company, Akron, O.
Manufacturers of curtain tracks and automatic curtain control equipment and now a new product—Syncontrol.

Chicago Cinema Equipment Company, 1736-54 North Springfield avenue Chicago.
Manufacturers of projection apparatus, orchestra equipment and stage lighting equipment.

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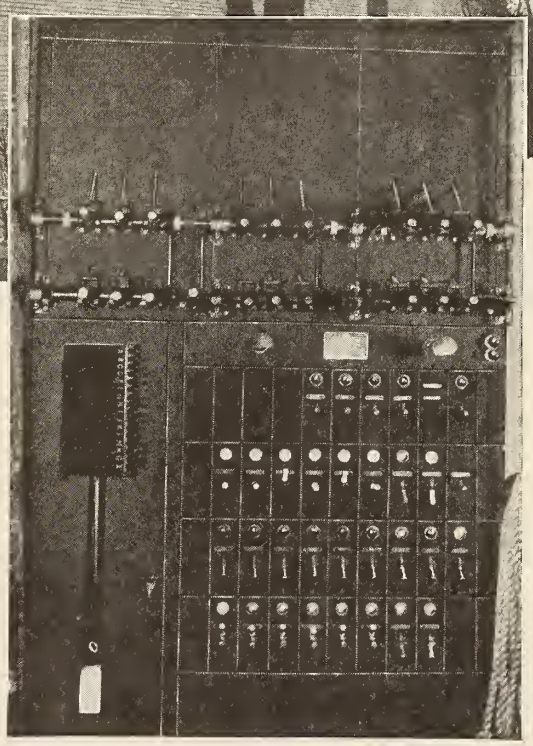

F A Major Switchboard incorporating C-H Simplicity Dimmers used in Marks' Ritz Theater, Clarksburg, West Va.

Your architect or contractor will explain how easily your theater can be C-H equipped. But be sure to inform yourself on all the advantages of C-H Simplicity Dimmers by writing for the booklet "Illumination Control for the Modern Theater".

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Architect

THIS IS THE SHOW BUSINESS

By Martin J. Quigley

THIS is the show business—

Remember that!

It is not enough, or half enough, that a theatre in a community be content to trail along in the march of progress and development. On the contrary, it is necessary that the theatre maintain for itself a leading position in the eyes of the community; that it continually does those things which will keep its community mindful that it is an institution of the show business, which means that it must be an institution characterized with the essentials of being alive and up-to-date.

The day is past when the public will forgive physical shortcomings on the part of the theatre. The public looks to the theatre for artistic and comfortable surroundings; for efficient equipment and for orderly operation. If these are not available the public's attitude will be one of contempt and not support.

The public knows you do not produce the pictures you show, and if there appears to be a conscientious effort to maintain a fair average of attractions, the occasional poor picture will not turn your public against you. But the public will make no excuses for you on account of any possible poor appearance of your house or the inefficiency of your equipment.

It is well to remember that in the case of every conspicuous exhibition success the part played by the physical end of the theatre has been very apparent. There is no escape: A modern theatre in its fullest sense, must be maintained if the exhibitor is to be able to hold any reasonable hope of continued success.

Competition on every side is keener. The exactions of the public are greater. Every new development, including sound pictures, raises the cry for better theatres, better equipment and better operation. This cry can only be denied at the cost of coming to a standstill—and coming to a standstill in the show business means only a momentary pause before the start of a rapid decline.

The modern motion picture theatre is an extraordinary product—the result of the handiwork of a long list of gifted and skilled artists, engineers, architects, scientists, builders and manufacturers. It performs an extraordinary function and does it in a way never duplicated prior to the development of the motion picture industry. And this modern theatre, establishing the standard it does, makes competition, or even continued existence, on part of the out-dated picture hall entirely out of the question.

BETTER THEATRES, realizing that there can be no progress or improvement in the motion picture industry without progress and improvement in the theatre, was created to do its part in this important work—to be the means towards supplying the theatreman with essential knowledge and information concerning the modern theatre, its equipment and its operation. BETTER THEATRES, in a convenient and time-saving manner, keeps the exhibitor accurately and comprehensively informed on all vital matters of construction, equipment, operation and decoration, and at the same time keeps manufacturers and distributors, catering to the theatre field, in intimate contact with the field and with its requirements and necessities.

This Fall Buyers' Number of BETTER THEATRES is especially prepared as a service to exhibitors and one which we are sure will contribute importantly to the vital cause of better and still better theatres.

Which in other words, means better and still better business!

Right: The front exterior, carrying out the modernistic decorative idea of the interior in building lines.

Below: The foyer, showing the spirit of today as expressed in the design throughout the interior.

The Wayne—a Theatre Modern and Modernistic

This Philadelphia house, by the Lee architectural firm, displays the new decoration.

What the Bank Does With Theatres

The Chicago Title & Trust Company took over 45 motion picture theatres as receivers. What was the matter with these houses? What was done for them? This article, based on an interview with—

CHESTER R. DAVIS

Trust officer in charge of the theatres, describes what a banking institution does when it turns banker

By GEORGE SCHUTZ

THE question in each case was simply this: What caused the theatre to fail?

But the answer was not so simple. Who has not gone to a doctor, feeling, though well enough to struggle through one's work, that the body was not functioning properly? Headaches, perhaps, and a tired feeling. Yet the appetite good and no pains to strike a definite signal. Not so serious as pneumonia for the patient, but a much tougher problem for the physician. Something wrong, obviously. But where? Often it turns out that there's a little bit wrong almost everywhere.

* * *

It will occasion no surprise that theatres, like other businesses—like people—get into the very same condition. Many houses are not making all the money they might, while some which are favorably located, well appointed and at least fairly well patronized, yet find themselves unable to make both ends meet. If the situation is one in which competition must be met with a more resourceful theatre in an overseated community, the case is simply one of a deadly disease. No need for a thorough clinical investigation then. It is the theatre that should be in good health, yet is experiencing "that tired feeling" in the box office, those chronic aches in the accounting department, which cries for the business-doctor—and which causes the most wrinkles on his professional brow.

In Chicago, the courts have practically created a clinic for insolvent motion picture theatres. It has 45 patients. Several circuits, seemingly affluent, have been turned over by the courts to the Chicago Tile & Trust Company, for diagnosis and treatment under receivership. One hears theatrical wags refer to the "C. T. & T. circuit."

Such light fellows, it seems, see humor in the position of this banking institution as a chain operator in the show business, and we all must admit that there are showmen who think that the theatre is to some extent exempt from following the usual business methods. But not only they may bring about a weak or broken-down condition in a theatre. There are many factors, from making theatre-operation a stock promotion scheme to blindly accepting trade conditions which business-like investigation would show to be injurious to the health of the theatre.

* * *

Well, what is to be done about it? An answer covering the question completely would have to be far longer than that which can be given here. Every theatre, moreover, presents certain conditions peculiar to itself. But there is certainly much of deep significance and wide application in what the Chicago Title & Trust Company found among the 45 motion picture theatres which have come under its management. They are large and small, presentation and all-screen houses, located in important business districts and in quiet residential sections. All were insolvent? Why? Let us first see how this banker went about finding out.

One circuit is one comprising 14 theatres, one of which is a big house which presented besides leading pictures, presentation acts and a featured stage orchestra, with the master of ceremonies usual to such policies. The trust company got notice from the court that it had been appointed receiver for the chain, at 4 o'clock in the afternoon. At about 8 o'clock the most popular performances of the day would begin.

Chester R. Davis jumped into the role of exhibitor. It was not a new part for him, yet this circuit was of unusual size and importance—and time was short. But Davis, being assistant trust officer in charge of receiverships (and a lot of different kinds of businesses go blooey!), is used to quick-changes. He called in his staff and assigned each one to a theatre. They were placed in complete charge of their respective theatres, responsible only to Davis.

The drama of it—the fact that within two hours the entire circuit was under new management without a hitch in performances—is not for us to dwell on.

* * *

Each of Davis' assistants immediately prepared an inventory of all the assets of his theatre, the number of employes, their duties, salaries, all expenses, etc. Davis asked his assistants to tell him such things as what kind of a ventilating plant was installed, what was the insurance, how extra help was paid and what for, what was the method used in keeping track of petty cash disbursements, what relations with the union were, and what has been the experience of the manager. Much more, of course, Davis wanted to know. But those items show the trend of his curiosity—his business curiosity. it should be emphasized. He was curious about details. You have to be—in business.

The work of finding out just how much money was invested in each theatre, exactly how it was operated, what had been the income and how much business the house could be expected to do, took some time, but it resulted in a complete picture of the situation in each case. What was wrong in this picture? Davis looked hard and long at each one to find out.

And he found leaks, waste, too many employes, salaries not commensurate with the ability and duties of those receiving them, contracts with unions entered into wholesale that demanded too many musicians or other employes, film prices higher than the traffic would bear, stage productions of a lavishness that either did not draw enough in the particular community concerned to warrant their cost or that could be dispensed with entirely. These things were found—and others. Changes were made, and today, ten months after these theatres were taken over, the circuit is solvent.

"Not only in the case of this group of theatres," Davis told me, "but with respect to the others, we found almost right away that we could save quite a lot of money in salaries. In one case we reduced the weekly payroll for executives from $1,500 to $350. That was a healthy start. Then too, some of the houses had too much help. Maybe it was thought they needed that much. We thought they didn't. And now it appears we were right.

* * *

"Of course we could save considerably by setting up a central film booking arrangement, putting the pictures in the different houses under our management. But not all the savings came from this booking method. Some were the result of simply not paying more for pictures than the theatres in which they were to be shown could afford to pay. It certainly doesn't take me to point out that you can't sell goods for less than you pay for them.

"We cut our cloth fine. Not too fine. Just saved wherever we could—in all the little places where leaks occur in the general operating and administrative functions. And I'll say this much, that this procedure hasn't hurt our shows a bit. To the contrary, we have been able to give the people better programs than they saw in these houses before, and the theatres themselves are on a higher plane. That is not only visible in the theatres. It is shown absolutely in the increase in patronage and receipts.

"In one of the theatres having stage shows, we cut them out. The district was such that this policy did not pay. We naturally expected, of course, that receipts would fall off, with only the picture to attract people in. But we expected to save enough by wiping out the overhead on stage productions and salaries to overcome that.

"Well, as a matter of fact, patronage did not fall off. It increased. We're not paying as much for the pictures we show in this theatre as was paid before we took it over, either. And the house is a good paying business right now.

* * *

"Another thing. When it came time last September to sign a new contract for our theatres with the musicians' union, we settled with the union directly, instead of

(*Continued on page* 123)

A foyer? Not yet. This is the "Court of Honor" in the Macy exposition of modernistic art. The benches of the fountain are of transite, made colorful by alternating zinc, copper and brass.

A boudoir of mirrors. This arrangement, by Prof. Josef Hoffman of Vienna, permits the occupant, Miss Beatrice Orsi, to see herself from 10 different angles. The brass table and stool reflect concealed lights.

NEW DESIGN TO EXPRESS A NEW AGE

[Pictures on this and the opposite page are by courtesy of R. H. Macy & Co., New York. Photos are by Herbert, N. Y.]

Not a theatre lounge, of course, but a studio living room created to give quite as much comfort—for those cast in the purely modern mold, perhaps more. This chamber is in the French modernistic manner.

A modern American living room by Eugene Schoen. This truly modernistic treatment yet bears marks of conservatism, a Yankee trait. But efficiency is in the furniture, and that is modern and Yankee both.

LEE SIMONSON, designer of the productions of the New York Theatre Guild, was architect of the Macy exposition of "Art in Industry" in New York, in which the rooms pictured were displayed. It was he who staged the 5,000 exhibits. Says Simonson:

"We avoided the use of wood wherever possible. I believe wood is not a modern building material. It has outlived its usefulness. The important thing is to develop materials that will eliminate the great labor that has gone into the finishing of woods. This is essential if beautiful objects are to become inexpensive and prevalent enough for general use. The high finishes traditional in furniture are a relic of the days when craft labor was abundant and cheap. Why continue this practice in a day when all the emphasis is placed on labor saving devices?

"I predict that metal will be increasingly used in modern ornament and furniture. Its beauty is in itself. Its finish is inherent in the nature of the material. What remains to be done is to work into it color and texture, and this some chemical process will eventually solve.

"Modern design is beginning to recognize that there is a definite place for raw and unworked materials. A strictly utilitarian material like asbestos, for instance, has been discovered to have decorative qualities hitherto overlooked.

"The art of today is capturing the discoveries of the scientist in his laboratory for the purpose of combining utility, beauty and economy to meet the needs of present day life. That is the story which we tried to tell dramatically in the Exposition."

MODERNISTIC ART
Its Significance to America and the Photoplay

A growing number of interior decorators, architects and other designers are applying themselves to the development of modernistic art. They are using the materials which this industrio-scientific age has developed, and fashioning them in the manner expressive of the spirit of this age, of which America itself is a most eminent expression—and of which the photoplay is the dominant art-form. Is this good logic? And has it meaning for the photoplay theatre designer?

By GEORGE SCHUTZ

THE changes now being wrought in America by our original workers in architecture and decoration cannot be logically neglected by the designers of motion picture theatres. Modernistic art is too deeply and widely interpretative of the new ways and new values characteristic of our time. And the photoplay is today's own art-form.

Motion pictures are themselves modernistic. They are the product of the mechanical invention which has made life what it is today. They are seen—and heard!—by the grace of The Machine. The story they tell is of a life definitely transformed from the old by mechanization—by mechanization in all the vast physical and the infinite psychological meanings of the word.

* * *

This is true of the world, but particularly true is it of America. The greatest contribution made by the United States to the culture of other countries has been in the field of mechanical invention. Here almost at once we have had something to offer—much, in fact. Modern agriculture, factory methods, business efficiency in other countries are in a large part indebted to American genius. In return (for, of course, we should not try to make Europe seem to owe us more than she does) our culture has mainly relied for its spiritual growth on the poets, the novelists, the musicians and painters and metaphysicians of other lands.

America's spiritual borrowings, however, are diminishing. Certainly we are no longer dependent upon Europe. One hears the phrase, "America has come of age." Whether it has, is merely an interesting topic for debate, the important question just now being: Does America show signs of developing an artistic appreciation of its own peculiar self? That is to ask, do we live in one manner and interpret ourselves as living in another? It is a question of sincerity, of Truth, and that is a fundamental test of Art. And the answer is that America does show these signs, as proved by the presence of George Gershwin, in music; of Carl Sandburg, in poetry; of Theodore Dreiser, among novelists; of George Bellows, in painting; and more in these and still other fields.

This American self seems to be predominantly of the stuff which has given rise to modernistic art. Our immense contribution to the universal character of this age, mechanization, has been alluded to. And nowhere else, it may safely be said, does the majority of the people live so fundamentally and intimately according to this mechanization. This influence, moreover, is allowed far more freedom in molding a new psychology than is granted similar influences in most other countries. We have no classical tradition native to our soil. Our growth toward spiritual independence has been contemporary with the development of these physical things which are peculiar to our time. America's tradition is in the making. It must be, as true Art demands, a translation into terms of Beauty of the things that go to make up our own modern life.

For the most part, of course, we still live in one way and interpret ourselves artistically as living in another. Our architects yet motor to their skyscraper offices and create *motion picture* theatres out of the manners and ideas of medieval Spain! We remain generally repressed by our borrowed aestheticism. But the very fact that we have a few artists who, going to their skyscraper offices, dream of an American art that is of and for America today, signifies that we are beginning to throw off traditions that have lost their application to us.

Art Objects in Foyer
PARADISE, Chicago
John Eberson, *Architect*

* * *

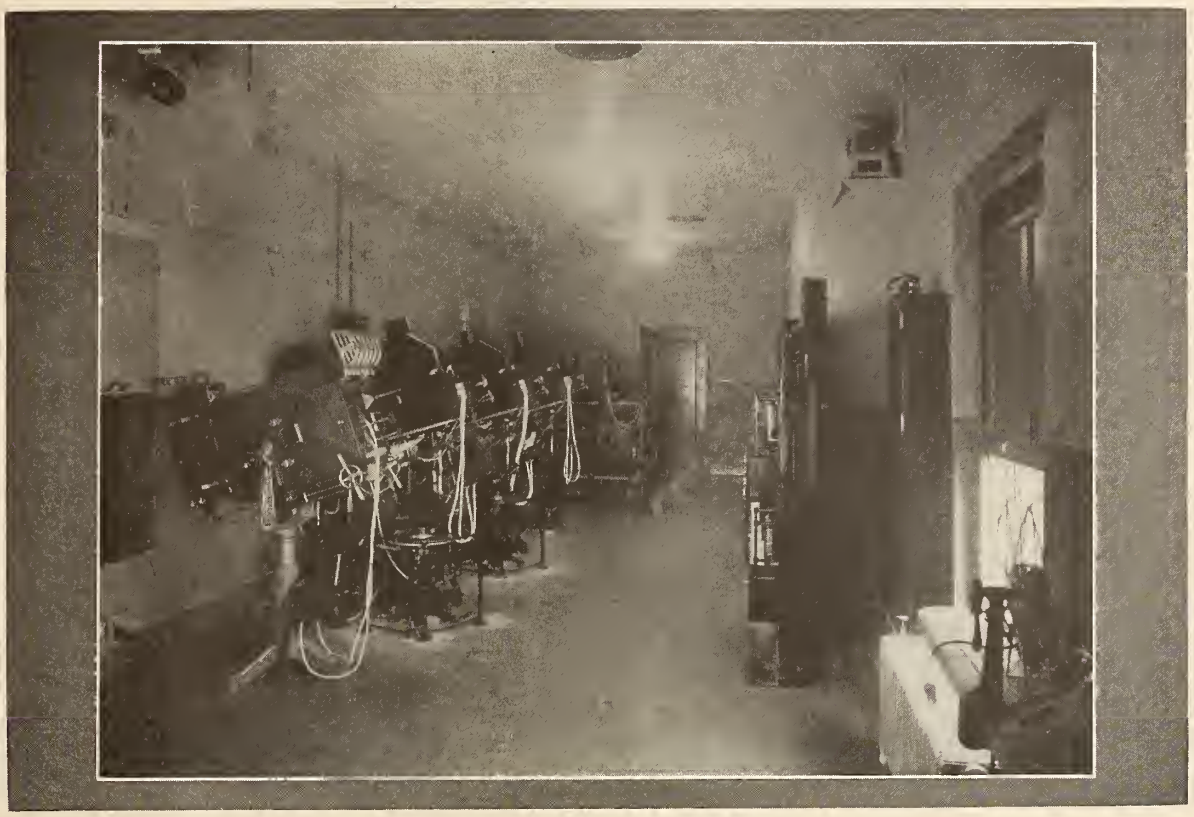
It is only a question of time when the prevailing type of motion picture theatre will be generally judged "old-fashioned." Southern California, New Mexico, or parts of Florida may be allowed their structures of Spanish motifs. But only then if the manner of life there remains of its historical character. In the main the theatre intended for today's dramatic medium, must be American and modern in motif, in order to merit the praise of discriminating people.

"But are the people—the vast majority—discriminating?" The question is placed in quotation marks to indicate that it may come from showmen who still believe that artistic appreciation in this country is yet in a low state. But is it?

The previous reference to certain representatives of America's independent progress in art, could be repeated here in reply. In addition it may be pointed out that book sales, according to publishers, have grown higher among the obviously better classes of works, until now the trashier volumes are practically excluded from the monthly lists of "best-sellers." No longer are art galleries restricted to New York and Chicago. Symphony orchestras are everywhere. Even San Francisco and other cities far under a million in population, regularly have opera. And the college graduate is becoming the rule rather than the exception.

America may not yet have "come of age." Let scholars debate that question. But America has already begun to discern what is fine, what is crude, what is true and what is false, while, by the very processes of nature, it cannot help but react more deeply

(*Continued on page* 38)



View of a Loew projection room equipped for sound.

The Loew Projection Staff Considers The Sound Picture Problem

And concludes that a solution is a thing still to be sought

By LESTER ISAACS

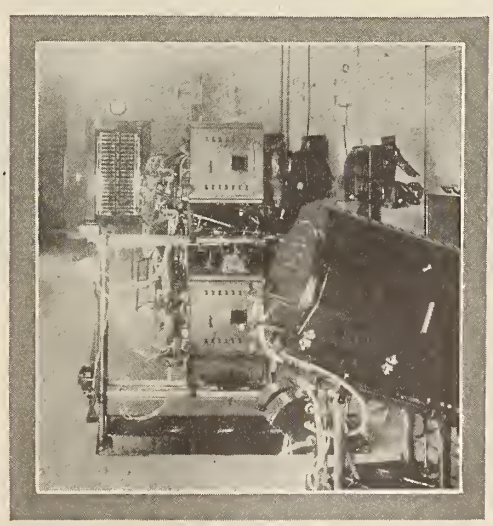
Supervisor of Projection, Loew, Inc.

AS a result of years of careful attention and study given to the matter of projection, Loew theatres throughout the country have achieved a degree of efficiency in this phase of the business that places them second to none. The best possible picture on the screen that modern equipment and conscientious effort on the part of the projectionist can place there, is the rule at every Loew theatre.

Much has been written and said on the subject of the importance of good projection, but too much cannot be said. The Loew organization insists on the best possible projection and has found that this policy pays big returns.

With the advent into the industry of sound and talking pictures, involving new problems and conditions, the Loew projection department found itself equipped and organized to meet this new situation with a minimum of delay and confusion. The projection department is predicated upon certain standards of results and equipment which have been developed in the course of years from careful investigation of every phase of projection. In the execution or achievement of these standards has been developed a system or routine for handling the many details involved, which make for expediency in virtually any problem of projection that may arise at any time in any theatre.

The problems which have come to the projection department since the introduction of sound pictures are better understood than they were a few months ago, but the difficulties do not materially lessen. The staff of the projection department has been increased to supervise the work of installing sound equipment, maintenance and instruction of the projectionist, but there is much other work to be looked after which keeps us very busy these days.



Battery of Loew projectors

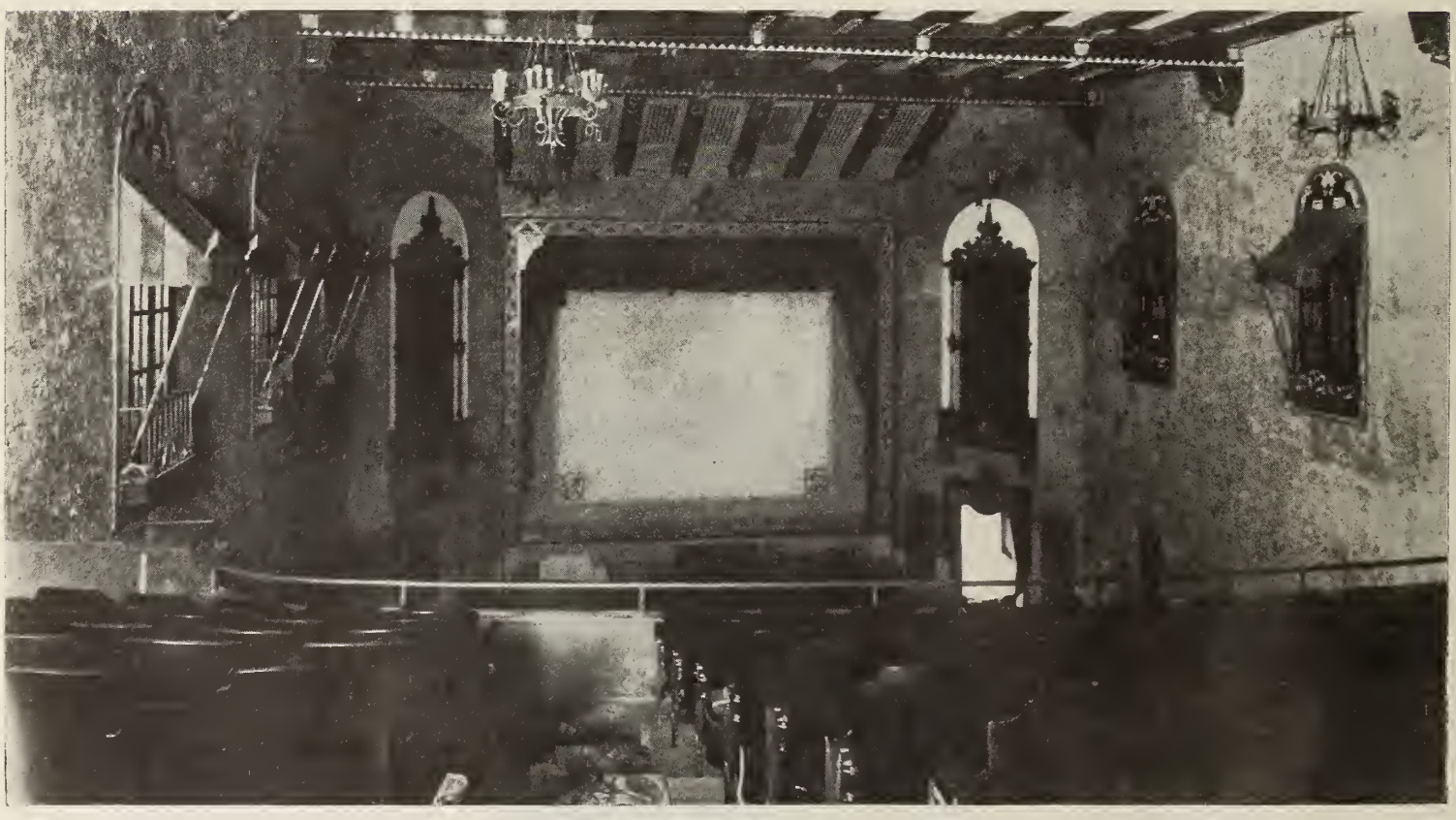
The efforts the projection department of Loew's Theatres have made in the past few years to secure correctly designed projection rooms of ample proportion and proper equipment, are bearing fruit and save us a lot of trouble. Upon taking charge of the projection department of Loew's, Inc., I saw to it that a questionnaire went out to every projection room in the Loew circuit. The replies to this questionnaire, now part of our files, contain much valuable information which has helped us in redesigning projection rooms for installation of the new sound equipment.

The plans of many theatres, however, were made before architects and theatre owners knew much about the designing of motion picture theatres, and in many cases knew absolutely nothing about the requirements of the projection room. Lest this seem to be an exaggeration, let us point out that certain theatres were finished and ready for the opening, when somebody finally realized there was no projection room at all. It is hardly necessary to point out that the theatres in question did not open in time. While this may seem to be a glaring oversight, yet there were other errors hardly less serious, and we are still

(*Continued on page* 89)

Right: Front exterior of the Geneva, showing a treatment suitable for a small town building.

Below: A view of the auditorium. Notable is the design as adapted to a house of this size.



A Theatre of Two Cities in A Small Town

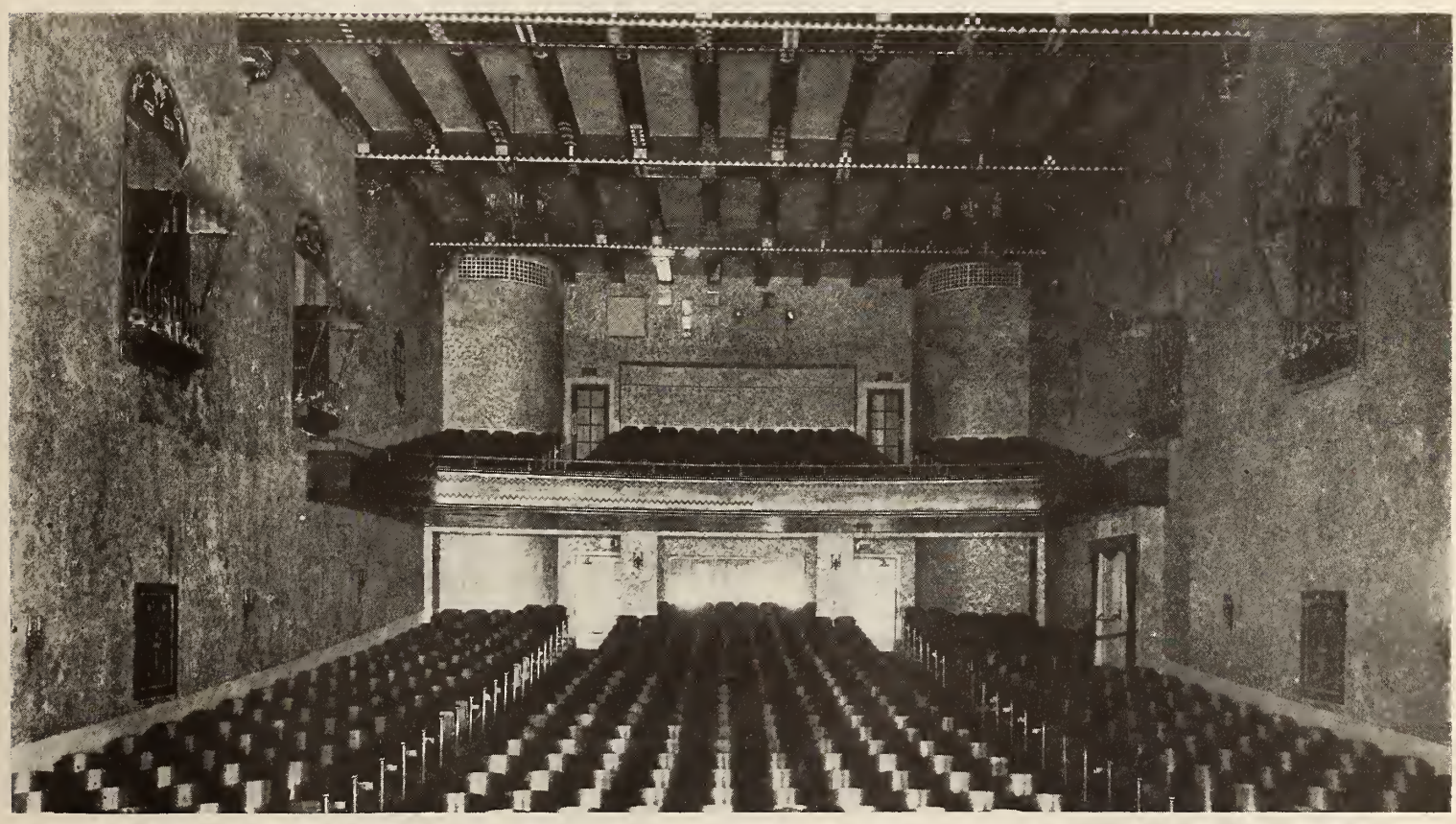
IN THE little town of Lake Geneva, Wis., has been opened a theatre which can boast of more prominent and very wealthy men among its owners than many a large house in a great city. And on summer evenings it is likely to have sitting in its 750 seats, more than a few representatives of some of the "best families" of Chicago and Milwaukee.

Lake Geneva is indebted for most of its prosperity on its immediate proximity to a beautiful lake and the nearby presence of Chicago and Milwaukee. Thus it is a summer resort of no mean attainments, and the Geneva theatre is the result. The affluent folks who would escape the city's heat are not to give up their motion pictures for even the period of July and August. And, of course, they have chosen to create an environment in which to view their screen entertainment very like that they are used to.

Among those who promoted this charming

Right: The foyer. No larger one was required. And economy and charm are well worked out.

Below: Looking toward the rear of the auditorium. There are 750 seats on the two floors.



little playhouse are William Wrigley, Jr., the chewing gum manufacturer and sportsman, and Sidney Smith, creator of "The Gumps" comic strip, both of Chicago; William Pabst, Jr., H. B. Mortimore and William Silcock, prominent Milwaukee business men; and Robert N. Lee, similarly prominent in Kenosha.

The theatre, which was designed by Graven & Mayger, Chicago architects, is of Spanish character. It presents a novel treatment of this manner and one particularly adapted to a house of this size, as the accompanying pictures show. It is furnished with a luxury corresponding to that of the large houses, while its practical equipment is of a commensurate high standard and completeness.

The Geneva has a fully equipped stage for vaudeville and presentation acts. An orchestra is a regular feature. The opening progam is interesting in that a cartoon short was Sidney Smith's "Andy Gump," while the newsreel was called "Geneva News Events." Organ solos are also presented.

Notable in the construction was the preparation for sound pictures. Acoustics were a major subject of the plans and in addition to the usual methods used within the auditorium, sound chambers were sunk into the caissons, where, it is said, floating girders act as tuning forks to carry off noise.

The operating company is Community Theatres, Inc., of which Pabst is president.

FOX
THEATRE
Detroit, Michigan
C. Howard Crane, Archt.

Entire ceiling above cornice and exclusive of ornamental plaster work, the band above arches on side walls, and wall and ceiling surfaces of colonnades finished in Johns-Manville Acoustical or Sound-absorbing Interior Finish.

The excellent acoustics of this notable theatre should forever dispose of the fears that the talking movie will either limit the size or decorative possibilities of theatres showing sound films.

Good Acoustics in your Theatre

Need not restrict your Architect or Decorator

JOHNS-MANVILLE Acoustical Engineers can provide satisfactory acoustical conditions for sound film reproduction in practically any existing or contemplated theatre, without mutilating architectural details or necessitating monotonous, uninteresting decorative effects.

The Fox Theatre, Detroit, Michigan, is a notable example of the latitude permitted architects in size, shape and decoration.

If this theatre had been already erected and finished in hard plaster the acoustical treatment could have been installed later without any perceptible changes in architectural details or decoration, although there would have been a considerable duplication of labor and material.

Existing Theatres May be Corrected. Good Acoustics May be Built in New Theatres

There is no great mystery about the proper control of sound. It is an exact science. The methods are logical and understandable, but the application of the science requires much experience. Years before sound films were thought of Johns-Manville was correcting the acoustics of all types of auditoriums. The problem presented by synchronized pictures is essentially the same as that of controlling vocal sound from the stage of a legitimate theatre. It is a problem which Johns-Manville has completely mastered.

As a theatre owner, you cannot afford to experiment with methods which have sprung up overnight to attempt to profit from a sudden need. Call in a Johns-Manville Acoustical Expert. You place yourself under no obligation by discussing your problems with him. You will save money, time and annoyance by dealing with the world's foremost experts in acoustics. *Address Acoustical Division, Johns-Manville Corp., 292 Madison Avenue, New York, or write to our office in Chicago, Cleveland or San Francisco.*

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The World's Master Musicians— Orchestraphone —At Your Finger Tip!

THE FINAL TEST of any new attraction in the show business lies in the response it receives from the public—in its actual cash value to the exhibitor.

Rarely has a musical feature so widely—so repeatedly—won the enthusiastic reception that has been accorded Orchestraphone.

The consensus of opinion among Orchestraphone owners is typically summed up in these few accompanying statements received from theatres where Orchestraphone is now in actual use. Patronage increases of from 10 to 50 per cent, attributed solely to Orchestraphone, are commonly reported from every section of the country.

Such response only reflects the real merit of the instrument itself . . . Orchestraphone will bring the world's master musicians to any theatre—marvelously reproduced in tone and volume and perfectly adapted to cueing with the picture.

Ask your nearest National branch for demonstration or address your inquiry to our General Offices: 624 South Michigan Avenue, Chicago

Reliable cueing service for all films now available

National Theatre Supply Company

~ Offices in all ~ Principal Cities

"In all my fifteen years' experience in the operation of theatres I have never seen anything that was the stimulant to theatre business—that the ORCHESTRAPHONE has been in the Empire Theatre.

"I firmly believe this theatre will do over double the amount of business any other suburban theatre in Atlanta does—due, in my opinion, solely to the ORCHESTRAPHONE."

Alpha Fowler
The Empire Theatre
Atlanta, Ga.

"For several days we ran a slide upon our screen asking our patrons if they liked Orchestraphone. Every time this slide was shown we got good applause. In selecting a number of our patrons and asking them how the Orchestraphone compared to our former 5-piece orchestra, ninety-five per cent told me they preferred the Orchestraphone...

"My personal opinion is that it is the best instrument of its kind on the market and if only used for relief work it is well worth having in any theatre regardless of its patronage."

Manager
Hiawatha Theatre
Denver, Colo.

"I am very much pleased with all equipment purchased from you, and especially want to compliment you on the Orchestraphone installation. This machine is undoubtedly the last word in music for the Motion Picture House.

"Am also proud of the fact that my 'Folly' has the distinction of being the first theatre in the County to be built around the Orchestraphone, equipped with special tone chambers to receive the reproducing units."

W. W. Henderson
Folly Theatre
Cullendale, Camden, Kans.

"The installation of our Orchestraphone was completed yesterday and our first showing last night at advanced admission prices was more than a success.

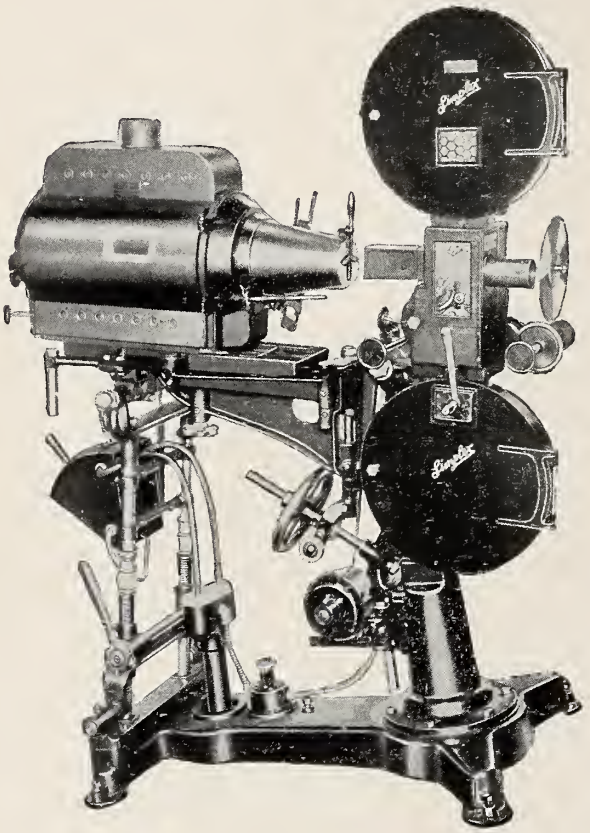
"The Orchestraphone was certainly well received by our patrons and the representation program arranged by your representative could not have been better.

"I have been in the theatre business since the days of the old General Film Co. and I have never heard anything in the way of music for the average small town that even approaches the Orchestraphone."

G. B. Elam
Princess Theatre
Winnsboro, La.

Two Models—Orchestraphone Junior, Complete, $750

SIMPLEX PROJECTORS



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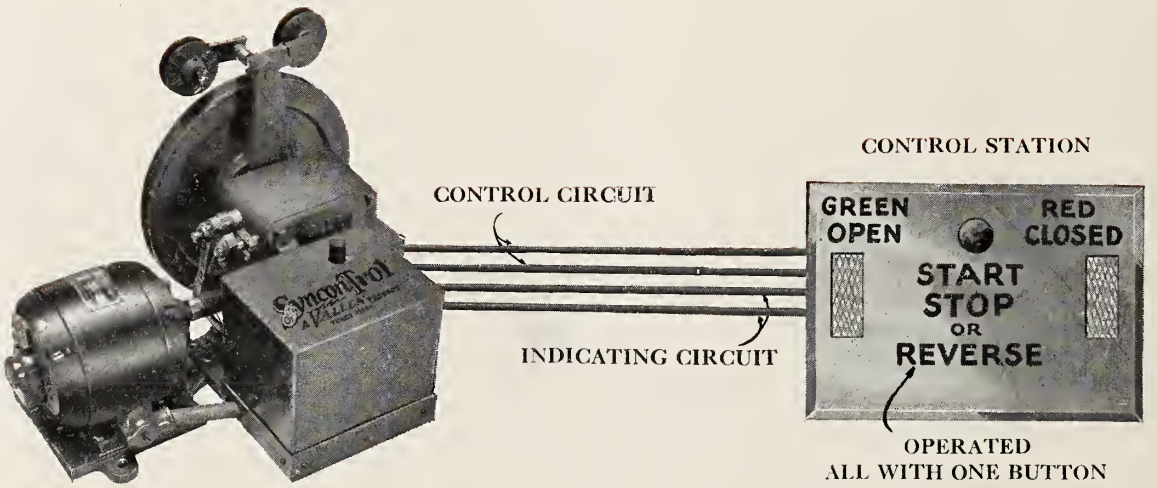

SYNCHRONIZATION of picture, sound and curtain is made possible by the Vallen Syncontrol. Curtains are timed exactly with talking pictures and at all times their position is recorded in the booth by colored indicators --- eliminating any possible hitch.

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EQUIPMENT

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BETTER PROJECTION

This one of the series devoted to sound reproduction will deal with the horn, location. I have selected this because of its importance. I expect the next issue will probably deal with horns also, thought that point is not definitely decided as yet. There are so many things to treat of that I can only try to select those which seem to be, everything considered, of most importance, from the viewpoint of service.

HORN LOCATION In Sound Picture Projection

By F. H. RICHARDSON

THIS is a very, very important matter. The horns, or "loud speakers," used for the reproduction of amplified sound in theatres have a rather strong tendency to directional effect. By this I mean they direct the major portion of sound volume in what might be termed a beam, which same covers an angle of about 40 degrees.

With this fact in mind it is not difficult to understand and appreciate the further fact that the position of the horns will have a very decided effect upon sound distribution in any auditorium, but is particularly of importance if the width be great in proportion to the depth. In fact in some theatre auditoriums the acoustics are such that only a very slight change in horn position is required to cause a decided difference in sound distribution, and therefore in the way it is heard in various parts of the auditorium.

* * *

It is possible that the future will see horns suitable for theatre work which will have little or no directional tendency. Up to this time, however, they do not seem to have been made available, and so long as the present type of horn must be used, their location and angular direction is wholly and entirely a job for an acoustic engineer.

At the time an installation is made this phase of the matter is studied very carefully by installation engineers who have had a thorough schooling in such matters. The installation engineers, having before them the pre-survey made by other engineers (and mark you well these men MUST be engineers in the sense that they have thorough understanding of the work they are doing, else continual trouble would result) make experiments until satisfied that the best horn setting, everything considered, has been found. THIS SETTING SHOULD IN NO WAY BE ALTERED, EXCEPT THE PROPOSED CHANGE BE SUBMITTED TO AND BE APPROVED BY INSTALLATION ENGINEERS.

In this connection it has seemed to me that very wide auditoriums might be better served by a reduction of horn size and the multiplication of their number. Possibly I am in error in this. It is merely set forth as an idea. Remembering the fact that while a 40 degree angle may serve the rear of a wide auditorium well, it would seem that eight smaller ones might serve the front and center much better, because sets of two on each side could be given different angles. However, aside from added cost it is possible there are objections of which I am not aware to the smaller horns.

If after the installation has been made it later develops that for some reason the sound distribution is not altogether satisfactory, the projectionist should bring the matter to the attention of the manager and the service engineer, asking that experiments be made looking to improvement. UNDER NO CIRCUMSTANCES SHOULD EITHER THE PROJECTIONIST OR THE THEATRE MANAGER ALTER A HORN SETTING WITHOUT FIRST CONSULTING THE SERVICE ENGINEER AND SECURING HIS APPROVAL OF THE PROPOSED CHANGE. There are very excellent reasons for this and you will do well to pay strict heed to it.

However, should any one be unwise enough to disregard this caution, at least very carefully mark the EXACT position of the horn before you move it, so that it may be returned to its original setting.

In theatres where it is at times necessary to remove the horns and screen to permit of the use of the stage for other purposes, the horns are mounted upon a movable support, one type of which is called a "horn tower," upon which one upper and one lower horn is mounted, two towers usually being used, one for each side of the screen.

Another method is to "fly" the upper horns and mount the lower ones upon "dolly" trucks, so that the upper horns may be raised into the fly loft and the lower ones trundled back out of the way.

From what I have already said it is very evident that in such installations it is imperatively important that when the horns are returned for use, they must be placed exactly (not "approximately," or "nearly," but EXACTLY) in their original position. Failure in this respect may and probably will affect sound distribution very seriously; in all cases it will do more or less harm, dependent upon the amount of the fault and the peculiarities of the auditorium.

* * *

Installation engineers are given an intensive and exhaustive training before they are entrusted with such important work as installation. These men quickly acquire valuable experience in locating horns, and that experience soon becomes a very wide one, since they are working constantly at installation and must make them in auditoriums having almost every conceivable type of acoustics.

Using this experience, these men, as has already been said, take great care to so locate the horns that the maximum effect will be had, taking all parts of the auditorium into consideration. They don't want a call-down from their superior officers. It is a black mark against their record, hence they are, very naturally very careful. THEIR DECISIONS SHOULD BE ACCEPTED AND THEIR INSTRUCTIONS FOLLOWED RELIGIOUSLY, with the notation that, as before set forth, should a change in horn setting at any time seem advisable, it is of course right and proper to take the matter up with the service engineer, asking that further experiments be made with view of altering the horn setting.

The stumbling block many men who have handled sound but a short while are apt to meet is, that whereas they may find some fault in sound distribution in some part of the auditorium which they are sure they can remedy and in fact very likely really can do so, the auditorium must be considered as a whole, and in remedying one minor fault, possibly caused by faulty auditorium construction, a far worse one may be set up.

* * *

Neither projectionists nor theatre managers are, at least save in very rare instances, acoustic engineers. Both installation and service men are acoustic engineers. They have to be. They therefore are in far better position to deal with your auditorium and sound than are you. It therefore is well to make no attempt to correct any error in horn setting, real or fancied, until you first have consulted one or the other of them. It also is exceedingly well to rely upon and be guided by their advice in all such matters.

Projectionists who are really wise will study acoustics and sound amplification and reproduction. There is going to be "room at the top" in this field. Those who do not reach it in the future will doubtless, as of old, curse their "rotten luck," instead of their lack of ambition, energy and industry.

But to get back to our main subject. When horn towers are used, the best procedure is to mark upon the stage floor the EXACT location the base must occupy. The same of course applies also to dolly trucks. It occurs to me that it would not be a bad scheme to supplement the markings with small holes drilled into the stage floor at opposite corners of the dolly truck or horn tower, into which locating pins may be dropped, the same passing through a suitable hole in the tower or truck base, or through two staples driven into the side of the timbers. Such holes could easily be lined by driving a short piece of iron pipe into them, and could be made easily visible by a dab of paint.

The hole-and-pin is merely an idea of my own. Possibly it already is being used. There certainly is no reason why it cannot be, and

Correspondence for F. H. Richardson, editor of this department, should be addressed, 819 Riverside Drive, New York.

SOUND EQUIPMENT

I have had a great many inquiries from managers of theatres in the smaller towns, who evidently are wide awake, with ears to the ground and are pretty well able to estimate the trend of coming events in motion picture affairs. They want to know whether or no the small town theatre will be financially able to support the added burden of cost sound will entail and what the approximate cost of the initial installation will be. Principally it seems to be the later item they are chiefly worried about.

Such questions are difficult to answer with any degree of accuracy for several reasons, not the least of which is the fact that equipment cannot possibly be available for small town theatres for quite some time to come, and the matter of production cost now and what it possibly will be then may be very difficult.

It should be pretty plain to every one that such apparatus cannot be produced by every Tom, Dick and Harry. Aside from the patents covering the apparatus, and the fact that such patents may be expected to be defended by the great corporations that hold them, the apparatus is such that it cannot be produced hurriedly, or produced at all by any except those especially equipped for such work; all of which means that while production is now very large, everything considered, still it will of necessity be limited to what may be termed the possibilities of production.

Remember, gentlemen, that there are at least 16,000 theatres using a strictly motion picture bill in this country alone, many more which use a mixed bill. Probably in the United States of America and Canada alone there are between 20,000 and 25,000 theatres into which sound must eventually find its way.

With those figures in mind it is not difficult to understand that it will require plenty of time to produce the equipment, no matter how big the manufacturer may be. It is not like assembling a Ford car. It is all precision work, and some of it very precise too.

It is but natural that the larger theatres will be served first. They are best able to stand the installation cost and additional operation cost. Also it is not unlikely that some effective but cheaper form of the apparatus will have to be devised to meet the needs of the small town theatre; also were sets available right now for all the small town theatres, it must be remembered that something more than a school boy "machine operator" will be required to successfully handle the equipment acceptably. There are not now nearly enough men with sufficient knowledge of the technique of projection to secure consistently good results from sound equipment. It will take time to remedy that condition and it would be wise for theatre managers to see that their projectionists are using every possible avenue for the increase of their knowledge in both silent and sound projection.

The Sound School in Review

(*Continued from preceding page*)

the pins would insure absolutely correct location.

Where the upper horns are flown, then the ropes by means of which they are raised and lowered should have proper markers, which may be in the form of knots, so that the horns will always be lowered to exactly the same height from the floor.

However, whatever the markings may be, they must, for the best effect in sound distribution, be observed EXACTLY by the stage crew in replacing the horns. Exact care in this respect will be more than well repaid in the superiority of the sound distribution, as against that obtained when the setting is done carelessly, and thus the horns be placed in more or less disregard of the findings of the acoustic engineers.

Theatre managers will do well to stroll on the stage occasionally and observe whether the horns are correctly set. If they are not he will do well to raise (deleted) with the one responsible. Stage men are, it grieves me deeply to say, not always quite as careful as they might be in this respect. They perhaps do not realize that altering the horn setting by what seems to them a negligible amount may alter the effect quite considerably.

As a handy reference, and to expedite the study of sound picture projection, "Better Theatres" reprints in this issue all "lessons" by F. H. Richardson which have been published in previous issues, beginning with the June 9 issue. In instances where refereuces are made to illustrations, refer to your file of "Better Theatres."

No. 1

DISC AND FILM PROCESSES USED IN SOUND FILMS

It has been suggested that I write something concerning synchronization of sound with motion as applies to motion pictures. I am glad to comply and to try to give you some idea as to what it is all about, but without any attempt to deal with the technical side of it, because that is altogether too wide and too deep to cover in even a half way adequate manner in any single article.

In synchronizing sound with motion in motion pictures, two very different and distinct methods are used. In one, the sound record is on a disc similar to an ordinary disc phonograph record, only of greater diameter. The other is the photographic impression of the sound record upon the film itself. This latter is in the form of a band 1/10 inch wide on one side of the film. It reduces the width of the scene photographed on the film by that much, but that is not noticeable, except to those who know of the reduction. The height of the film photograph remains the same.

Equipment is now supplied to theatres by means of which either or both of these methods may be utilized. The apparatus is identical, except that part of it attached to the projectors. It is quite possible to project productions using the disc method, and productions utilizing the film method in one program. Only a simple switching operation is necessary to effect a change from one to the other.

* * *

In both methods electricity is the medium utilized for recording the sound. Whatever the sound to be recorded may be, it is picked up by a microphone, which instrument generates a very small electric current, the vibrations of which correspond exactly to the sound waves. In recording the sound upon the film the density of light falling upon the negative film is made to vary precisely in the same way as the fluctuations of the current generated by the microphone. It therefore follows that since the microphone current is an exact electrical reproduction of the sound, the light record impressed upon the negative film must also be an exact photographic record of the sound.

In the disc method the microphone current controls and operates an electro-magnetic recording stylus, the movements of which cut or engrave the record upon a wax disc, exactly the same as is done in making a regular phonograph record. The recording needle moves sidewise in relation to the length of the groove, thus making the latter sinuous; the width of these little sinuosities correspond to the loudness of the sound being recorded, while their number corresponds to the pitch.

I might mention in passing that in film recording two methods are used for controlling the amount of light reaching the negative sound band (a) the "flashing lamp" method, in which the microphone current controls the brightness of the lamp supplying the light for making the record, and (b) the "light valve" method, in which the microphone current opens and closes a tiny narrow aperture through which the light must pass to reach the film.

* * *

The equipment for all systems here described is supplied by the Western Electric Company. The equipment for projection, as now supplied, is interchangeable, as I have said, so that either the disc or the film method may be used, the change from one to the other being made to all intents and purposes instantly. A disc record runs at about half the speed usually employed on phonographs. A single record will suffice for a whole reel of film. The film used with the disc method is similar to any other film, except that a single frame at the beginning of each reel is specially marked as the starting point.

In the film method the sound band or sound track consists of microscopic lines, and here is, to you, an interesting point. The spacing of these tiny horizontal lines is according to the pitch of the sound reaching the microphone at the instant they were made. The difference in the density of the lines is dependent upon the loudness of the sound they represent. That is to say, the greater the contrast between the light and dark lines, or the darker appearance, the lines as a whole have the louder sound they represent.

Sound film is otherwise exactly similar to any other film, except that, as I have said, the photograph is 1/10 inch less in width.

I suppose you are curious concerning amplification of the sound and desirous of knowing how it is done. Well, I'll try to tell you very briefly if you want to know all the details of its accomplishment. Watch the BETTER THEATRES Projection Department, in which, in due time, it will be fully explained.

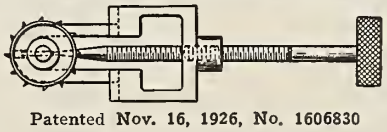
* * *

I have told you in a very crude way, how the sound is recorded upon the film or disc. Well, in projection that process is exactly reversed, and an electrical current precisely the same as that set up by the microphone is reproduced by either the disc needle or by light projected through the sound band of the film. This tiny current is passed along by electrical reproducer (disc method) or the photo-electric cell (film method) to one or more vacuum tube amplifiers similar in their operating principles to the tubes used in radio audio-frequency stages. These tubes of course put forth a greatly amplified, or magnified exact copy of the current reaching them.

This current is carried, by suitable wire circuits, to registers and horns located at the screen, the size of the horns and their number being determined by the cubical contents of the auditorium and its acoustic properties. The present preferred practice is to use a special cloth screen which has good reflection powers and characteristics and which passes sound freely, with the horn or horns located imme-

ATTENTION PROJECTIONISTS!

New Intermittent Sprocket and Pin Press



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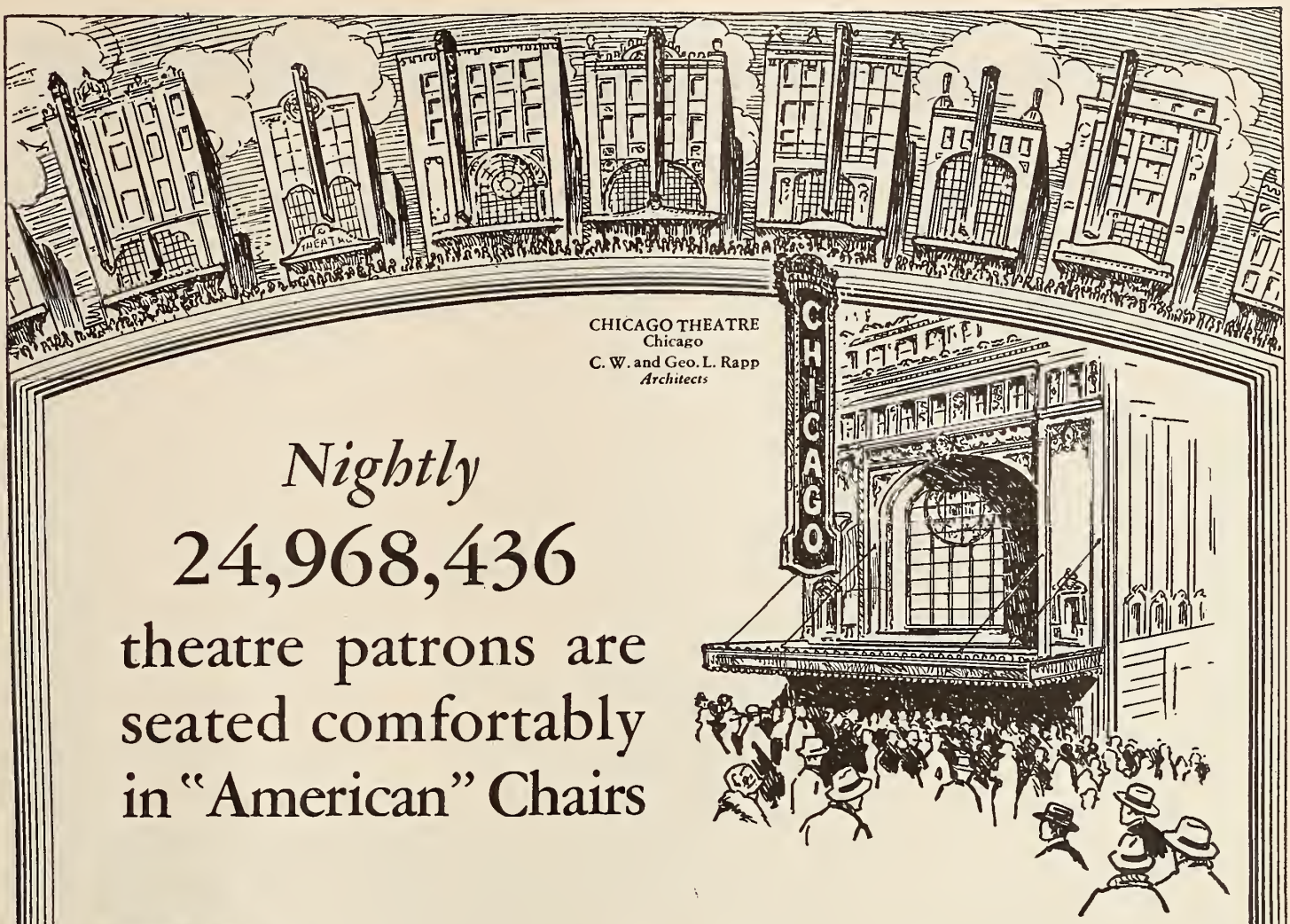

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C. W. and Geo. L. Rapp
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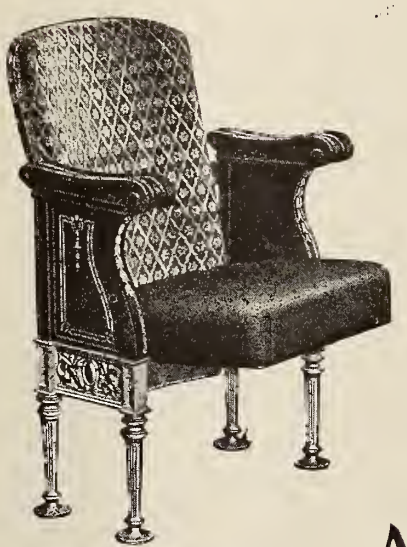

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diately to its rear. These horns may be so mounted that they maye be readily removed to make place for an act or other thing. This may be done by flying them or by another equally efficacious method.

In projecting the disc method the disc and the projector are both driven by the same motor. This insures perfect synchronization, provided the start be properly made (which is up to the projectionist) and that no parts of the film have been removed and not replaced.

In projecting the film method the synchronism of sound and motion is automatic, provided the projector be properly threaded. The aperture through which the picture is projected is 14¼ inches (19 frames) above or, speaking as film runs, back of the point of sound pickup. In other words the sound record at any frame will be the sound that will "fit" the frame 13 inches away from and back of the sound record as the film runs. The film is threaded over the aperture of the projector in the usual manner. It then is threaded into the projector sound gate so that precisely the right frame is over the sound gate to correspond with the picture frame over the projector aperture.

* * *

That sounds difficult. You might think there is plenty of room for error, but that is wrong. It is quite simple if you follow the rules. If you don't—well, if you don't do your work right, of course the results won't be so good. The removal of any number of feet of the film does not affect synchronism.

One thing more and I'll close this little talk. In projecting either method it is absolutely essential that you hold the projector EXACTLY at 90 r. p. m. In other words that you project exactly 90 feet of film per minnte. This is taken care of by means of an electrical governing system which automatically regulates the speed of projection.

In the projection department of BETTER THEATRES I will go far more into detail. I think you will find it interesting.

I am myself just now taking the regular installation engineer's course with the Western Electric Company in order to become more intimately familiar with sound reproduction and the apparatus. And you may take it from me, it certainly is SOME course! The questions asked the "students" would turn the hair of a stuffed buffalo gray. One is expected to understand and explain circuits that would, I think, puzzle Marconi and cause even our beloved Thomas A. Edison to scratch his head with considerable vigor.

What's that? Do I get stuck?

I'm not answering—by advice of counsel!

* * *

No. 2
THE FUNDAMENTAL PRINCIPLE OF SOUND PICTURES

In the last issue I announced a series of articles upon the above topic, of which this is the first. In these articles it is my purpose to attempt to supply a grounding in fundamentals, and by so doing enable you to have some real understanding as to just what it is all about.

This seems very necessary because a few questions put to projectionists in their projection rooms have rather astonished me. I have found many of the men who have learned to handle the apparatus very well merely in the routine of its operation, to have very little real understanding of it. This is not said in criticism, because I don't think these men have as yet been afforded the opportunity to know anything more than the routine.

Movietone Bulletin has done a splendid work, but just the same, it has not gone down far enough into details of fundamentals. Many of its articles prepared with the best of intent, were written by engineers, and engineers' language is not always easy for the layman to understand. In these articles I shall talk your language and have faith to believe when I have done you will all agree that at least you've learned something.

* * *

It is not my intention to provide actual operating instructions. This is for the reason that equipment is still being changed continually in some of its details, hence such instructions would very quickly be out of date, misleading and therefore harmful instead of helpful. I shall stick pretty closely to fundamentals, which never change. Once you have a thorough understanding of them the rest is comparatively easy. The equipment will be described in close detail later, but only with the warning that minor changes are taking place at frequent intervals.

Please do not infer from what I have said about frequent changes that the apparatus is not now, everything considered, in a literally marvelous state of perfection. The various changes taking place are for the most part in the form of minor alterations designed to secure higher efficiency and to simplify the apparatus and render it still more "fool proof." However, the fact remains that when it comes to handling it one comparatively minor change may alter several things, and thus make necessary a considerable alteration in operating directions.

The first difficulty encountered in such a work is to decide just where to begin. Did I start where I really should, the work would, in its earlier stages, I fear, be very "dry" and thus, for a time at least, fail to hold your interest.

On the whole I believe that, first of all, I will talk with you concerning a few of the great array of difficulties encountered when it was proposed to "pick up" sound in precise synchronization with moving objects from which the said sounds emanated, to "can" it, either in a film or a record, and then to reproduce and amplify it in precise synchronization with the same moving object or objects from which it originally came, but with that object or those objects transformed into photographs projected to a distant screen with such rapidity as to simulate motion.

Understand, please, that when I say "in precise synchronization," the term is used pretty nearly literally. There is only a possible tolerance of from one to one and a half frames of film either way, or a maximum of three frames in all at the very most, before the observer becomes aware of the fact that something is wrong. Since there is 90 feet of film projected per minute, and there are 16 frames per foot of film, each frame passes the aperture of the projector in 1/24th of a second. It therefore follows that the maximum possible tolerance in synchronism error cannot exceed ⅛ of a second, if we are to secure perfection in results.

(Note: This very close tolerance, of course, applies only to sound emanating from some object, such as the lips of a singer or speaker, upon which the eyes of observers are centered, or where visible movements of some inanimate object, such as, for example, drum sticks, enables the observer to know precisely when the sound should issue. Any appreciable offphase in synchronization is then, of course, instantly apparent.

With moving or other objects in which the observer is unable to detect just at what instant the sound is presumed to issue, as, for example, the noises emanating from a crowd, street noises, et cetera, exact synchronization is not so imperative. In fact, the projectionist himself can have no means for gauging it exactly.)

Touching briefly upon the recording end of things, few know of the years of toil and the almost innumerable experiments, some of them very costly, which preceded the bringing of synchronization of sound with motion pictures to the stage where it became possible to present it to the public as a part of theatre programs. Nor does the average person have any adequate idea of the vast amount of work done since then, or of the great sums of money poured out since that time in the improvement of the first rather crude effort, and the bringing of it up to its present state of really marvelous perfection.

* * *

The present stage of excellence is indeed such that provided the projection of the picture and the reproduction of the accompanying sound be competently handled by the projectionist, the effect is measurably superior to what the actuality would be. This is because of the fact that, whereas those seated at the rear of large theatre auditoriums may have difficulty both in the matter of seeing and hearing a speaker or singer clearly when he or she is personally present on the stage, if he or she be "present" as a speaking or singing screen image, because of the fact that in modern practice the screen image is not only brilliantly illuminated but also usually magnified to more than life size, it may be seen clearly from any part of even the largest auditorium; also because of the possibility for sound amplification to almost any desired volume, there will be no difficulty in hearing, even from the most distant seats.

In the opinion of the writer, as soon as a color process is found by means of which all the hues may be brought out clearly—and that, too, will come, mind you—we shall have a decided improvement upon the actuality in every way. It is not at all impossible, nor do I believe it to be even improbable, that colored motion pictures with sound recorded upon the film in synchronism therewith will, in a comparatively short while, almost entirely displace the spoken drama.

For many years I have warned motion picture projectionists to study their business, and to treat it in the nature of a profession. By many my warnings have been almost totally disregarded. I now again issue them. The time is now actually approaching when exhibitors must, in their own protection, demand high grade competency in their projection rooms. The time is rapidly approaching when the projectionist can no longer get by with a mere smattering of knowledge picked up through the medium of practical experience. The successful projection of sound in synchronism with motion pictures is no haphazard thing. It is a very exact thing, and I believe the end is yet far from being in sight. Color projection will, when it becomes the general practice, add new and serious projection problems, and they will not be easy to solve or to handle either.

Not only is the foregoing literally true, but also projection with sound and color will require much closer application to the work. No longer may the projectionist permit the motor to run the show while he rewinds or does other work. He will be obliged to remain constantly at his post of duty, watch his work (the picture) closely and be right on the job every moment of the time. Errors cannot be slurred or glossed over as they too frequently were with the silent picture. They will be too glaring and too instantly apparent to the audience.

However, on the other hand there will be a vastly added interest in the work of projection; also probably an added renumeration; as well, which, of course, will compensate for the greater amount of work involved.

And now just a few lines concerning the recording of sound in synchronization with motion pictures. In this, one of the vastly difficult problems encountered was the exclusion of all extraneous sound. The microphone, of course, would pick up and send forward to the recording apparatus any and every sound reaching it. To it the rumble of a truck along the street beside the studio, or the honk of an automobile horn were the same as any other sound. It gleefully grabbed them out of the air, shot them along to the recording apparatus to be "canned" and later retailed to any who cared to stop, look and listen. It therefore became imperatively necessary to soundproof the walls and roof of the studios where scenes were made in which only the sounds made by design were to be recorded.

* * *

In recording sound upon the film itself the difficulty was added for the reason that the cameras themselves made considerable noise, hence a camera had to be evolved in which such noises would not be recorded on the film, which was in itself some considerable job. After heart-breaking trails and failures even this was finally accomplished.

Insofar as concerns the successful recording of sound synchronization with motion, now in daily use in hundreds of theatres under the name Movietone, the preliminary developement work as done in the Case Research laboratories. In his paper titled, "Some Technical Aspects of the Movietone," read before the Society of Motion Picture Engineers last year, Earl I. Sponable says: "The preliminary development of the Movietone system was done at the Case Research Laboratory. It was there, during a period when 'talking pictures' were considered more or less folly, that Mr. Theodore W. Case financed and through his inventive genius was instrumental in making the system practical. Later, in the face of many complexities, Mr. William Fox undertook its commercialism, and now, through the affiliation and co-operation of the Western Electric Company, this system of sound motion pictures seems destined to fill a field of public usefullness."

To that I would like to add, in plain justice, that Courtland Smith, who has general charge of Movietone, and Earl I. Sponable, its technical director, have themselves been very large factors in ironing out the rough spots and perfecting the details of film sound recording and reproduction to the front where it now is so marvelously perfect.

I think it may fairly be said that few projectionists appreciate the grave responsibility they will assume when they underake to place motion pictures synchronized with sound before the public. In the very nature of things they can hardly realize the vast sums of capital and the enormous labor which have been poured into the thing they now are called upon, or soon will be called upon, to handle and make effective.

* * *

Gentlemen, when you assume charge of such apparatus you should clearly understand that upon your shoulders very largely rests the responsibility of placing before the public the truly marvelous effects now made possible, since after all the effect of it as seen by the audiences will depend very largely upon your knowledge, skill and faithful care. If you are careless or unskillful; if you fail to do your full duty, then the sound synchronized production entrusted to your care for display before the buying public will not appear at their best, and you will have injured your employer, the producer and the public. Surely you will agree that you cannot afford to do that.

AND WHILE I AM ON THIS SUBJECT, LET ME EMPHASIZE THE FACT THAT EXHIBITORS AND THEATRE MANAGERS HAVE AB-

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Exhibitors and theatre managers, however have the unquestioned right to demand of the projectionist to whom high grade equipment in a good state of repair is supplied, 100 per cent results upon their screens, always presuming them to be paying a wage for which they have a reasonable right to expect to secure a really competent motion picture projectionist. It is not my purpose to enter into any discussion of wages, except to say that you cannot reasonably expect to purchase silk for the price of cotton, and the fact that you pay the union scale means little in this matter. The union scale is merely the minimum you must pay any projectionist for a theatre of your class in your territory. It is what all the union men in that territory receive in your class of theatre, BUT did it never strike you as just plain common sense to presume that among any number of men there is always one or more having superior ability? It is just plain common sense to suppose so, is it not? Well, one of the very best investments you can possibly make is to pay a reasonable advance and GET THE BEST. You may expend a few dollars a week that way, and in the end get many dollars back at the box office.

With this preliminary, let us now proceed to examine somewhat into the why and wherefore of the action of the vital parts of sound amplificating and synchronizing equipment, without at this time making any attempt to link them together as to their combined action.

Electric current is now generally accepted as consisting of what are termed "electrons," the same being minute particles of negative electricity. What we term "flow of current" is, according to present accepted theory, the flow of these electrons. Please bear this in mind, since when hereinafter I shall speak of flow of electrons it really means the same thing as what we have been accustomed to term the flow of current.

When a current-conducting filament is placed in an air tight receptacle, such as a glass tube, the air exhausted therefrom and a sufficient electric current sent through to heat the filament, it throws off, or has "boiled out of it," electrons, which travel at high velocity and in straight lines.

It is this condition which makes sound amplification possible, because means have been found, as will be hereinafter explained, to control the action of the electrons in a vacuum tube, and compel them to do as we wish.

The vacuum tube is the one most important element in sound amplification, because of the fact that up to this time no substitute for it has been discovered. We therefore will go straight to the "heart" of the whole thing, and examine into its action first of all.

* * *

IMPORTANT: Let it be clearly understood that I am telling you non-technical men what happens in language I believe you can understand. In so doing it almost always is necessary to make some sacrifice to strict technical correctness, and technical men may feel inclined to land on me when they read what follows. However, were they to tell you the same thing in their own "language," you, or most of you anyhow, would merely read it, scratch your craniums and inquire of the surrounding atmosphere: "What in **** are they talking about anyhow?" So there you are! I shall have this checked over by some of the best engineers in the business, so I guess after all, while I may have some arguments with them to get things by, there won't be anything very much wrong. Just try to get anything really wrong past these birds. Try it, that's all! And when you get through with this series I think you will all agree that you have at least a fairly good idea of how the old thing works.

In Figure 1 you see a glass tube, from which the air has, as nearly as possible, been exhausted, and a fairly perfect vacuum therein thus formed. Since the tube is sealed air tight, it is maintained.

In this tube is Filament F, the same connected to two wires carried through the base of the tube, which same is sealed to them so that air may not enter. These wires connect as shown. In the tube also are Plate P and Grid G, connected as indicated.

Note: It is of course understood that these wires do not run direct in actual practice, but connect through a lot of gadgets, the purpose of each of which will be explained in due time. However, for our present purpose we connect them as shown.

Now if we send a current from the "A battery" through Filament F, it will of course become heated, and will throw off electrons as already set forth, each of which is a tiny negative charge. Remember that positive attracts negative, repels positive, and vice versa.

Plate P is, as you will see in Figure 1 (in which the long lines represent positive and the shorter ones negative battery plates), positively charged by Battery B, or as it is usually termed, the "B battery." We thus have Plate P positive and Filament F negatively charged, and it is this condition, taken in connection with Grid G, also negatively charged, which makes sound amplification possible.

Above all things, in considering such matters remember that you are dealing with action inconceivably rapid—rapid utterly beyond the possibility of human comprehension, except by those trained to the consideration of such things. An electric impulse will travel many thousands of miles in one second of time. Electric changes occur with tremendous rapidity; with a speed far, far in excess of any possible variation in sound. Get that fact fixed clearly in your mind and you will have gone far toward comprehension of what follows.

Returning to our diagram, the three parts within the tube are called "elements," or "electrodes." Usually the latter term is used by engineers. The parts and the glass container (bulb) shown in Figure 1 constitute a complete audion, or sound amplifying tube. It is that because by means of the combination thus effected the action of the electrons may be controlled, made to work for us and to do our will.

An ordinary electric light globe filament throws off electrons the same as does our sound amplifying tube, but there is no means provided for their control, hence the globe is valuable only for its light producing power.

* * *

The filament of our audion tube is heated by what is called the "A battery," usually a storage battery very similar to those used in automobiles. In Figure 1, as already noted, the long lines represent positive and the shorter ones negative plates. As you will note by examining Figure 1, a positive potential with respect to Filament F is applied to Plate P by the B battery; also Grid G is negatively biased or charged with respect to the Filament F by Battery C.

Grid G is really the secret of the whole business. It is the key which unlocks the door and enables us to control the action of the electrons.

The action is as follows: Filament F is heated by current from the A battery, as shown. This causes electrons to be "boiled out" or thrown off, as already described. These electrons from the filament bear a negative charge, hence have an affinity for positively charged Plate P, which of course attracts them, and we thus have a current flow established between Filament F and Plate P, but it is uncontrolled, hence of no practical value in sound amplification. The number or percentage of the electrons thus attracted to Plate P will be dependent upon the strength of the potential, up to the point where all that are liberated from Filament F are atracted.

And we now arrive at the crux of the whole matter. Grid G is interposed between Filament F and Plate P and is negatively charged by the "C" battery.

* * *

The flow of negatively charged electrons is from Filament F, toward positively charged Plate P, and since Grid G is negatively charged, and negative repels negative, it acts as a valve which opens and closes to permit the passage of more or less electrons according as the potential rises or falls in the grid. In other words THE AMOUNT OF FLOW OF ELECTRONS FROM FILAMENT F TO PLATE P WILL DEPEND UPON THE RISE AND FALL OF THE NEGATIVE POTENTIAL IN GRID G. As it rises less will flow; as it falls, more will flow.

Since the grid absorbs practically no power, and we can put a relatively large amount of power into the plate, this means that we are *using a small amount of power to control a large amount*, and that is what constitutes amplification. A child may, by opening the steam valve, start the engines of an Atlantic liner, and the principle here is just the same—in fact, in Europe these tubes are called valves. All that now remains is to bring to the grid the weak electric current obtained from the Movietone film, by means of the input circuit shown in the diagram, and then take off from the plate through the output circuit the powerful current that is to operate the apparatus for reproducing the sound (in practice more than one tube is required to get the necessary amplification).

Sound is a vibration of the air, of course, and it is worthwhile remarking here that the currents which the vacuum tube has to deal with are also vibratory, which is natural since they represent the sounds that are being reproduced. So that although we have a steady negative voltage applied to the grid by the "C" battery, the current coming from the input circuit is vibratory, and this, of course, has the effect of causing the grid voltage to be of a fluctuating character. But the action is just as already described—the plate turns out a similar but magnified fluctuating current, and so the vibratory effect goes on to the sound reproducers.

That, roughly, is how sound amplification is accomplished by vacuum tubes, either in your projection apparatus or in your radio tube. The modulations of sound which cause a voice to be reproduced are in either the film itself, or in the record, in case the record method is used. In this article we deal only with amplification. I would very much like to hear from you as to whether or not I have succeeded in making it clear to you. If I have helped you in understanding I will feel encouraged to proceed.

Decorations at proscenium arch, New Paradise theatre, Chicago, John Eberson, Architect.

No. 3

THE VACUUM TUBE RECTIFIER IN SOUND PICTURES

Here, men, is the second of the series of articles, the first of which, dealing with amplification, seems to have been enormously popular. At least I have been nearly swamped with letters of approval. In fact the postmaster of this small office (South Lyme, Conn.) advised me to rent a postoffice, instead of a mere box.

This article will tell you how a vacuum tube acts as a rectifier. As I first advised you I propose to give you a real understanding of just how the various elements of Movietone-Vitaphone equipment work. When that has been done it will be time to link up their action and tell you how the wheels work when their "cogs" are meshed together. I think you will find this article instructive and thoroughly understandable. I hope so anyhow. Let's go!

The last article explained the action of the vacuum tube when it functions or works as an amplifier. In this article I shall show you how they may be made to work or function as a rectifier, transforming A. C. into pretty nearly true direct current (D. C.). Rectifiers are of interest in connection with Movietone and Vitaphone equipment primarily because of the fact that in some types of amplifiers used in this equipment they supplant or take the place of the "B" (plate) battery.

In the previous article it was shown how an electric current can be thought of as a stream of electrons or particles of negative electricity flowing along a wire, or around a circuit. Now in D. C. this stream travels or moves along steadily, always in the same direction. With A. C., however, the electrons chase back and forth along the wire or around the circuit in opposite directions alternately. The majority of commercial power and lighting systems operate on A. C., which reverses, as just described, 60 times per second. That is to say, for 1/120th of a second the current flow one way and during the succeeding 1/120th of a second it flows in the opposite direction, then the next 1/120th the first way again and so on.

The current that flows during one of these 1/120th of a second periods is called a half-wave; the current during two succeeding 1/120th of a second periods—that is to say during 1/60th of a second—constitutes a full wave.

Of course most of you understand all this, but we must remember that some do not, and a clear understanding of these distinctions is important if one is to grasp and understand what follows. A full wave or two full 1/120th second alternations is called a "cycle" because of the fact that during that period (1/60th of a second) the current has gone onee each way and is back to where it started, hence has completed one full cycle of action. Hence the term often heard and seen in print: "60 cycle current" or a "frequency of 60 cycles," or "60 cycle frequeney," each of which expressions means precisely the same thing.

We have already seen that in a vacuum tube the electrons all flow from the hot filament to the relatively cold plate, the electrons being negative and the plate positive—none flowing in the opposite direction. As these electrons are what constitutes the electric current, are always negative and are emitted only from the hot filament, it follows that the current can only flow through a tube in one way, namely from filament to plate, and that is the key to the action of the vacuum tube rectifier action.

Figure 2

In Figure 2 we see a vacuum tube with a battery to heat the filament; one lead from a 110 volt 60 cycle A. C. supply is connected to the filament; the other through the load to the plate. Each lead will, of course, be alternately positive and negative as the current reverses.

A tube does not need a grid in order to act as a rectifier, but if it happens to contain one, the grid can be turned to good account by connecting it to the plate, as shown, thus adding somewhat to the effective area of the latter. If the tube contains a grid this connection eliminates danger that the grid might accumulate a charge on its own account,

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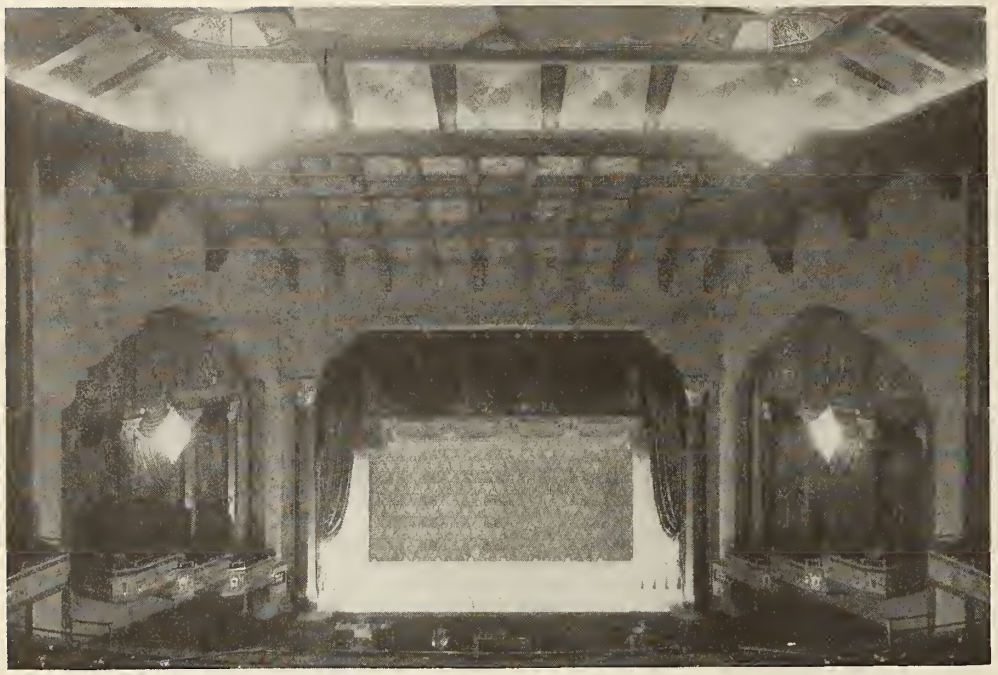

View of auditorium from balcony of Loew's Yonkers (N. Y.) theatre, recently completed.

which would interfere with the stream of electrons passing from the filament to the plate. Now, bearing in mind what has been explained before, we can see that during a half-wave when the line terminal connected to the plate is positive, current will pass from filament to plate just as it does in an amplifying tube, by virtue of the stream of electrons attracted to the latter. But during the next half-wave the plate will be negative; the electrons also being negative, will be repelled by it and no current can flow; the negative plate blocks the path.

While this simple arrangement illustrates the principle of vacuum tube rectification, it would not be of much value as an amplifier "B" battery eliminator for the following reasons:

1. *It uses a battery to light the filament.*
2. *The rectified current is at the same voltage as the supply (usually 110 volts) but in amplifier operation higher plate voltages are generally desirable.*
3. *Only alternate half-wave is rectified, and this means that the rectified current is not coming through steadily, but in chunks, with gaps between left by the half-waves that didn't get through the rectifier; this makes only half the power available, too.*

Figure 3 shows the arrangement used to avoid these drawbacks. At the left side of the diagram are leads connecting to the 110 volt A. C. supply. This current does not go direct to the rectifier tubes, but to the two transformers, T1 and T2 (transformers are used to change the voltage of A. C. power; as shown in the diagrams they have two windings, the primary winding, connected to the supply leads, and the secondary, connected to the circuit using the power). T1 delivers a low voltage for lighting the filaments of the vacuum tubes V1 and V2, thus eliminating the need for a battery. T2 delivers a high voltage to the plates and grids of the tubes, which overcomes the second difficulty mentioned. From the middle of the secondary windings of T1 and T2 a pair of wires carries the rectified current via the filter to the load, consisting of the amplifier plate circuit.

To explain the action of this arrangement, notice that the plates of V1 and V2 are connected to *opposite* ends of the secondary winding of T2. If there is a voltage across this winding, the two plates will therefore be *opposite* in polarity. Now imagine an instant when the A. C. voltage in the secondary winding of T2 is making the plate of, say, V1 positive. Then starting from the filament of V1, current will flow to the plate and grid, then to the lower end of the secondary winding of T2, out through the center tap to the filter and external circuit, back to the center tap on the secondary of T1, and through the two halves of the secondary winding back to the filament of V1. Of course, no current will flow through V2. This state of affairs will continue until the end of that half wave; then on the next half wave, things will be reversed. Whereas the lower end of the secondary winding was positive previously, now the end that is positive will be the upper end, connected to V2, and current will pass through this tube and nothing through V1. But just the same, the current from the plate of V2 will go out through the center tap of T2, as it did before; and we see that our rectifier is now using both halves of the A. C. wave.

We must be careful to point out that the process just described does not produce true D. C., but a hybrid current, called "rectified A. C." (Figure 1), which resembles D. C. in that it always flows in one direction, but differs from D. C. in that it is not steady. Every half cycle it drops to zero, then shoots up to a maximum, drops to zero again and so on. In other words, it is a pulsating current. The reason for this is that, as shown in the diagram, Fig. 1, the A. C. does not *suddenly* change its direction at the end of each wave, but drops down gradually to zero and then increases again in the opposite direction to the maximum for the next half wave, just as when you are driving your car forwards you cannot start to go backwards in an instant; you must slow down, stop, and then build up reverse speed. For the same purpose, such as charging batteries, there is no objection to rectified A. C. with its ups and downs—it may even be sufficient to use half wave rectification, thereby eliminating the second tube. However, for amplifier plate supply we must have true D. C., even more free from irregularities than the current obtained from the mains in most D. C. Districts. Otherwise, the output of the amplifier would be rendered useless by reason of the loud hum accompanying it.

To obtain from our tubes the kind of current we want for amplifier work, one further step is necessary. The rectified A. C. must be made smooth and steady by passing it through the filter previously mentioned which is a combination of choke coils and condensers that may be described as an electrical shock absorber. In your car the road bumps are prevented from reaching you by the elasticity of the tires, springs and cushions, combined with the weight of the car itself. In exactly the same way, condensers, acting as electrical springs, and choke coils, acting as electrical inertia, remove the irregularities from rectified A. C. and make it into true D. C., any small ripples that may remain being either so weak, or else so low or so high in frequency, that they are inaudible in the amplifier output.

No. 4
THE CONDENSER

The third of this series of instruction in sound reproduction and amplification apparatus deals with the condenser. It is prompted by several inquiries from projectionists, one of which I reproduce. It is both amusing and informative. It comes from a Vitaphone projectionist, by the way. His inquiry is couched in these words:

"Say, Rich, there seems to be condensers stuck all over the darned thing. Even the manager phoned up last night and told me to condense the sound, which he thought was too loud. It was his first squawk of the kind. Usually he's yelping for more noise.

"But what in hell is a condenser and what does it do anyhow? I bought one at a radio store, took its liver and gizzard out and couldn't see any sense to it."

So to satisfy this man's curiosity and the curiosity of many others, as well as to try to give you a competent understanding of this important element of the reproduction apparatus, here goes.

Broadly speaking, condensers are used to act as a check valve to permit alternating current to pass, but "strain out" and stop direct current; to offer high resistance to currents of all frequencies except the frequency the condenser is made to work with, and to act as a sort of electrical "shock absorber."

* * *

Understanding of the important things with relation to electrical condensers will be simplified if we realize at the outset that such condensers are nothing more or less than the electrical equivalent of a spring. Put another way, they are the electrical equivalent of elasticity. They absorb electrical shocks just as the springs under your car absorb mechanical shocks. In still other words, they represent electrical elasticity.

There are various types of electrical condensers, each one of which is made use of by the electrical engineer for a particular purpose, just as the mechanical engineer makes use of tension springs, compression springs, pneumatic spring et cetera, or upon occasion, even rubber bands. Moreover, each of the many different purposes for which electrical condensers are used may be compared quite closely with some well known application of elasticity in the mechanical engineering field, such as, for example, the springs which absorb the jolts as you ride in your car, the hair spring of your watch, etc.

As a matter of fact were electricity visible to the eye, we would, in very many cases, find the action of the electrical condenser to be just as simple and obvious as that of the mechanical devices named.

Daily experience teaches all of us just what the action of a spring is and what it means. We know that it provides elasticity, absorbs shocks, et cetera. The most simple, possible example illustrates the matter perfectly. I refer to a piece of a rubber band such as is used to hold papers and other things together in a bundle. This bit of rubber has the two fundamental characteristics of elasticity.

* * *

First, it stretches when we apply force by pulling upon its ends. Did we accurately measure the pull in pounds applied to the ends of the rubber and the amount of stretch measured in inches, we would find that at any given point in the stretch the power applied and the stretch in inches would be exactly proportional.

Secondly, when the pull is released the rubber returns immediately to its original length. These two properties are found in all true elastic substances or bodies and further along we shall see that electrical condensers have exactly corresponding properties.

A very simple form of electrical condenser, which is comparable with the rubber band in mechanics, insofar as concerns simplicity, consists of two plates of metal, with a sheet of insulating material between. For example, say two pieces of sheet aluminum, each a foot square, separated by a sheet of insulating material of somewhat greater dimensions, the protruding edges of the insulating material providing insulation around the edges of the metal to prevent current "leaking" or "jumping" across.

One of these plates is connected to one terminal of a battery, or other source of electrical power, the other plate to the other terminal. With this arrangement it is readily seen that instead of applying mechanical force (pull) to opposite ends of a rubber band, we are applying or setting up a condition of electrical pressure, commonly measured in voltage, to or between the two plates of the condenser, the force of which is concentrated upon and is borne by the insulating sheet.

Under this condition the condenser is said to be "charged" and the insulating material between the plates is in a state of strain, just exactly as the rubber band is when it is stretched. The voltage of the charged condenser, produced by the strain the insulating material is under, will be equal to the force (voltage) applied to the condenser, just as the rubber band stretches until its pulling force (tension) is equal to the force applied to its ends.

When we release our stretched rubber band, it instantly snaps back to its original form and length. Similarly, if we disconnect a charged condenser from the source of power and short circuit the plates by means of a wire, the condenser will discharge itself and return to its original uncharged condition. If the condenser be large enough, and charged with from 100 to 200 volts, a visible spark will result when we short the plates.

Just as the amount of stretching in the rubber band is proportional to the force applied, so the charge produced or set up in an electrical condenser is proportional to the voltage applied. *What is termed the "capacity" of a condenser is the amount of charge it takes for each volt applied to it.* Similarly, the elasticity of a rubber band may be expressed as the number of inches it will stretch for each pound of force applied. If the rubber be pulled too hard it will break. If we apply too much voltage to a condenser, the insulating material will be punctured, whereupon the condenser is said to be "leaky" or to have "broken down."

The very simple form of condenser we have taken for an illustrative example is seldom met with in actual practice, just as rubber bands are seldom met with in mechanical engineering, but it was from these simple beginnings that the devices now in use were developed, or from lessons they taught rather.

In the type of electrical condenser now most commonly in use we still find the metal plates and insulating material, but in order to secure adequate capacity in a reasonably small space, instead of rigid metal plates we find as their equivalent sheets of tinfoil only about two-thousands of an inch thick, with insulating paper between having only slightly greater thickness. Both tinfoil and paper are in the form of long strips, which are wound into a roll for the sake of compactness.

When the strips of tinfoil with insulating paper between (the paper is somewhat wider than the foil) have been wound up into rolls, they are placed in a metal container, which latter is filled with an insulating compound and sealed. This is the metal case type of condenser now in use in radio sets. Where high voltage condensers are used, the usual practice is to dispense with insulation in sheet form and secure it by immersing the metal in oil, which acts as an effective insulator and is very difficult to "puncture," electrically.

As we shall see later on, it is often desirable that the capacity of a condenser be readily susceptible of alteration or change, as in the case of the

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variable condensers with which radio sets have familiarized most of us at least to some extent.

The difference between such condensers and those already described is that instead of a single pair of metal plates, a large number of pairs are employed, separated (insulated) from each other by air. In such condensers all the positive plates are joined together electrically and are connected to one side of the circuit. Likewise all negative plates are connected together electrically and are connected to the other side of the circuit. One set of the plates are mounted on a rigid support; the other set is mounted on a spindle which may be rotated.

When such a condenser has the moving set of plates turned fully within the other set, the condenser then has its maximum capacity, because the full surface of each set of plates will be effective. Conversely, when the moving plates are rotated so as to be entirely removed from between the fixed set, then the condenser will have practically no capacity at all. It is this type of controller which is used to "tune in" your radio set. It does that because at a certain value or "capacity" it causes the receiving circuit to be "in tune" with the radio frequency you seek, and will then permit that frequency to pass with but very slight resistance, at the same time though, if it be a good and sufficient condenser, it will offer high resistance to all other frequencies.

Insulation materials vary in their value for condenser construction. Some will provide more capacity than others. For example, a condenser in which mica is the insulation medium, will provide from three to five times the amount of capacity the same condenser would have were the insulation medium air. The closer together we place the metal plates of a condenser, and the greater the area of the plates, the greater will be the capacity of the condenser.

Only one thing remains to complete our broad survey of the subject of condensers, and that is to point out some typical applications, which we will therefore now proceed to do.

One highly valuable property of a condenser is that while it will to some extent permit passage of alternating current, it will not permit the passage of direct current at all. The latter fact is obvious, of course, because of the insulation which separates the plates of every condenser—some current goes into one plate and out of the other while the charge is taking place, but once the charge is completed no more current can pass around the circuit. Similarly, once a spring has stretched, its movement ceases.

* * *

To get a clear conception of how a condenser allows A. C. to pass, let us consider spring action in another form. Suppose we had a pipe filled with water, with a pump plunger at one end and a turbine at the other end. By pushing in the plunger, we could make water flow through the pipe and operate the turbine. That is like a straight D. C. circuit. But if we closed off the pipe in the middle by putting a rubber diaphragm across it, we couldn't get a steady flow any more—the most we could do would be to press on the plunger, thereby bulging the diaphragm. Putting electricity instead of water, a condenser instead of the diaphragm, and a battery for the pump, this is like a D. C. circuit with a condenser in it. But in spite of the condenser, we can still transmit power by a different stunt. Here's the catch—not that although we do not get any steady flow of water through the pipe, still when we press the plunger *a little* water will flow, owing to the bulging of the diaphragm; this bulge will push some water along the pipe beyond the diaphragm, and so cause the turbine to turn *a little*. Then by pulling the plunger back the diaphragm can be made to bulge the opposite way, there will be some backward flow after, and the turbine will move a little in the opposite direction. So by moving the plunger back and forth we cause a corresponding reciprocating motion of the turbine or other device, and thereby we can transmit energy despite the diaphragm preventing any steady flow. In just the same way, A. C. power can get past a condenser without much difficulty—the A. C. keeps flowing back and forth, in and out, of the condenser, charging it first in one direction and then in the other, like the water pressure which bulges the diaphragm each way alternately.

* * *

This property of condensers was early made use of in connection with the telephone. The subscriber's telephone must always be connected to the exchange in order that the subscriber may be rung up by the operator. However, to avoid battery waste this connection must not permit direct current to pass, except when the subscriber is actually using the phone. A condenser is therefore inserted in the subscriber's circuit, which, since it permits the passage of A. C., enables the operator to ring him up with a bell using alternating current. On the other hand, however, direct current from the exchange batteries cannot flow through the condenser, hence does not flow until another circuit which has no condenser is established by lifting the receiver from the hook.

There are many other examples in telephone, radio and voice amplification work where condensers are used to permit the passage of audio-frequency or radio-frequency current, while at the same time blocking the flow of D. C. from the batteries.

Another highly valuable application of the condenser is that it may be used in the form of an electrical shock absorber. When some types of circuits are disconnected by the action of pulling a switch, a very high voltage is generated at the terminals of the switch and objectionable burning of the contacts may occur, or the insulation may even be broken down. Just as springs or other elastic bodies are used to break the force of, or absorb blows and concussions in your car, for example, so a condenser placed "across" a switch under the condition before described will absorb the high voltage shock caused by breaking the circuit, because the surplus energy is used in charging the condenser above the normal charge it carries by reason of the regular line voltage. This charge is of course then discharged again, just as the depressed spring under your car resumes its normal position when the cause for its depression has passed.

* * *

If any have felt there is some deep mystery about such things as "tuned circuits" and "resonance," which are so frequently heard of in connection with radio work, let us remember that fundamentally they are no more strange than is the action of your watch, in which there is a hair spring connected with a balance wheel and a property of such combinations is that they always continue to vibrate at exactly the same rate of speed—same number per minute.

For example, returning to our rubber band, were we to suspend some object having weight to one end of it, we shall find that the weight will bob up and down for a time, and regardless as to whether the movements be large or small, they will always be at exactly the same rate—the same number per minute. Substituting a hair spring for the rubber band and a balance wheel for the weight, that is how and why a watch keeps time.

Similarly in tuned circuits, or resonant circuits (they mean essentially the same thing), oscillators, etc., condensers are used as the elastic members of an electrical combination which permits of electrical vibration or oscillation at a certain frequency. That is to say, the condenser will permit only current to pass which is exactly "in time" with the condenser capacity as to frequency.

The variable air-insulated condenser used in radio work is an outstanding example of this type of condenser application. As already explained, changing its capacity by altering the position of its plates with relation to each other, alters the "capacity" of the condenser, and changes the frequency to which the circuit it controls will respond. That is all there is to "tuning" and "resonance"—though until it is understood I'll agree that in the language of the streets, it is "plenty."

Some of our readers, recalling the fact that springs may be used to store up power or mechanical energy, as in winding the watch or clock, may wonder if this is possible of accomplishment with a condenser. The answer is an unequivocal no. As we all know, to store up any large amount of energy by means of springs involves both great weight and expense. Exactly the same thing is even more true of electrical condensers. A condenser having sufficient capacity to operate an ordinary incandescent lamp for a few hours would have to be as large as a good sized house, and would cost thousands upon thousands of dollars to construct. Hence there are but a few special applications of condensers for power storage, and those only for storing a tiny amount for the fraction of a second.

After reading the foregoing, some people may wonder why condensers bear that name because no reference has been made here to anything being condensed. As a matter of fact, the name isn't a very good one; it was applied in the early days of electrical science over 100 years ago, the idea then being that the electricity used for charging had been "condensed" on the surfaces of the plates, like moisture. Other names have been suggested and used, but so far none seems to have proven popular, and therefore the old one continues to stick.

There, gentlemen, if there is anything more you want to know, or anything not made clear to you in this article on electrical condensers, kindly set yourself down and address the editor concerning the matter, and if it can be done the thing will be cleared up for you. Getting this sort of an article into acceptable shape is no mean task, believe you me. It's adding a few worries to the editorial brain, and that's no idle fabrication.

The Powers That Be were at first very much disinclined to approve the publication of such articles, much less lend any assistance to their preparation. And in that their attitude was a perfectly honest one, in that they believed it would do more harm than good. It was only after a long, and at points rather warm argument, I succeeded in convincing them that not only was the projectionist justly entitled to know these things, but that it was best they should know.

Their idea—a not at all strange one—was that knowledge would only serve to increase the tendency to experiment with the apparatus, and experimentation almost invariably led to trouble. The apparatus is, as I have told you, handling enormously delicate forces. It must be EXACTLY right if you are to get the best results. DON'T, DON'T, D-O-N-'T, D**O**N**'T experiment with it. I would print that in letters a foot high were it possible.

However, without experimentation, added knowledge will often enable the projectionist to not only get the best possible results, but also to solve minor difficulties when the service engineer is not quickly available.

No. 5
THE PICK-UP

This article of my series on sound equipment will be devoted to the pick-up. It will probably prove more interesting than the articles which have preceded it. In it I shall explain just how the sound is "picked up," both by the sound-on-the-film and the record methods.

First, let us examine into the sound-on-the-film, as exemplified by the Movietone process. It will prove to be a most interesting subject to my readers.

As you all now know, Movietone utilizes a strip of the film about one-tenth of an inch wide, located on the right side of the film as it is threaded into the projector, for the recording of sound. This strip carries a portion of the picture in silent pictures, hence the sound-on-the-film picture has approximately one-tenth of an inch less width than has the silent one, though its height remains the same. The strip upon which the sound is recorded is called the sound band.

* * *

Upon this band, running crosswise thereof, appear the photographic impressions of any and all sounds reaching the microphone to which the camera taking the scene is attached. The sounds are in the form of lines of various width and photographic density, and in various shadings of density between them. Broadly speaking, the wider the lines the lower the pitch of the sound. Conversely the more narrow the lines the higher the pitch. For example, a trombone would make a series of wide, dark lines, as also, in varying degree, would a bass singer. A tenor horn or a soprano singer would make a record consisting of narrow lines which because of their narrowness would not appear to be so photographically dense as the wider ones. The greater the contrast in density between the light and dark lines, the louder the sound.

The problem of reproduction then is to transform these photographic representations of sound into electric current which will operate the diaphragm of a loud speaker in exactly the same manner that it was vibrated by the sound which cause the photographic record. I think you will agree that the man who tackled that proposition certainly had a healthy nerve. It certainly was SOME considerable job. Let us now take a look—and see how it was—and is—done.

* * *

The motion picture projector pick-up optical system consists of a straight coil filament light source, a condenser, a "slit," a projection lens, the sound band upon the film and a photo-electric cell, the arrangements of which is diagrammatically shown in Figure 1. The condenser, the slit and the projection lens are all contained in a metallic casing, which I shall, for the sake of convenience, refer to in this article as the slit assembly.

This cell is sealed in fixed position so that the projectionist cannot alter its position. This is for good and sufficient reasons which will be fully explained further on.

The exciting lamp is located in front of the condenser, which latter is a plano convex condenser about ⅝-inch in diameter. It is for the purpose of concentrating the light in a "spot" upon the "slit," and in the side of the slit assembly is an opening so that the projectionist can adjust the slit spot to cover the slit properly.

The "slit" is a most important item—a most important one indeed. Its office is to project a straight, exceedingly thin, perfectly horizontal line of light which will illuminate each line of the sound band separately, without at the same time illuminating any portion of any other line or any space between lines, as they pass through the light line at the rate of eighteen inches of film per second. Let us examine into this matter a bit.

As has been said, the lines of the sound band run crosswise of the film and are exactly at right angles to its length. For convenience I shall hereinafter refer to this as "exactly horizontal." It is readily seen that if the thin line of light to which I have referred is to only illuminate one line—no, I don't like that for some of the lines are much wider than the light line. Let's try again. It is readily seen that if the light line is to meet the coming edge of each sound line squarely, and thus illuminate no portion of the space between lines when it is on a line, it must be precisely horizontal to, or square with the lines themselves.

* * *

All right! Now let's look at the slit. It is formed by two thin knife edges placed in exactly horizontal position. Remember how I use the word "horizontal"—to indicate its position with relation to the sound line on the film. The whole projector might be leaning a bit to one side, and thus throw the slit out of exact true horizontal, but that is not my meaning. The slit is placed so that it will be exactly square with the sound line. You know what I mean, even if it be not very well put. These knife edges are spaced one and-half (1½) thousandths of an inch apart. The slit is of sufficient length so that its image when focused at the sound band by the objective lens is a little less than one-tenth of an inch wide. I cannot recall, nor do I seem to have any record of its exact length up here at South Lyme.

You will see from this that we are projecting to the slit objective lens a borizontal line of light which starts out at one and one-half thousandths of an inch thick, increases in width in proportion to the diameter of the condenser and its distance from the slit (just as the light beam does in regular projection using plano convex condensers), passes through the objective and is focused at the film band with a reduction of one and a half to one, so that at the film band it is actually less than one and one-half thousandths of an inch thick and somewhat less wide than the film sound band.

When it is understood with what infinitesimal measurements we are dealing, it is not difficult to also understand that this is no "monkey-wrench-and-

Front of the new Minnesota theatre in Minneapolis, Graven & Mayger, architects.

cold-chisel" proposition, but one calling for great care and extreme exactitude of adjustments.

I have told you that the slit assembly is placed in position and sealed there so that the projectionist cannot move it. From what has already been said you can understand that extreme accuracy is necessary in its placement. Were it removed by the projectionist and set with even the least bit of error, trouble would ensue. If it be rotated ever so slightly from its former position, then the image of the slit would no longer be exactly square with the lines on the sound band, with result that two or more total effects would be set into action simultaneously which of course would mar the effect. If the displacement be bad enough it would utterly ruin it.

I think you will all agree with me when I say that the projectionist is not equipped to effect such a microscopical adjustment, and anyhow we would have no means of knowing when it was made exactly right.

* * *

But that is only half the story. I have said that the image of the slit projected forward must be in sharp focus at the film band. If the slit assembly be moved forward or backward from its correct position it will of course throw the slit image out of focus, cause it to be larger, and to therefore cover more space than it should, with result that the sound will be blurred.

I think I have said quite sufficient to justify the sealing of the lens assembly cell into place. The slit is very well protected indeed—so well that it seems impossible that dirt or oil can get to it. However, since even the finest watch case ever made permits dirt to enter, we perhaps have no right to assume it will not in time also get into this cell. If you suspect that to be the case, advise your service engineer and let him attend to the matter.

We have now considered everything up to the film. Let us go behind it and see what is happening.

We have seen that the thin, brilliant line of light projected forward strikes the film, or to use correct optical terminology, is incident upon the sound band, in such a way that the rapidly passing lines upon the sound band are illuminated one at a time. This is evenly and exactly true, even though the action is almost inconceivably rapid. We know that the varying density of the lines and spaces between them represents the varying intensity, if I may use the term, of the sounds which made them.

* * *

We also know that the sound band will absorb light in exact proportion to its density at any point, hence it follows that in the beam of light beyond the film we have light densities precisely representing the sound densities photographically impressed upon the film sound band. The problem now is to transform them into electric current of precisely equal values.

We now arrive at the last element of the pick-up system, namely, the photo-electric cell, though just why that particular name was tacked to it I am free to say I don't quite understand. It is a glass tube of peculiar shape, illustrated in Figure 3. As nearly as any other one thing this cell is the very heart of the whole works.

Into it, through an air-tight seal, enter two wires, one a positive, which connects to the ring-shaped conductor in the center of the cell. The other, the negative, connects to or with a thin deposit of silver with which the interior surface of the cell, save for an opening on the side next the film, is coated. This coating also is deposited over the end of the negative wire, so that it is electrical contact with it.

On the interior surface of this silver deposit is another deposit of material (a special form of the metal potassium, usually light blue in color) which is sensitive to light—in fact extremely so.

The positive wire connects, as has been said, to the ring-shaped conductor and to grid of the first amplifier tube.

The negative wire connects to the silver coating upon which is the light sensitive material and to the filament of the first amplifier tube.

In the circuit thus formed is a 100 volt battery, so that that voltage is impressed upon the two (negative and positive) elements of the photo-electric cell.

And now we arrive at the key of the whole thing. The photo-electric cell is filled with a rare gas which when no light enters the cell is a very poor conductor of electricity—so much so that it really is an insulator and prevents any flow of current between negative and positive.

However, when we start the projector and light from the sound band enters the cell, the light sensitive material has forced out of it, or throws off minute particles of negatively charged electricity called "electrons," which ionize the gas and cause it to become a conductor of electricity in exact proportion to the amount of ionization.

And right there is both key and keyhole, for the strength of ionization is entirely dependent upon the amount of light incident upon the light sensitive material at any split fraction of an instant, and since the resistance of the gas to current flow is in exact proportion to the ionization, it follows that we have an electric current set up or created which will have precisely the same variations in values that the light beam incident upon the light sensitive material had. And we have thus transformed light values into electrical values, retaining all the infinite number of variations which go to make up music and voice.

* * *

In studying this matter it is well to remember that we are dealing with action so enormously rapid that the untrained mind has difficulty in grasping it; also that the current emanating from the photo-electric cell is enormously weak—so weak, in fact, that it has to be built up (amplified) fully one hundred million (100,000,000) times before it will operate the horns acceptably.

What the recording system of Movietone does is to receive sound vibrations traveling through the medium of the air, transpose, transform or change them into light vibrations and impress these light vibrations upon a motion picture film in photographic form. This accomplished the pick-up system then transforms or changes the photographic record back into light vibrations, and the light vibrations into electric vibrations, or energy, maintaining exactly the same relative strength of vibration throughout the entire process. Truly a wonderful—nay a marvelous thing, when we consider the thousands of modulations in sound that go to make up the thing the ear hears when, for example, an orchestra is playing.

Both the impression of sound upon a record similar to the records used on phonographs and the picking-up process are very similar in effect to the one I have just described in considerable detail. However, with the record system the sound and motion are of course not inherently synchronized, as they are on the same film. With the record system synchronism is dependent upon setting both at an indicated starting point.

In disc record recording, the record, which is somewhat thicker than the ordinary phonograph record, and about eighteen inches in diameter, is made exactly the same as is any phonograph record.

However, there is a very general misunderstanding concerning the manner in which the needle records sound upon the surface of a record. It is popularly believed that the record consists in or of differences in depth of the bottom of the groove—that the needle vibrates up and down, thus making a series of indentations in the floor of the groove formed by it, which same constitute the sound record.

This is not true. It it were, it is very unlikely that any record would survive more than a few playings. If you examine a phonograph record under a fairly powerful magnifying glass, you will discover that the sides of the grooves made by the needle are not "straight" curves. They wiggle from side to side slightly, and these "wiggles" constitute the record of the sound, being nothing more nor less than a profile, or outline of the recorded sound wave or sound vibration.

When you place the needle in a Vitaphone record groove and start the projector, the needle moves slightly from side to side throughout the entire run of the record.

* * *

To understand the operation of the Vitaphone reproducer we must also understand one of the fundamental laws of electrical action, because it is upon this law that the whole operation is based. According to this law, if a coil of wire be wound upon an iron bar, and that bar (which then is a magnet core) be magnetized, a voltage will be generated in the coil while and whenever the magnetic strength of the bar or core is in process of changing.

No voltage will be generated so long as the magnetism remains at one fixed value. The generation of voltage in the coil occurs ONLY when and while a change is occurring in the magnetic strength of the magnet core. This principle is operative, as you know, in transformers. It is in fact their operating principle.

We thus see that in order to change the voltage of the coil we must alter the magnetic strength of the core. One method of doing this is to place the bar, or core "across" the poles of a U-shaped or horse-shoe magnet. It must be so placed that each end of the core is close to but not touching one tip of the U.

In this position most of the lines of magnetic force pass through the core, which is then termed an "armature." The nearer the armature is to the

[Continued on page 134]

A view of the promenade in the Earle theatre in Philadelphia.

U, the greater the amount of magnetism that will pass through it. Conversely the further away it is the less magnetism will pass.

With the latter fact in mind let us assume the armature to be thus placed with relation to a horse-shoe magnet, and the armature to be pivoted and attached to a phonograph needle. It then is evident that as the needle moves from side to side in following the sound record undulations, it will of necessity also move the armature, thus altering its distance from the U poles, and in so doing continually alter the magnetic strength of the armature in exact proportion to the distance the armature is moved.

Remembering that the armature is the core of our coil of wire, we readily see that the voltage of the coil will also be continuously changing, and that it will always be in exact proportion to the position of the needle in the record groove at any given instant.

It therefore seems reasonable to assume that the voltage, and since the coil is connected to a circuit, then also the current generated in the coil and circuit to which it attaches will correspond exactly to the sound waves impressed upon the record.

In fact that is exactly the case and, so far as essentials be concerned, that is all there is to the electro-magnetic reproducer—to give it its full, official title.

The current thus generated goes directly to the amplifiers. When I say "directly" I do not of course mean just that. I am disregarding the condensers, etc., which are used for various purposes. All I am doing just now is trying to give you a competent understanding of just how the sound is "picked up" from a disc record, so that it may be forwarded to the horns, and that I hope and believe I have done.

Having conveyed to you, I hope, an idea of the operating principle, it may be well to add that in the original design of the Vitaphone reproducer the construction was quite similar to that described, the armature being a piece of soft iron about ¾ in. long by ⅛ in. thick, its center pivoted and the coil wound upon it. This armature was laminated—made up of thin plates instead of being solid. The pole pieces also were laminated, which is in line with the best transformer practice. The pivot was of the knife-edge type, such as is used in the manufacture of scales and other precision instruments. The armature was held in place on the pivot by means of a spring, which provides against lost motion; also it provides a certain amount of necessary stiffness.

* * *

The present design of Vitaphone reproducer is oil damped which means that the whole unit is enclosed in a casing filled with oil. This has the effect of dampening or smoothing out undesirable vibrations.

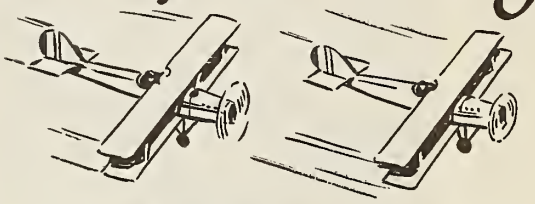
In the side of the case opposite the magnetic poles, is a thin steel diaphragm to which the needle holder is attached. The flexibility of this diaphragm permits the needle to have sufficient freedom of motion to follow the record groove undulations. The diaphragm also serves as the armature, one magnetic pole piece being in the form of a circle running around the edge of the diaphragm; the other being placed near the center, with the coil wound around it.

The movements of the diaphragm caused by the needle position, change the magnetic intensity of the center pole piece, thus generating the reproducer currents in the coil, which same, after amplification, operate the horns.

WARNING—Electrical reproducers require very, very delicate adjustments. The clearance between the armature (diaphragm) and the magnetic pole piece is only a few thousandths of an inch. It therefore is merely inviting trouble to tamper with them. The case of the oil damped type must under no circumstances be opened.

ANOTHER PAGE IN HISTORY

Speeding Planes rushed the plans



AT 2 P. M. Wednesday the telephone rang in the Chicago office. Los Angeles was on the line.

"We want complete organ specifications by tomorrow night," they said.

They had in mind a large unit orchestral organ, one of the biggest ever to be built, for a 2000-seat theatre. This was no small task!

Twenty-eight Hours Later

Chicago 'phoned headquarters at Lima. A special airplane was chartered and late that afternoon, with detailed specifications on board, the plane hopped off for Chicago to connect with the westbound air mail.

At 5:45 Thursday evening the plans were in Los Angeles, twenty-eight hours after the inquiry was received at the factory! A modern epic of business!

For Catalina Island

The organ was built—a deluxe instrument, one of the finest of its kind, similar to the marvelous Page Unit Organ which daily delights radio listeners everywhere from Station WHT, of the Radiophone Broadcasting Corporation, Wrigley Building, Chicago.

This new Page achievement was ordered by the Santa Catalina Island Company for the beautiful theatre at Avalon, Santa Catalina Island, Calif., one of the properties of William Wrigley, Jr.

"Page possibly best"—Wrigley

About the Page Unit Organ, Mr. Wrigley recently wrote:

"It is not necessary for me to hear the Page Organ as there is one in the Wrigley Building which goes out over the radio every day.

"I know the Page Organ is a good organ and have an idea it is possibly the best."

Complete Orchestral Organ

Four manuals, 1500 pipes and all the tonal varieties of a large orchestra distinguish the Page Unit Organ built for Mr. Wrigley's Catalina Island theatre.

It has such stops as the brass with copper bell saxophone; English post horn of 16-foot range on the pedals; 16-foot French horn of 85 pipes; two tibias of special scale.

Special Page Effects

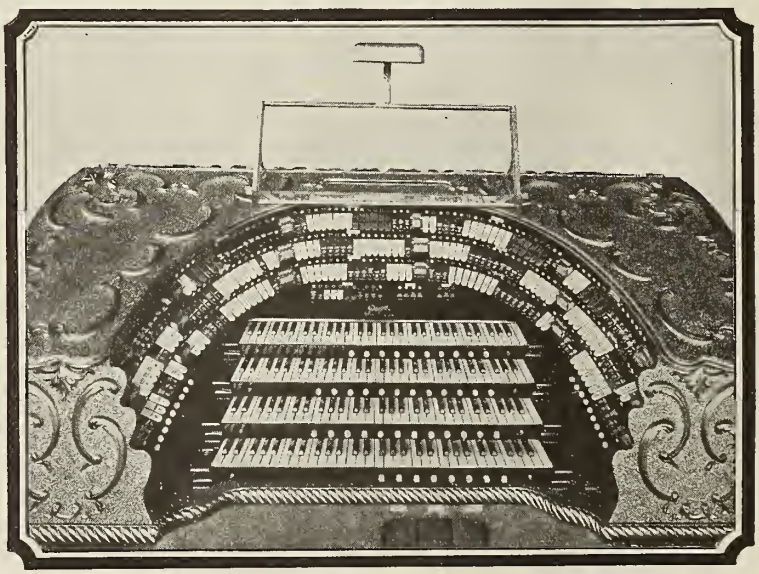
In the reeds are included the kinura, trumpet, tuba horn, vox humana, clarinet, oboe, sousaphone and saxophone. A special Page flute stop combines into one stop five families of flute.

There are also in this huge organ, a master xylophone and large marimba band. Other percussions are the glockenspiel, orchestra bells, harp, chrysoglott and chimes, all of Deagan make.

Master Achievement

Truly this organ can be said to be a master achievement. Throughout it reflects the ability of Page to serve every theatre requirement with superb workmanship. Careful attention to details and the use of only the finest materials are unchangeable elements of the Page code of craftsmanship.

Learn today what Page can do for you. Learn why Page always means marvelous tonal quality, instant response and dependable performance. Page architects are glad to give their advice without obligation.



Keyboard of huge Page Unit Organ purchased by the Santa Catalina Island Co. for new theatre at Avalon, Catalina Is., Calif. Owner, William Wrigley, Jr.

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THE PAGE ORGAN COMPANY

523 N. Jackson St., Lima, Ohio

PAGE UNIT ORGANS

MUSIC IN THE THEATRE

The Organist in the Theatre with Sound

One of the country's leading solo organists, alternating for over two years between Marks Brothers' Granada and Marbro theatres, Chicago, both among the earliest wired houses, presents some new material. Mr. Brown is nationally known as the originator of the Organ-Scrim solos and the Scrimaphone.

By ALBERT F. BROWN

ALMOST two years ago in Marks Brothers' two Chicago de luxe houses, we introduced a mechanical reproducing device with perfect organ synchronization and the results were remarkably entertaining. The idea was born of necessity, rather than being an experiment in augmenting mechanical and personal playing. Good singers were not always available at the time when needed for some particular role in my organ scrim solos, and the result was that we resorted to the Scrimaphone, so that the best voices in the country were available to sing for me. In this way I had all the possibilities in the recordings of all the phonograph companies at my disposal.

The Scrimaphone is a mechanical arrangement consisting of an ordinary talking machine, the music being amplified and the loud speaker being connected by a long cable that makes it possible to place the speaker in any place or position on the stage or in the organ grille. There is a control at the organ console permitting the organist to regulate the turn-table of the machine so that the revolutions could be either kept at a given speed or changed to meet the requirements of the solo and thus keep an accurate pitch with the organ. As an entertaining novelty both the Scrimaphone and the Microphone, which was used in a similar manner, were very gratifying when used once in a great while and only when a solo had the story and continuity that made its climax the reason for its use.

Dressing Up the Show

Today, however, with the advent of the "sound" pictures, Vitaphone short subjects, features, etc., the possibilities are so much greater that any arrangement of either Scrimaphone or Microphone seems out of step in the new march of progress. Inasmuch as the screen is but one of the units of entertainment in the de luxe theatre, it becomes necessary by specialized routine to examine it to see that it receives the "finish" that a de luxe attraction demands.

Of course, at their inception, the Movietone news reel, Vitaphone short subjects and the feature sound pictures were put on the screen "cold," but showman's training immediately attended to this inaccuracy, and the result is that today even the small theatre can now present the sound pictures with the same finesse with which they are presented in the larger theatres.

Sound pictures have been shown at the Marks Brothers' Granada and Marbro theatres for nearly two years and I remember when soon after their introduction, Mr. Marks

Albert F. Brown

asked me if Scrimaphone, the idea of augmenting the mechanical reproducing with the organ, which has proved such a success, did not indicate that the same thing could be done with Vitaphone, or any other sound reproducing device, provided the action or setting called for it. There was and is no question that when the idea is handled as a musical foundation to the picture, the human element really adds warmth, an intimate touch that not only breaks up the monotonous routine of a mechanical program presentation, but gives it the diversion and novelty that any theatre program should have.

There are wonderful possibilities for the theatre organist in the smaller houses where sound pictures have been installed. For instance, one can take any one of the Vitaphone subjects, such as Martinnelli in Aida or Pagliacci, and produce real pieces of entertainment. Subjects like these can be made to represent the overture of the program, by scoring the selection from the opera and at a given movement, have the curtain opened and the subject screened, while the organ plays in accompaniment to the picture, softly, building up to a grand finale as the curtain closes. With a previewing of the subject and a little common sense in keeping the musical accompaniment as an undercurrent foundation, ideas like these prove of real entertainment value. There are many other subjects of a lighter vein, such as "Maytime," "The Volga Boatman," "Down South," etc.

These presentations have been done very successfully in the larger theatres with *both* orchestra and organ, and they still are being used as an "orchestral production," an entertainment unit now in many de luxe theatres.

Another important possibility in dressing up the program, is "closing in" on all picture subjects and having the organ *softly* pick up the 16 measures of the strain that have been played during the picture shown, playing a soft introduction to the subject that is about to be shown, making sure that either the introduction or the "pick up" is in the same key as during the presentation of the subject itself.

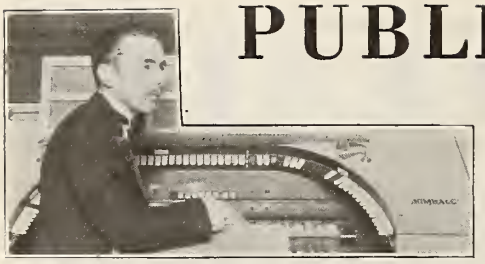
Stunts Help Make Organ Appreciated

In theatres where it is impossible to have the main curtain close in after each presentation, a stock trailer showing an opening and closing curtain would be effective and relieve the abruptness of the opening and closing of the item on the program.

The opportunity of the theatre manager to build up his show and bring about a new and most desirable appreciation of his organ, has hardly been touched upon. The stunts described open up a new avenue for the wide-awake and ambitious organist and create an excellent opportunity to make his services to the theatre, as both soloist and idea-man, more of an asset than ever before, because of novel solos, overtures, and general playing now become a practical necessity for "dressing up" the mechanical program. There is thus more of a chance than ever for bringing to play all the artistic as well as the showman's sense of the organist.

It is the little details that give the "class" and finesse to the de luxe theatre, and today, with the advent of sound pictures, the smaller theatres can in a measure provide a similar quality of entertainment—with the aid of a good organist.

Console artists are referred to an article appearing elsewhere in this issue on the building of an organ. "An Organ in the Making," by Harry E. Holquist, is the story of one who, no organist himself, yet marvels at the diligence and genius, complexity and precision which he observes in a trip through an organ factory. Not every organist himself, perhaps, has realized all that is behind the music his fingers release.



PUBLICITY! —for the theatre ORGANIST

By DENZEL PIERCY
Organist, Juneau, Alaska

THE theatre organist has at last doffed the drab cacoon of the mere accompanist and is blossoming forth as a brilliant butterfly, basking in the myriad rainbow colors of the spotlight. It is scarcely necessary to state that Jesse Crawford and the little black discs, and the music publishers with their gayly colored song slides, are responsible for the metamorphosis. It is a self evident fact. The phonograph has done wonders in popularizing the theatre organ as a solo instrument and the song slides have most certainly helped the good work along.

In the average suburban or small city theatre, a good set of slides presented in a clean cut style by an organist who knows his audience, will draw enthusiastic applause, while a vaudeville act will take a sad flop. This fact has been brought home to me time and again, both in my own experience and in listening to other organists on the same program with an act or so of vaudeville. The quality of the acts available to the small house is never of the highest, and the manager who takes the money ordinarily expended for "added attractions," and pays a salary substantially in advance of the union scale to obtain a capable solo organist, will benefit by so doing.

A good many realize this trend now, but are failing in one important particular, and that is in giving the organist sufficient publicity. The average manager feels he has done all that is necessary when he places his organist's picture in the lobby, with now and then his name in small type in the advertising. On the other hand, when he has an "added attraction," it usually gets at least a third of the paid advertising space, and the newspaper is expected to, and does, allow a write up as well. The lobby gets several photos, one sheet and the marquise and billboards all contribute toward selling the attraction.

It is a well known fact that a medicore article well advertised will sell better than a good one that is unknown, so why is it then, that the otherwise astute gentlemen at the helm of the motion picture theatres neglect selling their organists, when the audience plainly shows that the organist is delivering the goods, night after night, despite the fact that he receives only the most infinitesmal advertising, still gets better response from the audience than the act which is well advertised and has the element of novelty in its favor. Show me the act that will go over night after night, for six months or a year. Granted that there are such, they would be entirely beyond the limited budget of the average theatre.

It is quite natural to suppose that if the organist is given managerial cooperation in the way of publicity, and an increase in salary, that he will be able to accomplish still better results.

The organist should be sold as a presonality, much the same as the larger houses put over their band leaders. Of course, it is true that the organist does not have the same direct personal appeal as the band leader, insofar as his back is usually to the audience. However, even that may be partially remedied by placing the console at one side of the theatre at an angle, thereby giving the audience at least a side view.

There are many other ways in which the organist can impress himself upon his audience. I have found that announcing my solos from the console helps to create a more intimate atmosphere between audience and organist. The community sing helps if practical. It is not every audience which will take kindly to the idea, but if a study of the audience is made, it will be found that it can often be put over on Friday and Saturday nights, when the youngsters who have been kept at home on other nights because of school, attend en masse, while it would fail dismally on any other day. The Saturday matinee often lends itself to the sing. It helps to work off some of the superfluous energies of the kids, and once they become accustomed to the idea, they do all they can toward raising the roof. Contests with prizes for the best singers, not only help to exploit the organist, but really draw a considerable business.

Hook-ups with music stores on current and coming organ novelties help the organist, sale of the music and the theatre, alike.

A good many persons, amateur musicians especially, are very curious as to what makes the organ go. It might be mentioned in the theatre program that persons interested would be shown through the organ by the organist on certain specified days, by making appointment with the manager or some specified member of the staff. The organist is usually more than willing, and such courtesies are appreciated by the public. This privilege might be extended as an invitation to the local music clubs.

The possibilities of proper exploitation are limited only by the amount of energy directed toward it, and the results more than justify the slight trouble and expense involved.

Three Advertising Display Companies Combine, Expand

Three prominent advertising display manufacturers, Excelsior Illustrating Company, Standard Slide Corporation and National Photographers have just effected a merger, and as National Studios, Inc., a program of expansion is announced.

Excelsior brings to the new concern a clientele consisting of many film producers and more than 500 commercial national advertisers. Standard Slide catered to many music publishers in the country, also numbering among its accounts local theatres, national advertisers and retail merchants. National Photographers, Inc., lists among its account theatrical producers and film manufacturers.

National Studios, Inc., in order to be in position to offer new ideas in displays, has acquired the good will, patents, etc., of Animated Products Corporation, which concern specialized in mechanical flashing and animated action displays. Manhattan Slide & Film Corporation has also been taken over.

The new headquarters of National Studios, Inc., is at 226-232 West 56th street, New York City.

Executives of the organization are: President, B. J. Knoppleman; vice-presidents, H. A. Rosenberg and Murray Rosenbluh; secretary, Jack Knoppleman, and treasurer, Nat Cherin.

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What We May Expect From ELECTRICALS and IMAGINATION

By RAYMOND Q. DALTON
Radio Engineer and Stage Production Director

I AIM only in this article to present a digest of the more familiar term "Mechanicals," as to the past, present and future possibilities of this means of "amplified sound entertainment" in our theatres in comparison with that offered in the flesh by the artists of the drama, the musicale and terpsichore.

Raymond Q. Dalton

Just why the electrical methods of amplified sound reproducing devices employed in the theatre today should be dubbed "Mechanical" can only be clearly defined by a modern super-man from our neighboring plant, Mars, or, coming nearer to home, the ever popular ancient and modern cross-word puzzle may be of some assistance in this particular instance on account of so many cross-words (or should it be cuss-words) which are being hurled at this inoffensive, mild-mannered and well-meaning new device.

* * *

Musicians, actors, dancers, comedians, stage employes, and even stage doormen, one and all, now stand together in one perfect harmonious accord, and regardless of the wave of controversy which is certain to occupy editorial space in the leading scientific journals as to whether the term "Mechanicals" or "Electricals" might be properly applied to designate or incriminate this ingenious amusement device, the actors, musicians, et al., are firm and positive in their condemnation of these entertainment canning and uncanning machines, little knowing or caring either for that matter, whether this electrical demon be called mechanical or electrical.

However, let us not at once become unduly panic-like, and compare the effect of these reproducing sound devices to that of a ripple on the sea that goes on and on in ever expanding circles to cease only on the shore of a boundless eternity. To the contrary, these reproducing sound devices—taken as a whole, in my opinion, have limits, which it is the purpose of this article to point out.

Going back a year or so, during which time I did considerable experimenting with my own sound reproducing devices in connection with "organ-scrim" and "scrim-a-phone" presentations in association with Albert F. Brown, Marks Brothers featured organist, I had proceeded with these devices with one purpose in view, and that was to keep this form of presentation entertainment from becoming common.

Do you realize what "becoming common" means? It means that should you meet with this particular style of entertainment in most every place of amusement you visited, then it would become common and thereby lose its value as a feature attraction of the performance.

It was with the idea of restricting the use of this particular means of scrim-solo or scrim-a-phone idea to one or two theatres to the city, that patents were sought on the method with the one single purpose in view, to keep it from becoming common, and in illustration to that point, I wish to call your attention to the reviews and editorials which appeared in the EXHIBITORS HERALD, during the time I was connected with the Marks Brothers organization, which, week after week and month after month, over a year and a half in all, attracted countrywide interest and comment during the entire period, and just as much so at the end of that time as at the beginning, did the organ-scrim and scrim-a-phone presentations of Albert F. Brown "click."

* * *

Again, I want to emphasize that word "common," for if one wishes a particular form of entertainment to "click" indefinitely, then its use must be restricted to a few places of amusement and not exhibited in every other theatre in town, or else, like the invasion of the stage bands in one theatre after another, it becomes common, and the poorly equipped, poorly managed, and poorly staged third rate motion picture house immediately jumps into the first rank and stands on an equal footing in all respects to our modern, expensive, well-managed and well-directed playhouse. And why? Because the third rate house can offer the same type of entertainment in all respects to the electrical-mechanical synchronized picture entertainment as can the socalled super-deluxe picture palace, and do it with a great deal less overhead expense. And so, once again a form of entertainment becomes common.

But now you ask, "Why did not the plain unsynchronized motion picture idea become common?" Hasn't that one idea spread all over the land, and hasn't the plan grown and grown for years and years with ever increasing popularity though "apparently" losing some favor, but only apparently, because the town is over-seated to an unnecessary extent?

I believe I can answer that to your entire satisfaction, when I say "motion pictures unaccompanied by sound reproducing devices" and sound accompanied motion pictures are as different and foreign to one another as a Chinaman is to an Englishman, and I mean that.

* * *

To illustrate, first consider the plain honest-to-goodness every-day motion picture. This type of entertainment deals with and depends largely on its success to what—"Imagination."

Imagination is the image forming power of the mind, or the power of the mind which modifies the conceptions, to its own understanding and thereby to its own satisfaction.

That is the answer to your question of why did not plain every-day motion pictures become too common and lose favor during all these years.

Take, for example, an average motion picture audience. You will admit a well filled picture theatre presents a tremendous variety of imaginative minds in the makeup of the audience, no two being exactly alike, and no two appreciating the same expressions in the same manner.

That is why motion pictures of the ordinary kind succeed. They appeal to the imagination, each patron interprets the plot of action of the photoplay according to the extent of his or her imagination, and so to their own individual satisfaction. What does that mean? A satisfied audience.

Take the so-called "motion pictures with amplified sound synchronization," the very foundations upon which the motion picture succeed, Imagination, is removed, I maintain.

You no longer have to imagine what the characters in the play are confiding to each other in the sweet low tone of love's sweet dreams; you do not have to imagine with what thunderous and blood-stirring tones the film hero is denouncing the film villain, to the evident wide-eyed awe and admiration of the film heroine. You don't have to imagine anything—just watch the picture and listen to the sound reproducing device which explains all to all in one distinct and in one perfect manner satisfactory to the imagination of one person, the film director, who produced it.

* * *

But how about the million and one separate and distinct degrees of imagination in the persons of the after all necessary cash paying theatre patrons?

However, let us not draw the curtains closed, hang out the crepe and write "finis" to the amplified sound picture industry and exhibition.

They, too, have their uses, and very good ones at that. Just as the straight motion picture, as the highest example of the photographer's art, in no way replaced the spoken drama, nor was it intended to do so, so will the amplified sound pictures have their place in the amusement field particularly with the short subjects, weeklies and the like.

Personally I have seen (and heard) many delightful amplified short subjects and news features, and accordingly as I have tried to show in the beginning of this article, the amplified sound picture will not run the straight unamplified picture off the screen any more than the straight picture did to the spoken drama and musicales on the stage, but instead will find its place in the amusement field, after some opposition, you may be sure. The three types of entertainment will roll along in triple harness, each having its own particular merit and appreciation, each striving to pull the hardest until such time as a fourth horse enters the field. Then the three horsemen will become united in a common cause against this new intruder. The present amplified sound picture by that time will have been accepted into the fold and, given its place in the sun, will become one of the old-timers and, side by side with the straight picture and the spoken drama, will present an united front to further invasion.

As the standees see among the columns of the foyer, the display of sculptures and murals. Here they may be admired, for the foyer holds 2,000.

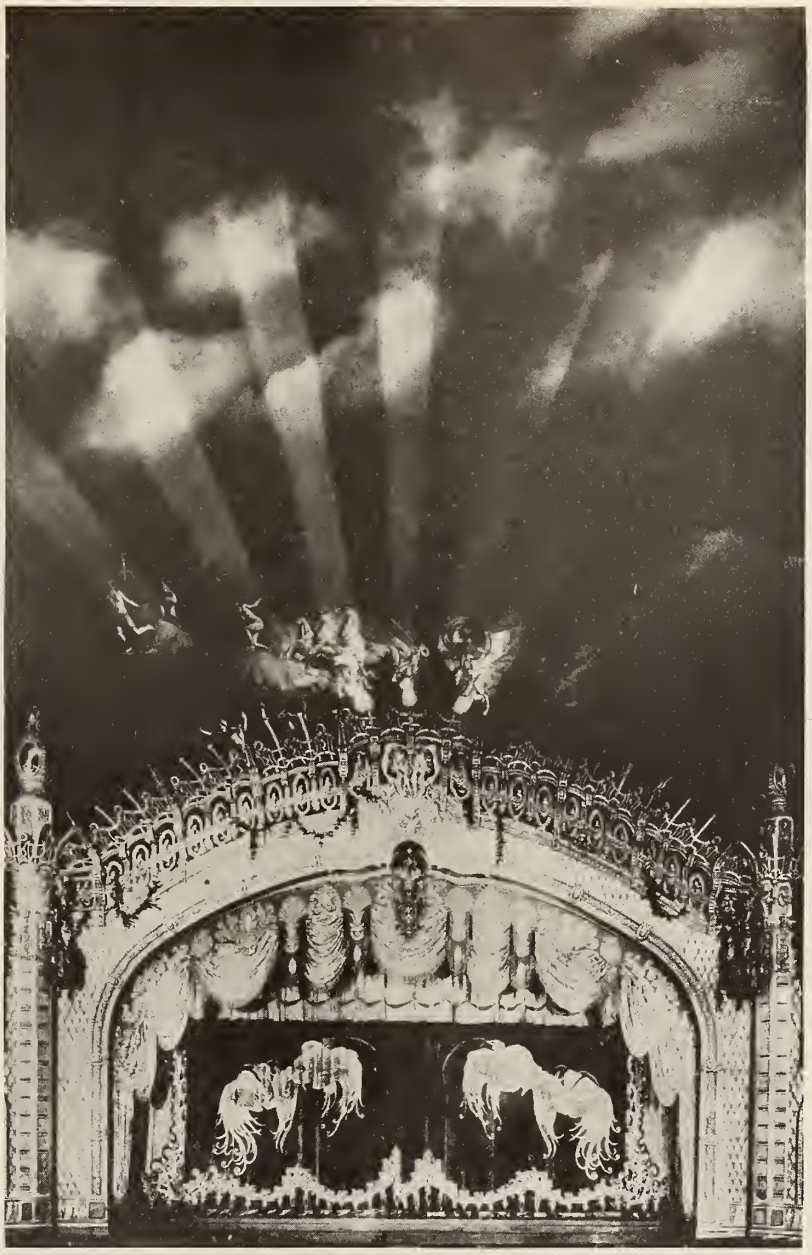
Below: Treatment of the proscenium arch and the sun-god mural.

Below: Wall treatment in the auditorium forward to the balcony.

A Masterpiece Among "Atmospheric" Theatres

John Eberson, originator of the type, calls the Paradise in Chicago his greatest work

The impressive allegory of "The Birth of Light," achieved by means of concealed lights which play upon and form a mural above the proscenium arch



Below: View of an inner foyer just outside the auditorium.

Below: Another view of the foyer adjacent to the auditorium.

Louis XIV Motifs Inspire an Impressive Design

The result is a Bourbon palace, surrounding an auditorium that is a great garden of pleasure

A full view of the auditorium from the balcony.

The Originator of "Atmospheric" Design Builds His Masterpiece

Balaban & Katz has opened its Paradise theatre in Chicago. Its creator, John Eberson, is generally credited with being the author of the "atmospheric" theatre. He asked for a chance to do his best—and got it. The Paradise cost $5,000,000

By GEORGE REID

THE ultimate in "atmospheric" theatres is what the new Paradise theatre, a Balaban & Katz neighborhood house in Chicago, would seem to be. Its creator is John Eberson, Chicago and New York architect, who is generally credited with having originated this type of design. He calls the Paradise his masterpiece.

When the building project was taken over from National Playhouses, Inc., which was financially unable to continue with it, Balaban & Katz was facing the ultimate erection of a large house by its principal rival, Marks Brothers. The latter's Marbro was then begun, the site being but two blocks away from that of the projected Paradise. Plans for the Marbro called for a house seating around 4,000 and appointed and equipped for the most lavish kind of entertainment. The district is a populous and commercially important one about five miles from the Loop, on the West Side.

Eberson went to Barney Balaban, president of Balaban & Katz, and asked for relative freedom in the designing and direction of construction. He wished even to do much of his own purchasing. And money was to be no object.

Eberson had planned many "atmospheric" theatres. In designing all of them, however, he had been unable to achieve all that he felt he might, because the owning company had only so much money to spend and no more. It seemed that this would not necessarily be true of Balaban & Katz, the principal subsidiary of Publix and a great wealthy establishment long before Publix was invented by its own Sam Katz.

"Let me be my own boss and I'll build you my masterpiece," was the burden of Eberson's request. And it is said that Barney Balaban replied to the general effect of "O. K."

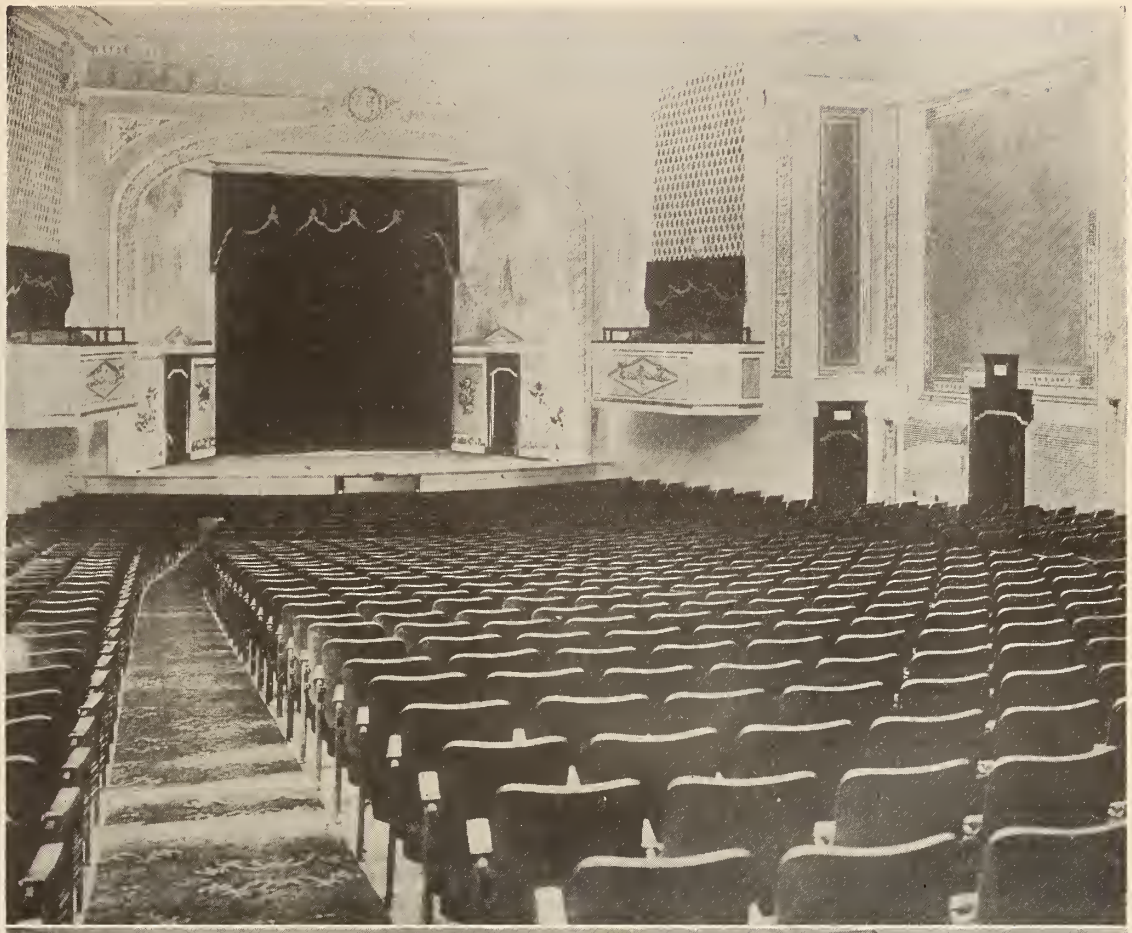
Completed, the Paradise represents the expenditure for one thing and another of about $5,000,000. It is quite different from anything Eberson previously did. The architect calls the general style of the house French Renaissance. More descriptively, it is a French royal establishment of the period of Louis XIV—though, of course, if that gay, irresponsible monarch had put up anything like the Paradise, DuBarry's "deluge" would have come before she was born.

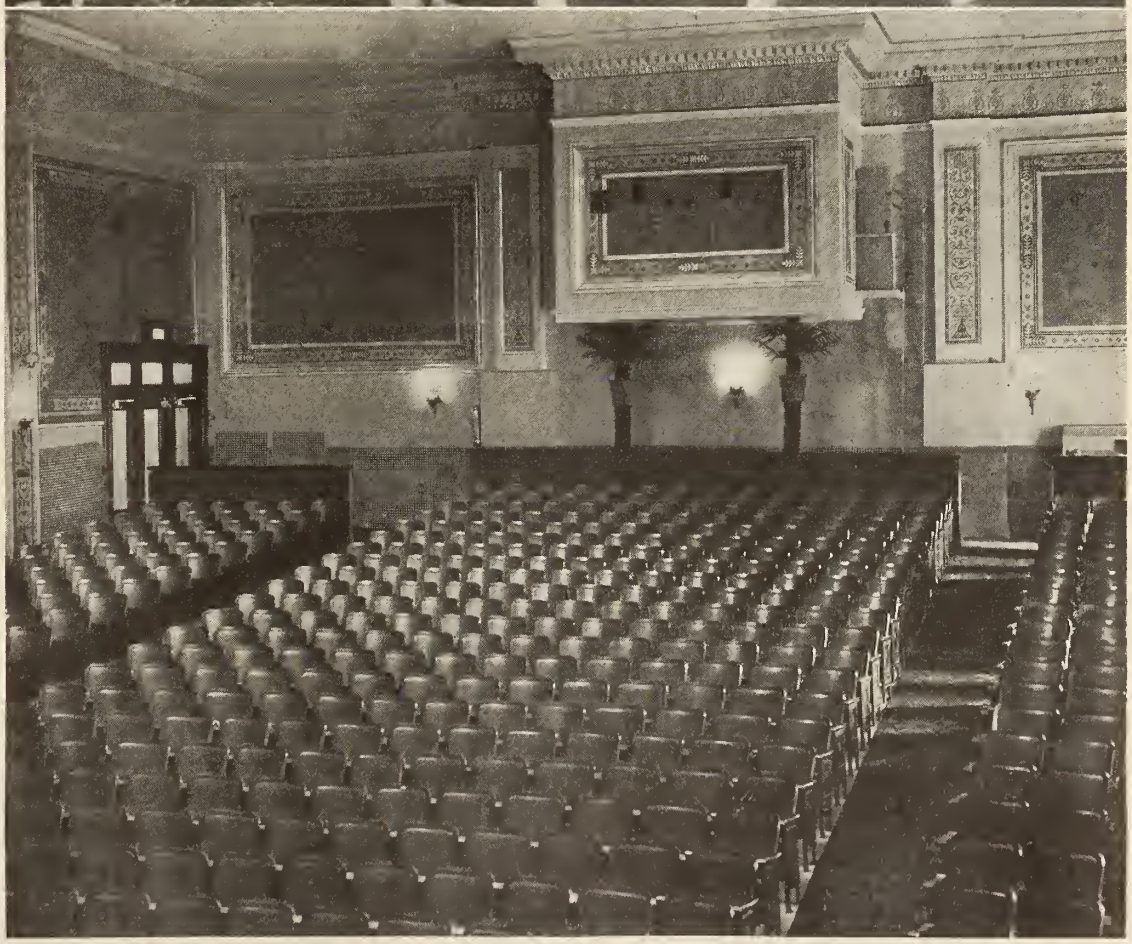
The exterior is four stories high and, although French Renaissance in style, more in keeping with the turn of mind obtaining around Crawford Avenue than Louis himself might have wished. No one, however, will criticize the architect in his judgment on this point. The structure also departs, happily, from the French Renaissance motif, in being of steel skeleton construction, with reinforced concrete foundation, steel girder balcony supports and reinforced concrete floor construction. The commercial section is reinforced concrete throughout.

The interior is similarly safe and utilitarian, but the skeleton, like those in our best closets, is concealed behind a staggering outlay of surfacings, ornamental plaster, marble, grille-work, murals and objects of plastic art. Even an amateur can see where the money went. The interior itself is a spectacle for the new patron with which no very ordinary photodrama or presentation act could hope to compete.

Letting the auditorium, the main thing in any theatre, go for a moment, let us glance at the parts outside it. The foyer is immense. It is said that this chamber alone will afford standing room for 2,000 people. It rises grandly, enclosed by marble and plaster-ornamented columns which serve as frames for works of art that are said to be the real thing. In fact,

(Continued on page 120)





Two views are shown of the auditorium of the "new" Liberty. This house, which was closed by Netoco upon purchase several months ago, has just been reopened, after having been completely renovated and remodeled. The result is a splendid theatre, one thoroughly modern, and thus an example of what can be done with houses of this size by judicious making-over. The seating capacity is 1,000, the arrangement of the auditorium being in the stadium manner. Along with renovation, incidentally, came a new policy. The program is changed three times a week, and a feature is the organ music. The pictures, we are told, do scant justice to the delicate coloring and design of the paneled walls and proscenium arch, and well may one believe it.

Remodeling Made a Modern Theatre of the Liberty

Netoco has made a new house out of the old one recently acquired in Dorchester, Mass.

MODERNISTIC ART

By George Schutz

(*Continued from page* 14)

to the spirit of its own age, than to that of a dead past.

Modernistic art in architecture and decoration has not yet achieved a definite standard as yet. What its goal may be is perhaps unimportant in consideration of the fact that it has a goal, that of giving expression to the needs and desires of modern life. In our great cities, for example, is the need for more room. The result is the skyscraper. Not a new thing? No, not as a tall building. But as a tall building which interprets the new manner of life that has required it, it is a new thing. Did Victorian life give it birth? Decidedly not. So the Victorian embellishments are cast out, and there rises a plain shining shaft that is a veritable symbol of the frank practicability and vigorous aspiration of today.

Elsewhere in this issue are reproduced pictures of rooms designed and furnished in the modernistic style. They were taken of exhibits in the R. C. Macy exposition in New York of "Modern Art in Industry" —a phrase in itself descriptive of this great aesthetic revaluation. These rooms show clearly the trend of thought in decoration, which seeks to utilize modern materials in creating comfort and beauty according to the efficiency and simplicity characteristic of American life today.

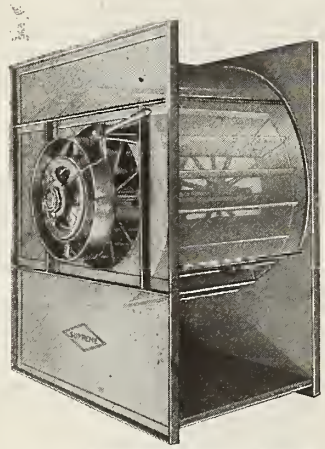
A certain type of life has inspired these rooms. It is our life—the modern world's, but particularly America's. And of our life —also preeminently of America's—is the motion picture. There is thus a natural affinity between modernistic art and the photoplay theatre which, it would seem, the architect and exhibitor cannot ignore.

SUPREME

Combination System

PATENTED

COOLING — HEATING



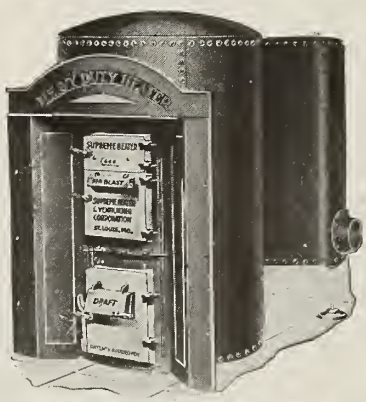
The SUPREME Cooling Blower—a part of the combination system. The most powerful and effective unit of its type on the market. Note the variable speed feature.

NOW any Theatre—New or Old—can have the advantages of SUPREME Cooling and Heating.

One moderate investment in a SUPREME System makes you independent of weather conditions—assures positive summer cooling and equally positive Winter Heating and Ventilation.

Consider the advantages of having your Theatre delightfully Cool in Summer and cozy and comfortable in Winter—then get the full details on the SUPREME System.

Quick, uniform heating, no drafts, no aisle space occupied, no danger of freeze-up, perfect Winter Ventilation, positive Summer Cooling and economy in both operation and maintenance. These features are found only in the SUPREME System.



The SUPREME Boiler Plate Steel Heater—gas tight and unconditionally guaranteed. An important part of the SUPREME combination system. Burns all fuels economically.

Use Your Present Cooling System

If you have a Cooling System, SUPREME Heating can be combined with your present Cooling Blower easily and inexpensively. In writing for details, specify make of your Cooling Blower and send sketch showing location. State also, if your present Cooling Blower has variable speed control.

(MAIL TODAY SURE)

SUPREME Heater & Ventilating Corp.
Saint Louis, Missouri

Send complete information about your heating and Cooling System.

(Name) _____ Size Theatre _____

(Address) _____ Capacity _____

(City) _____ Have you a cooling system _____

(State) _____ What make _____

What Kind of a Fellow Is—

—E. E. Meyer?—

IN THE first place, Meyer is a pretty young man to have the job he's got. For the purchasing agent of Balaban & Katz is responsible for:

All the purchasing of the Chicago division of Publix, which has increased in personnel from three to seven persons in just the past year, and in transactions from $10,000 a week to nearly $100,000 a week since January 1.

Supervision of B. & K.'s warehouse and manufacturing plant, which supplies lamp sprays, cleaning chemicals and other items necessary to the maintenance of a theatre, for all the Publix houses.

Purchasing of supplies and materials for operation and maintenance of new theatres for a circuit which is in the habit of building and acquiring about as many as the traffic will bear.

All other matters that fall to the lot of purchasing agents.

These latter Meyer takes care of either (1) when he gets time from the other tasks, or (2) when he doesn't get any time.

It may be against the rules to say so, but in consideration of what was just said, it must be set forth that Meyer—E. E. Meyer is all of it—has just turned 34.

Born in Spooner, Wis., he spent his boyhood among the pines when Wisconsin pines were a lot of great big trees, no foolin'.

His first sally in the field of higher education was at Whitewater Normal, after which he attended the University of Wisconsin, and later, Northwestern.

Somewhere around this stage of his career came the great war. When the United States got in, making it a personal affair, Meyer joined up and was in service 26 months, 19 of which were spent (except for trips to Paris) in the mud of provincial France.

In 1919 he returned to more peaceful pursuits, becoming director of the commercial department of Danville High school.

In 1920 he became cost accountant with the Sinclair Refining Company. (This was before the Teapot Dome affair.)

In 1921, cost accountant with the Union Special Machine Company.

1922, assistant general superintendent, Federal Electric Company.

1927, purchasing agent of the aforesaid Balaban & Katz-Publix organization.

He's married, and what's more, is the father of five-year-old daughter and four-months-old son.

A Complete Service

The Equipment Index department of "Better Theatres" offers to theatre owners, managers, executives and purchasing agents, architects and technicians, a complete service covering virtually every phase of modern theatre construction, equipmeut, operation, and maintenance.

ON the following pages have been assembled in convenient form descriptive articles of equipment and service of interest to the owner and builder. Price ranges of articles described are included as a buying aid. Names of many manufacturers and distributors are listed to facilitate contact with reliable sources

Throughout the products have been conveniently arranged in the alphabetical order in which they are most commonly known and used in the trade.

The Equipment Index department is published semi-annually and is an extension of "Better Theatres" service and activities. In this number the editors have striven to make further valuable the only reference book of its kind in the industry—a volume which presents not only sources of supply but informative facts about the construction and uses of a great variety of theatre product and service.

The Equipment Index department is a practical, up-to-the-minute encyclopaedia of theatre building and equipment information.

Accessories for Music and Sound Reproducing Devices

Accessories for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word "theatre" are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), amplifiers (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

THE LAKESIDE SUPPLY COMPANY, 73 West Van Buren street, Chicago, Ill.

Accounting Systems

Bookkeeping systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.00 to $3.50.

Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.

Finch and McCullough, Aurora, Ill.

THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Acoustical Products and Engineering

Proper acoustics is today a subject of outstanding importance in motion picture theatres. Briefly, acoustics is a matter of sound control. The auditorium that is faulty in acoustical properties is losing much of the value of its organ and orchestral music and its sound pictures. Where speaking is done from the stage, improper acoustics is even more apparent, the deflection of sound waves from hard surfaces, angles and other factors, and their untimely clashing with resultant echoes, creating a disturbance and "jumbled" condition capable of ruining the show.

Proper acoustics today is achieved through a careful study of the theatre design and the application of materials which eliminate the natural tendencies of sound waves to swirl uncontrolled as they radiate from a given point. The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

The C. F. Burgess Laboratories, Inc., 1801 Harris Trust building, Chicago, Ill.

The Celotex Company, 645 North Michigan avenue, Chicago, Ill.

The Craftex Company, 37 Antwerp street, Boston, Mass.

Irving Hamlin, 2406 Jackson avenue, Evanston, Ill.

JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.

Macoustic Engineering Company, Ninth and Euclid avenues, Cleveland, O.

Stevens Sound-Proofing Company, 37 West Van Buren street, Chicago, Ill.

Act Announcers

The prevalence of combination bills in both motion picture and vaudeville theatres gives added significance to the act announcer. Naturally, in new houses these should be installed during construction so that they will harmonize with the interior design. In remodeling, suitable designs may be obtained for the decorative scheme decided upon. Act announcers are either automatically or hand controlled, with the automatic ones controlled remotely or from the stage. The general principle of the act announcer may be successfully used in window display promotion for the announcing of current and forthcoming bills. Such mechanism must be automatically operated.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.

Davis Bulletin Company, Inc., Lock street, Buffalo, N. Y.

Adapters, Carbon

Carbon adapters are used in the carbon jaws of the regular arc lamp to accommodate small negative carbons, as most of the early lamps and some of the later types will not grip these small diameter carbons. They also act as a carbon saver, since the carbon can be burned up to within an inch of its length. The prices range from 60c to $1.25.

BEST DEVICES COMPANY,, Film Building, Cleveland, O.

E. E. Fulton Company, 1018 So. Wabash avenue, Chicago, Ill.

THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Adapters, Mazda

The Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereopticon slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $15.00 up.

BEST DEVICES COMPANY, Film Building, Cleveland, O.

Addressing Machines

Machines of this type usually employ metal plates on which are embossed names of theatre patrons. Plates are used for addressing programs, special letters, etc., to regular lists of theatregoers in the community of the playhouse.

The Addressograph Company, 901 West Van Buren street, Chicago, Ill.

Elliott Addressing Machine Company, 117 Leonard street, New York City.

Rapid Addressing Machine Company, 225 West 34th street, New York City.

Speedaumat Addressing Machinery, Inc., 2023 Willow street, Chicago, Ill.

Admission Signs

Refer to SIGNS, DIRECTIONAL.

Advertising Novelties

The thing to be accomplished through the use of advertising novelties of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5 to 15c at a cost of $3.00.

American Badge Company, 141 West Austin avenue, Chicago, Ill.

Brazel Novelty Manufacturing Company, 1710 Ella street, Cincinnati, O.

Chicago Flag & Decorating Company, 1315 South Wabash avenue, Chicago, Ill.

Miller Rubber Company, Akron, O.

Philadelphia Badge Company, 942 Market street, Philadelphia, Pa.

Pioneer Rubber Company, Willard, O.

Toycroft Rubber Company, Ashland, O.

Advertising Projectors

Refer to PROJECTORS, ADVERTISING

Advertising, Theatre

Refer to THEATRE PROMOTION.

Air Conditioning and Cooling Equipment

Air entering the theatre where air conditioning equipment is used is cleansed and

Better Theatres

decorate with

REISING'S

True to Nature

Artificial Flowers and Trees

There are none better for Lobbies, Foyers, Auditorium or Orchestra Pit

Mr. John Eberson, Architect, uses them exclusively in all his famous Atmospheric Theatres—There is a reason.

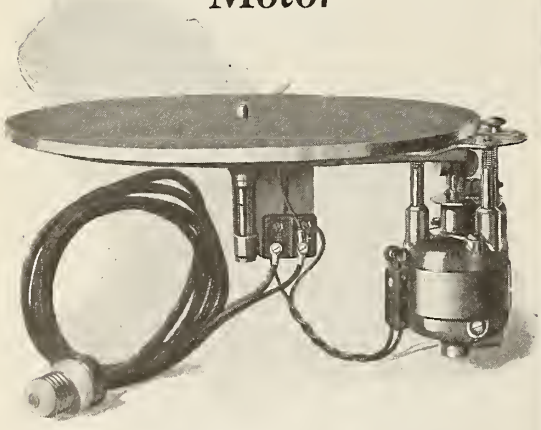
Let us estimate your needs

G. Reising & Co.

227 West Austin Avenue
Chicago, Ill.

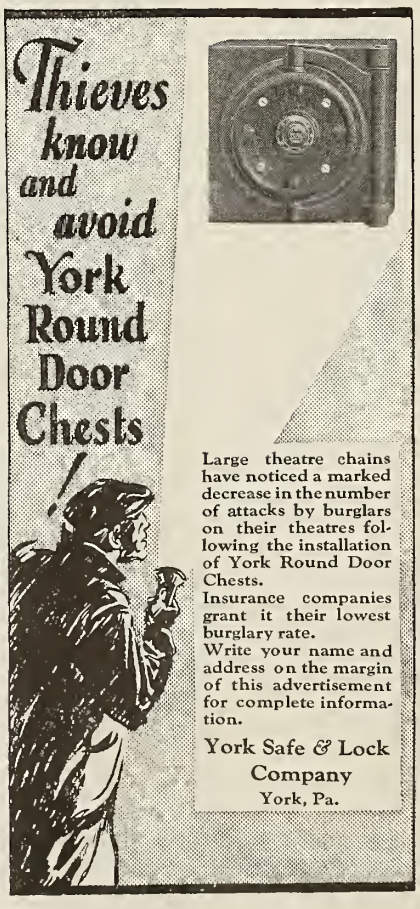
ARNOLD

Electric Phonograph Motor



The ARNOLD ELECTRIC motor is SILENT, operates at constant, uniform speed, with no fluctuation due to voltage variation. Requires no oil or attention. Motor complete, including turntable and automatic stop—list price, $32.40.

The Lakeside Supply Company
73 W. Van Buren St. Chicago, Ill.



Large theatre chains have noticed a marked decrease in the number of attacks by burglars on their theatres following the installation of York Round Door Chests.
Insurance companies grant it their lowest burglary rate.
Write your name and address on the margin of this advertisement for complete information.

York Safe & Lock Company
York, Pa.

humidified by a process of passing the air through fine sprays of water which removes from it dust and other dirt as well as obnoxious odors and gases. Systems of this type are generally referred to as "air washers."

The air is drawn in from the outside and then passed over heating coils so that it will not cause freezing of the water in the air washer. These coils are called tempering coils. The air then passes through a mist of water caused by a number of spray nozzles that create a dense fog, removing dust, odors, gases, etc. The air absorbs moisture from the spray and is cooled thereby. It then passes through a series of sheet iron baffles that remove all suspended and entrained moisture. The air next passes through the bank of heating coils that raise its temperature to the desired degree. From here it is distributed through a proper system of ducts to various parts of the theatre.

American Carbonic Machine Company, Wisconsin Rapid, Wis.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
Bentz Engineering Corporation, 661 Frelinghuysen avenue, Newark, N. J.
Brunswick-Kroeschell Company, New Brunswick, N. J.
Carrier Engineering Corporation, 750 Frelinghuysen avenue, Newark, N. J.
Cooling & Air Conditioning Corporation, 31 Union Square, New York City.
Reed Air Filter Company, Louisville, Ky.
B. F. Reynolds & Company, 118 West Ohio street, Chicago, Ill.
U. S. Ozone Company, 500 North Dearborn street, Chicago, Ill.
Wittenmeier Machinery Company, 850 North Spaulding avenue, Chicago, Ill.
York Ice Machine Company, York, Pa.

Air Dome Tents

These are tents suitable for housing of audiences for amusements and gatherings of various types, used in the motion picture industry mostly during the summer as open air shows, the top of the tent being removed.

D. M. Kerr Manufacturing Company, 1954 West Grand avenue, Chicago, Ill.
Martin, N. Y., Tent & Duck Company, 304 Canal street, New York City.
North American Tent & Awning Company, 1462-64 Milwaukee avenue, Chicago, Ill.
Tucker Duck & Rubber Company, 515 Garrison avenue, Fort Smith, Ark.

Aisle Lights

Aisle lights should be installed on every sixth chair standard in zig-zag fashion along aisle. Lights are placed at sufficient height from floor to properly illuminate same without disturbing reflection to screen or audience. 10-watt lamps are generally used. Practically all theatres today are installing aisle lights as a protection and convenience to patrons. In recent months a number of instances have been noted where aisle lights have been cast as part of the chair standard itself, the practice being carried out in the more elaborate theatres when the chairs are built to certain decorative specifications. Aisle lights sell for about $4.00 each, the price decreasing for quantities.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin avenue, Detroit, Mich.
Brookins & Chapman, 3912 Carnegie avenue, Cleveland, O.
The E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
KAUSALITE MANUFACTURING COMPANY, 8129 Rhodes avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Aisle Rope

A heavy rope covered with velour usually, in green or red is used in theatre lobbies, the rope being connected to stationary or portable brass posts for guiding and handling crowds.

Mandel Brothers, Inc., State and Madison streets, Chicago, Ill.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.
Albert Pick and Company, 1200 West 35th street, Chicago, Ill.
ZERO VALVE & BRASS CORPORATION, 634 Fourth street, Buffalo, N. Y.

Anchors for Chairs

These are expansion shell bolts used for anchoring theatre seats to the floor. They are made in several types. Type No. 1 is used with a carriage bolt and is inserted in the hole and set with a small setting tool before placing the chair in its final position. This tool is furnished without extra charge. The No. 2 type is used with a square head machine bolt which has been specially heat treated to prevent any possibilities of stripping the threads when drawn up tightly with a socket wrench. This type No. 2 is attached to the leg of the chair before placing the chair in position. The method of application is to insert the bolt through the hole in the leg of the chair and turn the expansion shell far enough up on the bolt so that it comes in contact with the under surface of the chair leg. This small amount of friction prevents the shell from turning around.

The shells will withstand the constant vibration of raising and lowering the chair seats, as well as the motion and hard usage they must necessarily stand when the seat is occupied. The shells are furnished to the user complete, consisting of the expansion shells together with a washer and whatever style or length of bolt the customer may specify. Different makes of chairs take different lengths of bolts, and stock is carried to cover this variation with bolts from 1¾ inches to 3 inches in length.

Ackerman-Johnson Company, 625 Jackson boulevard, Chicago, Ill.
American Expansion Bolt Company, 108-28 North Jefferson avenue, Chicago, Ill.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
THE PAINE COMPANY, 2949 Carroll avenue, Chicago, Ill.
U. S. Expansion Bolt Company, 160 North Wells street, Chicago, Ill.

Arc Regulators

As the name implies the arc regulator regulates the voltage in the arc through automatic action as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
McAuley Manufacturing Company, 554 West Adams street, Chicago, Ill.

Arc Lamps Reflecting

Refer to LAMPS, REFLECTING ARC

Arc Lamps, High Intensity

Refer to LAMPS REFLECTING ARC

Architectural Service

In planning a motion picture theatre, the services of a competent theatre architect are recommended. Such service may be comprehensive or limited according to the nature and size of the project. For example, an architect may be called upon to furnish complete plans and specifications for a theatre and the work of building a house let to a local contractor. In such cases, where the architect's supervision is not arranged for, the cost of complete plans and specifications is 3 per cent of the cost of the project. On this basis the cost of plans and specifications for a $50,000 theatre, for example, would be $1,500.

The regular architect's commission as established by the American Institute of Architects, in which the architect renders full supervision throughout the construction period is 6 per cent. The architect's fee for plans and specifications, usually results in a saving in various materials and labor which more than compensates for the cost of the plans, it has been found. His plans provide a safeguard against a building which might prove unsatisfactory from many angles if designed by someone who is not familiar with the special

"Insurance Against A Dark House"

"Its never-failing, ever-ready performance, with a negligible amount of maintenance, makes the Kohler Electric Plant the cheapest yet most effective insurance against a dark house, as well as against a panic resulting from a theatre's being suddenly pitched into darkness."

Sheboygan, Wis.
June 22, 1928

REX THEATRE CORPORATION
(Signed) E. Hoefer, Secy. & Treas.

Rex Theatre, Sheboygan, Wis., where two Kohler Electric Plants are installed for emergency lighting

Kohler Electricity Protects Your Income

Why wait till electric current fails and your show house is plunged into darkness?

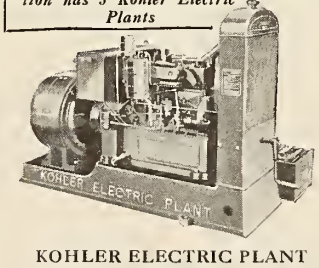
You never can tell when it will happen. The next sleet storm, the next big fire, the next breakdown at the power station—and a dark house may rob you of your hard-earned box office receipts.

You need protection. You need to be *insured.*

Install a Kohler Electric Plant, as the Rex Theatre, Sheboygan, Wis., and many other theatres have done, and you have that insurance. *City lights out—Kohler lights ON!* The Kohler's 110-volt current *"cuts in" automatically.* You have lights in a twinkling, before your audience has had time to realize that anything is amiss. You save the show, avert the danger of panic, protect your revenue.

You don't have to grope your way in the darkness to start the Kohler Electric Plant. It starts itself. It supplies brilliant, unflickering light for the projector and for aisle, lobby, and exit lights. And it keeps on running, quietly and smoothly, till the city current comes on again. Then it stops itself.

The Byrd Antarctic Expedition has 5 Kohler Electric Plants



KOHLER ELECTRIC PLANT
Model 5A1—5 K. W.; 110 Volt D. C.
Other Models: 1½, 2, and 10 K. W.

Kohler Electric Plants are approved as "standard" by the National Fire Underwriters' Laboratories. They are safe, dependable, and easy to care for. They have no large storage batteries; just a small starting battery. There are models for theatres of all capacities, including rural houses which must generate all their own electricity. Mail the coupon for full information.

Kohler Co., *Founded 1873*, Kohler, Wis. *Shipping Point*, Sheboygan, Wis.
BRANCHES IN PRINCIPAL CITIES

KOHLER OF KOHLER
Electric Plants
Automatic—110 Volt D. C.—No Storage Batteries

BT 10-27-28

Kohler Co., Kohler, Wis.—Please send me information about the Kohler Electric Plant.

Name..... *Street*.....

City, State..... *Use in which interested*.....

Decoration and Equipment To Insure a Successful House Must

—be designed to harmonize with the architectural scheme

—be carefully selected to secure pleasing comfort and restful relaxation.

Midwest Unified Service Covers Every Requirement of Building—Decorating—Equipment—Furnishings.

A Scientific Service Harmonizing the Work of Architect—Engineer—Contractor—Decorator and Equipment Men.

Ornamental plaster—Painting—Draperies—Rugs—Lighting Effects—Equipment from the ticket booth to the pipe organ.

One Contract—Speedier Progress—Co-Operative Work

Write for Estimates

MIDWEST ENGINEERING & CONSTRUCTION CORPORATION

209 S. Third Street **Main 2033**

COLUMBUS, OHIO

They're Attractive! They're Different!

HAND PAINTED RAINPROOF BANNERS 50¢ EACH

Painted on heavy poster paper. Any size up to 36"x10 ft., in 5 or more flashy colors and beautifully Airbrushed. There are no extra charges—Workmanship Guaranteed. Write for prices on other size on paper or muslin.

ONE DAY SERVICE GUARANTEED

H. DRYFHOUT

736 SO. WABASH AVE. CHICAGO, ILL.

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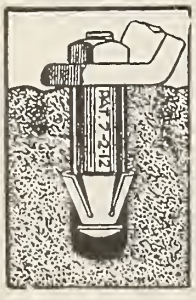
PAINE EXPANSION SHELLS

For Anchoring Opera Chairs to Concrete Floors

Will not come loose when properly set



Type No. 1

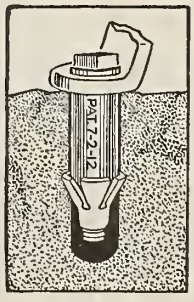
Furnished with bolts and washers ready to install. ¼" size shell most generally used for repair work as well as original installations. The most satisfactory way to permanently anchor a chair to concrete.

Send for samples and prices

THE PAINE COMPANY

2951 Carroll Ave. Chicago, Ill.

79 Barclay St. New York, N. Y.



Type No. 2

requirements of theatres. It should be remembered that a theatre is a highly specialized type of building. Even the architect who may be successful in designing factories, warehouses and industrial buildings of other types is not equipped to give an understanding to theatre problems which may be expected of the architect who has given this particular type of building an almost exclusive attention.

The hazard of trusting the design of a theatre to a local contractor, therefore is readily apparent. He can usually be relied upon to perform satisfactorily the constructional work but the plans for the theatre require expert understanding if the completed job is to be successful and profitable.

MIDWEST ENGINEERING & CONSTRUCTION CORPORATION, 209 South Third street, Columbus, O.

United Studios, Inc., 14 West Lake street, Chicago, Ill.

A list of theatre architects will be found on page 00.

Artificial Flowers and Plants

Many places in the theatre may profitably be made beautiful through the use of art plants and flowers. The lobby, foyer, auditorium walls and organ grill offer excellent places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

The Adler-Jones Company, 651 South Wells street, Chicago, Ill.

The Aiken Decorative Company, Bloomfield, Ill.

Bodine-Spanjer Company, 637 West Division street, Chicago, Ill.

The Botanical Decorating Company, 319-27 West Van Buren street, Chicago, Ill.

Chicago Artificial Flower Company, 632 North Albany street, Chicago, Ill.

Oscar Leistner, Inc., 323 West Randolph street, Chicago, Ill.

Frank Netschert, Inc., 61 Barclay street, New York City.

A. L. Randall Company, 729 South Wabash avenue, Chicago, Ill.

G. REISING & COMPANY, 227 West Austin avenue, Chicago, Ill.

Schroeder Art Flower Manufacturing Company, 3341 Superior avenue, Cleveland, O.

Automatic Change-Overs

Refer to CHANGE-OVERS

Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES

Automatic Sprinklers

Sprinkling system located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 123 William street, New York City.

Globe Automatic Sprinkler Company, 250 Park avenue, New York City.

P. Nacey Company, 927 South State street, Chicago, Ill.

Balloons, Advertising

Refer to ADVERTISING NOVELTIES

Banners, Hand Painted

Due to improved workmanship and quality of product theatre advertising by means of hand painted banners has gained renewed vogue in the past few years. Banners in three or more colors are now available on heavy poster paper, on muslin and in the form that is known as regular paper banners. The usual sizes of these banners are 32 or 36 inches wide by 10 feet. Muslin banners are made in the same width running any length the cost being around 25 cents per foot. The paper and heavy poster banners usually cost about 10 cents per foot. The muslin banners are painted in oil color and are waterproof. Four or more harmonious colors may be included.

In addition to the straight lettered banners, illustrated banners are sometimes desired for

big attractions. Banners range in cost from 25 cents per foot up.

Consolidated Sign Letter Company, 73 West Van Buren street, Chicago, Ill.
H. DRYFHOUT COMPANY, 736 South Wabash avenue, Chicago, Ill.
Standard Sign Service, 127 North Dearborn street, Chicago, Ill.
Theatrical Poster Company, 1018 South Wabash avenue, Chicago, Ill.

Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE

Blowers, Organ

Refer to ORGAN BLOWERS

Bolts, Panic

A horizontal lock placed on the inside of exits doors which automatically releases on slightest pressure.

Architectural Metal Products, Inc., Covington, Ky.
Milwaukee Corrugating Company, 36th avenue and Burnham street, Milwaukee, Wis.
Moeschl-Edwards Manufacturing Company, 120 West 9th street, Covington, Ky.
Variety Fire Door Company, 2958 Carroll avenue, Chicago, Ill.

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

Booth Equipment, Projection

Refer to PROJECTION BOOTH EQUIPMENT

Booths, Ticket

Refer to TICKET BOOTHS

Brass Grilles

Refer to GRILLES

Brass Rails

Used in theatres in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as statuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brushed brass, etc. Prices of brass rails range from 55c to $2.50 per foot.

Chicago Architectural Bronze Company, 4740 North Clark street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 West Division street, Chicago, Ill.
Illinois Bronze & Iron Works, Inc., 915-23 South Kildare avenue, Chicago, Ill.
Newman Manufacturing Company, Cleany street and Norfolk and Western R. R., Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne avenue, Chicago, Ill.
ZERO VALVE & BRASS CORPORATION, 634 Fourth avenue, Buffalo, N. Y.

Brokers, Theatre

With the growth of the motion picture theatre, and the involved legal procedure in sale, purchase or rental, it is often times found advisable to consult those who have studied this phase of the business. Theatre brokerage has become a real factor in the business.

W. J. Miller, 321 Security block, Des Moines, Ia.

Bronze and Iron Work, Ornamental

The theatre today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accoutrements in men's smoking rooms and women's rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone.

Chicago Architectural Bronze Company, 4740 North Clark street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 West Division street, Chicago, Ill.
Illinois Bronze & Iron Works, Inc., 915-23 South Kildare avenue, Chicago, Ill.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne avenue, Chicago, Ill.
ZERO VALVE & BRASS CORPORATION, 634 Fourth street, Buffalo, N. Y.

The STRONG ELECTRIC COMPANY

begs to announce the arrival of the

STRONG Junior

Reflector Arc Lamp

For use in small theatres, schools, and elsewhere now using Incandescent equipment or where finances are a factor, but where de luxe projection of the famed Strong quality is desired.

You Can't go wrong with a Strong

The STRONG ELECTRIC COMPANY

Also Makers of Strong Rectifiers

2501 LaGrange Street Toledo, Ohio

Brushes, Screen

Refer to SCREEN BRUSHES

Building Service, Complete

Unification of the four outstanding factors in the consideration of a theatre building—financing—designing—erecting and equipping is a comparatively new undertaking in the theatre construction field but one which has proven itself entirely successful. Under this plan centralized responsibility for the completed theatre is placed with one organization which turns over to the builder the finished job.

While the method under which this is achieved may vary in some details the general scheme involves an arrangement with one firm for a theatre proposition of a size and cost determined after due deliberation. The theatre building concern, at the conclusion of proper investigation of conditions surrounding and in any way having a bearing upon the proposition will, if the project has necessary merit and indicates a successful career, undertake to carry the biggest portion of the financing burden and guarantee to the exhibitor or builder the completion and opening of his theatre within the time limit agreed upon. Plans are then prepared for a modern structure of appropriate architectural style and with proper consideration given its construction and equipment in all departments.

Sharing with the exhibitor to a certain extent possible hazards involved in the undertaking proposed organizations of this type maintain experts effecting the various lines of endeavor involved for purposes of their own as well as the exhibitor's protection. Obviously, careful attention, resulting in mutual advantages and safeguards is given every proposition.

It has been declared that theatres constructed under this method are outstanding

in that they are architecturally uniform and pleasing in their appearance and material savings in construction are effected through a smooth working arrangement during the building period.

Dick and Bauer, Third and Wells streets, Milwaukee, Wis.
MIDWEST ENGINEERING & CONSTRUCTION CORPORATION, 209 South Third street, Columbus, O.
United Services, 127 North Dearborn street, Chicago, Ill.
United Studios, Inc., 14 West Lake street, Chicago, Ill.

Bulletin Boards, Changeable

Changeable bulletin boards which come under this heading involve the use of a grooved board on which are placed white enameled brass letters, white enameled die cast aluminum letters or white or red celluloid letters of various sizes as may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The letters are hung in the horizontal grooves of the board and the announcement accomplished through placing of the letters in their most advantageous manner. These changeable bulletin boards are made in various sizes ranging from 10 inches by 6 inches to large boards encased in brass frames and held by standards.

Many theatres have adopted signs of this type for use in lobby in announcing coming and present attractions. In fact the ease with which announcements may be set up or changed gives these bulletin boards a wide range of use in the motion picture house.

The Artkraft Sign Company, Lima, O.
Bilt Rite Manufacturing Company, 447 North Wood street, Chicago, Ill.
Stanley Frame Company, 727 Seventh avenue, New York City.
Tablet & Ticket Company, 1021 West Adams street, Chicago, Ill.

Cabinets, Film

Refer to FILM CABINETS

Cable, Motion Picture

Motion picture cable and other wires occupy an important place in theatre, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of the right kind of wire are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear. Prices range from 10c to 45c per foot.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Rockbestos Products Corporation, New Haven, Conn.

Cameras

A number of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 m. m. film while others may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Bass Camera Company, 179 West Madison street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.
The DeVry Corporation, 1111 Center street, Chicago, Ill.
The Eastman Kodak Company, Rochester, N. Y.

Canopies, Theatre

Use of artistic canopies by motion picture theatres is growing in popularity among houses of all sizes. A canopy servcs a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquis manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. These should be accompanied by accurate measurements of the front of the building where the canopy is to be used.

Not only are practically all of the new theatres being erected installing marquis but they are being exclusively used in the remodeling of the old houses, because of the effective manner in which they give to the theatres a new and pleasing appearance at small cost. Prices of canopies range from $300 up.

Architectural Metal Products Company, 19 West Eighth street, Covington, Ky.
E. T. Barnum Iron & Wire Works, 511 Cass street, Detroit, Mich.
Central Iron & Wire Works, Milwaukee, Wis.
Daniel Ornamental Iron Works, 4435 West Division street, Chicago, Ill.
Edwards Manufacturing Company, Cincinnati, O.
Milwaukee Corrugating Company, 36th avenue and Burnham-street, Milwaukee, Wis.
Moeschl-Edwards Corrugating Company, 411 East Fifth street, Cincinnati, O.
Newman Manufacturing Company, 416 Elm street, Cincinnati, O.
L. Schreiber & Sons Company, Ivanhoe avenue and Montgomery road, Cincinnati, O.

Carbons

Motion picture projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Arco Electric Company, 112 West 42nd street, New York City.
M. G. Felder Sales Company, 1560 Broadway, New York City.
KLIEGL BROTHERS, 321 West 50th street, New York City.
National Carbon Company, Inc., Madison avenue and West 117th street, Cleveland, O.
Charles W. Phellis & Company, Inc., 130 West 42nd street, New York City.
Hugo Reisinger, 11 Broadway, New York City.
Western Commercial Company, 8 Beach street, New York City.

Carbon Savers

Carbon saver is sort of a carbon clamp with extended machine shanks which accommodates the short carbon butts, so that they can be consumed or burned within an inch or an inch-and-a-half of their lengths. It is made to accommodate carbons from a half inch on up and generally sells from $1.00 to $1.50.

BEST DEVICES COMPANY, Film Building, Cleveland, O.
E. E. Fulton Company, 1018 Soutb Wabash avenue, Chicago, Ill.

Carbon Sharpeners

A device resembling a pencil sharpener for utilizing the short broken pieces of carbon by cutting new points on them. Sharpeners sell for about $3.50.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Carbon Wrenches

Among the tools which the projectionist finds compulsory is the carbon wrench, an instrument which, through its expediting the work of the projectionist, tends toward better projection. These instruments have been found to be invaluable in the projectionist's tool kit.

BEST DEVICES COMPANY, Film building, Cleveland, O.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
National Carbon Company, Inc., Madison avenue and West 117th street, Cleveland, O.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Carpets

Because of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. The heavier and deeper the nap the more life may be expected of a carpet. Generally, floor coverings and carpets should be of a nature that rest on the floor and give the impression of stability and foundation upon which one may walk with security. A carpet that is fussy, light in color and overdecorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Hartford Carpet Company, Inc., 385 Madison avenue, New York City.
CLINTON CARPET COMPANY, 130 North Wells street, Chicago, Ill.
Furniture Buyers Service, 605 Broadway, New York City.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Albert Pick & Company, 1200 West 35th street, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Roxbury Carpet Company, Central street, Saxonville, Mass.
Alexander Smith & Sons, Carpet Company, 285 Fiftb avenue, New York City.
M. J. Whittal Associates, Brussels street, Worcester, Mass.

Carpet Cushioning

In theatres, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of animal hair, felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

The Celotex Company, 645 North Michigan avenue, Chicago, Ill.
CLINTON CARPET COMPANY, 130 North Wells street, Chicago, Ill.
National Rug Mills, 1001 Clybourn street, Milwaukee, Wis.
Albert Pick & Company, 1200 West 35th street, Chicago, Ill.
Western Felt Works, 4115 Ogden avenue, Chicago, Ill.

Cement, Film

Refer to FILM CEMENT

Chairs, Theatre

To equip a theatre properly, the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 32 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore, the majority of the seats are 20 inches wide, with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

Every patron is entitled to a direct and open vision of the stage. Sloping and terracing of floor and the curvatures of the balcony are, of course, intended to facilitate this, but unless the seats are specially made to meet the requirements of each and every part of the house, these avail but little. For so greatly do theatres vary in plan and design that the seating construction problem must be solved individually in each instance.

The relative length of chairs, front and back, must be so adjusted as to conform evenly to the slope of the floor and still keep the chair in its normal position. Then the occupant is assured of a natural, easy and comfortable position in sitting. He is neither tilted too far forward nor too far back. His feet and those of the chair should rest very naturally in exactly the same line or plane.

Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, but there must be a mechanical adjustment in the fastening of the seats to standards, so that the seats will be perfectly level and parallel with the natural floor level and the sitter will not be tilted at an angle.

The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies, is another problem. There must be no loss of chair space and resultant decreased capacity, but the symmetry and a general pleasing and orderly appearance must be preserved.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Frequently a very simple rearrangement makes possible an appreciable increase in house capacity, and if not in actual increased numerical capacity, actual increased box office receipts by transforming otherwise less desirable and less valuable seats to a higher grade of valuation and desirability.

Almost equally as important as proper arrangement of the chairs themselves, is the quality, comfort and service they will give. The element of comfort is an especially outstanding consideration as the ability to provide rest and ease for the audience during the performance augurs for more solid enjoyment of the show. Roominess, correct springs, smooth, well upholstered backs, correctly placed arm rests, a perfectly level placing with the floor, serviceable hat holders, smoothly operating and noiseless seat-hinges —these are but a few of the things that go to make up a comfortable theatre chair.

Strength, stability, durability must be embodied in every chair. A broken seat, while apparently not of great importance in itself, is nevertheless an annoyance that reflects unfavorably on the theatre as a whole.

Veneer chairs range in price from $2.75 to $6.00. Upholstered chairs are from $6.00 up.

American Seating Company, 14 East Jackson boulevard, Chicago, Ill.
The A. H. Andrews Company, 107 South Wabash avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
Furniture Buyers Service, 605 Broadway, New York City.
HEYWOOD-WAKEFIELD COMPANY, 209 Washington street, Boston, Mass.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
E. W. A. Rowles Company, 2345 South LaSalle street, Chicago, Ill.
E. H. Stafford Company, 367 West Adams street, Chicago, Ill.
Steel Furniture Company, Grand Rapids, Mich.
Union City Body Company, Union City, Ind.
Wisconsin Chair Company, Port Washington, Wis.
The Wooten-Gedge Company, 7310 Woodward avenue, Detroit, Mich.

Chair Covers

In addition to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

Theatre chair covers have been used extensively in dramatic and larger motion picture houses but it is only recently that they have been adopted on a greater scale by the smaller houses. No doubt one of the causes has been the belief that they were an expensive proposition. This, however, is not the case. Recently chair covers have been developed which are reversible, effecting an important saving in laundering costs.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Allied Cloth Specialties Company, Greenville, O.
Dura-Tex Fabrics Company, 216 Webster street, Cincinnati, O.
Goldie Linen Company, Not Inc., 14 West Lake street, Chicago, Ill.
Made-Rite Fabrics Company, 911 Broadway, Cincinnati, O.
Nu-Tex Fabrics Company, 526 Broadway, Cincinnati, O.
Textile Specialties Company, Pioneer and Broadway, Cincinnati, O.

Chairs, Folding

The folding chair, solidly constructed, plays an important role in the theatre today. With presentation and the stageband, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of clearing the auditorium floor for other forms of entertainment. The folding chair combines neatness, durability and practicability.

Tucker Duck & Rubber Company, Fort Smith, Ark.
Clarin Manufacturing Company, 2456 Crawford avenue.

Change Makers

Speed and accuracy are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about nine square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window. Fumbling of coins and the dropping of them which is characteristic of the old fashioned method is eliminated and the coin changer enables the ticket purchasers to be served at from three to five times as fast as under the old way. Change makers sell for $125 and up.

Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center street, Chicago, Ill.
Hoefer Change Maker Company, 3700 East 12th street, Kansas City, Mo.
Universal Stamping & Manufacturing Company, 3839 North Western avenue, Chicago, Ill.

Change-Overs

A device for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button. The list price ranges from $30 to $65.

Dowser Manufacturing Company, 225 Broadway, New York City.
ESSANAY ELECTRIC MANUFACTURING COMPANY, Maywood, Ill.

Chimes, Organ

Refer to ORGAN CHIMES

Choppers, Ticket

Refer to TICKET CHOPPERS

Cleaners, Film

Refer to FILM CLEANING MACHINES

Cleaners, Vacuum

Refer to VACUUM CLEANING EQUIPMENT

Clocks Advertising

Refer to PUBLICITY CLOCKS

Color Hoods

Artistic color effects on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving life and color to make an attention compelling display. Prices of color hoods range from 22c-40c to 50 cents.

Curtis Lighting Company, 1119 West Jackson boulevard, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
REYNOLDS ELECTRIC COMPANY, 2651 West Congress street, Chicago, Ill.

Color Wheels

Wheels to accommodate colored gelatine sheets for producing various lighting effects with spot lights or projectors. Prices range from $2.50 to $7.50.

KLIEGL BROTHERS, 321 West 50th street, New York City.

Coloring, Lamp

Refer to LAMP COLORING

SENTRY SAFETY CONTROL

Ordered by Joseph M. Levinson
Of the Moe Mark New England Circuit

To be installed in the following Massachusetts Theatres:

STRAND	Lynn	STRAND	Worcester
WALDORF	Lynn	STRAND	Quincy
COMIQUE	Lynn	ALHAMBRA	Quincy
CAPITOL	Everett	QUINCY	Quincy

Safety from film-fires should be paramount in theatre-operation. Insure it—and the freedom from worry which goes with it—by using SENTRY SAFETY CONTROL.

SENTRY SAFETY CONTROL

The positive fire preventer Can be attached to any projector. Costs only a few cents a day.

Sentry Safety Control Corporation. 13th and Cherry Sts., Philadelphia. 1560 Broadway, New York
And All Branches of National Theatre Supply Company

Condensers

Condensers are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex, some Meniscus or Moon shape, and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within the last two years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the aperture of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices range from $1.50 to $12.00.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
BRENKERT LIGHT PROJECTION COMPANY, 7348 Saint Aubin avenue, Detroit, Mich.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Sussfeld Lorsch & Schimmel, 153 West 23rd street, New York City.

Cooling, Ventilating Systems

Capable of delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted by theatres of all sizes. Systems of this type are reasonably priced, ranging in cost from $400 upward.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In theatres having an organ installed at one side of the proscenium the opposite of the proscenium affords a good place for a cooling unit. A pent house on the roof at the rear of the auditorium is another manner in which the system may be installed to assure excellent results. In fact, regardless of the nature of the theatre, cooling and ventilating systems of this type may be readily adapted to it.

Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete cooling and ventilating of a theatre. The systems may be installed without interruption to the regular performances.

American Blower Company, 6004 Russell street, Detroit, Mich.
American Carbonic Machinery Company, Wisconsin Rapids, Wis.
Arctic Nu-Air Corporation, 500 South Fourth street, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 North Kostner avenue, Chicago, Ill.
Bayley Manufacturing Company, 732 Greenbush, Milwaukee, Wis.
Bentz Engineering Corporation, 661 Frelinghuysen avenue, Newark, N. J.
BLIZZARD FAN SALES COMPANY, 1514 Davenport street, Omaha, Neb.
Brunswick-Kroeschell Company, New Brunswick, N. J.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, 750 Frelinghuysen avenue, Newark, N. J.
Ilg Electric Ventilating Company, 2850 North Crawford avenue, Chicago, Ill.
John H. Kitchen & Company, 1011 Pioneer Trust Building, Kansas City, Mo.
LAKESIDE COMPANY, Hermansville, Mich.
National Air Filter Company, 5130 Ravenswood avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Peterson's "Freezem" Sales Company, 5 North Dewey street, Oklahoma City, Okla.
B. F. Reynolds & Company, 118 West Ohio street, Chicago, Ill.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
SUPREME HEATER & VENTILATING CORPORATION, 1915 Pine street, St. Louis, Mo.
TYPHOON FAN COMPANY, 345 West 39th street, New York City.
Whittenmeier Machinery Company, 850 North Spaulding avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.
The Zack Company, 2311 West Van Buren, Chicago, Ill.

Controls, Curtain

Refer to CURTAIN CONTROL MACHINES

Costumes and Costume Fabrics

Costumes and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual textures for glittering display behind the footlights or in the spot. The costumes may represent a nation, a period or a class, and such costuming must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Eastman Brothers' Studios, Inc., 36 West 46th street, New York City.
Dazians, Inc., 142 West 44th street, New York City.
S. M. Hexter & Company, 2400 Superior avenue, East, Cleveland, O.
Lester, Ltd., 18 West Lake street, Chicago, Ill.

Covers, Program

Refer to PROGRAM COVERS

Covers, Chair

Refer to CHAIR COVERS

Curtain Control Machines

Few things leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtain to be flied in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $325 with the track selling at about $2.25 per foot.

AUTOMATIC DEVICES COMPANY, 17 North 7th street, Allentown, Pa.
J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
PETER CLARK, INC., 534 West 30th street, New York City.
Perkins Curtain Carrier Company, Waterloo, Ia.
The E. L. McLay Company, 1359 38th street, Milwaukee, Wis.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
O. Scheck & Company, 50th and Euclid avenue, Cleveland, Ill.
TIFFIN SCENIC STUDIOS, Tiffin, O.
VALLEN ELECTRICAL COMPANY, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand avenue, Watts, Calif.

Curtain Tracks

The type of curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette street, New York City.
AUTOMATIC DEVICES COMPANY, Allentown, Pa.
Richarrd R. Bruckner, 532 West 22nd street, New York City.
J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
J. R. CLANCY, 1010 West Belden avenue, Syracuse, N. Y.
PETER CLARK, INC., 534 West 30th street, New York City.
Perkins Curtain Carrier Company, Waterloo, Ia.
VALLEN ELECTRICAL COMPANY, 225 Bluff street, Akron, O.

Curtains, Fireproof

Laws in most States now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains are required by the law.

Wm. Beck & Sons Company, Highland and Dorchester avenues, Cincinnati, O.
RICHARD R. BRUCKNER, 532 West 22nd street, New York City.
J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
J. R. CLANCY, Syracuse, N. Y.
PETER CLARK, INC., 534 West 30th street, New York City.
JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.
Volland Scenic Studios, Inc., 3737 Cass avenue, St. Louis, Mo.
I. Weiss & Sons, 508 West 43rd street, New York City.

Cutout Machines

This is a device for making various kinds of exploitation cutouts and lobby and marquis displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding a small chisel over the outlines and cutting away those portions of the surface not wanted. A small motor is used and the current from the electric light socket furnishes the power. The operation is similar, in many ways, to that of operating a sewing machine.

International Register Company, 21 South Throop street, Chicago, Ill.

Date Strips

Date strips, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the efforts of good advertising through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

EXHIBITORS PRINTING SERVICE, 711 South Dearborn street, Chicago, Ill.
Filmack Company, 730 South Wabash avenue, Chicago, Ill.
Hennegan Company, 311 Genesee street, Cincinnati, O.
NATIONAL PROGRAM & PRINTING COMPANY, 729 South Wabash avenue, Chicago, Ill.; 126-130 West 46th street, New York City, and 1922 South Vermont avenue, Los Angeles.

Decorating Products and Service

The theatre today has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending colors, the unique wall designs, the finely cut or moulded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorating Company, 1600 South Jefferson street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp street, Brighton station, Boston, Mass.

Reel Cueing at a Real Price!

f. o. b. Chicago

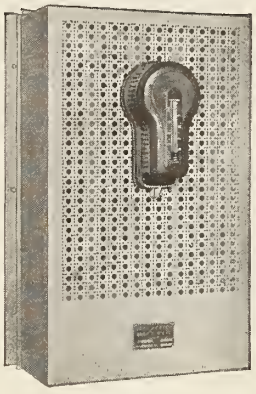
NOW you can *duplicate* symphonies, pipe organ solos, vaudeville dialogue, vocal selections---

BESIDES providing just the right orchestra selections to whip up the tense moments; to breathe forth the harmony of tender scenes; to translate the very depths of the players' every sensation---

AND to provide a vehicle for announcements—in your own voice—injecting *your* personality into the program.

Write for proposition. No obligations to you.
A discount of 2% allowed if you enclose this ad.

WESTERN ELECTRIC PIANO CO.
Makers of the Selectraphone Automatic Phonograph
850 Blackhawk St., Dept. BT-1, Chicago, Ill.



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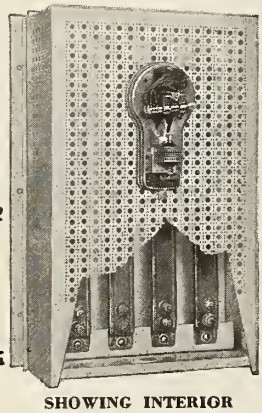


SHOWING INTERIOR

The New

EASY ELECTRIC HEATER

Automatic Temperature Controlled

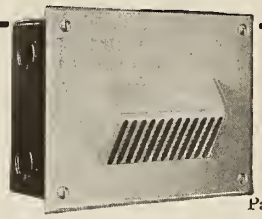
Designed especially for Theatre Organ Chambers, Box Offices, etc., but will prove useful in many other places.

Write for particulars

Made in 500, 1000, 1500 and 2000 watt capacity

KAUSALITE MFG. CO.

8129 Rhodes Ave., Chicago, Ill.



Patented

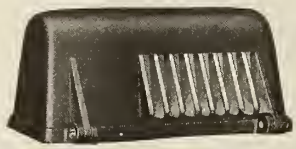
The New

FLUSH WALL AISLE LIGHT

for

Ramps, Stairways and Corridors in Theatres, Hotels and Hospitals.

Made in two sizes—standard, and junior for use over tables in hospital patients' rooms.



OUR STANDARD CHAIR TYPE

Decorators Supply Company, 2547 Archer avenue, Chicago, Ill.
Hockaday, Inc., 1823 Carroll avenue, Chicago, Ill.
THE VOIGT COMPANY, 1745 North 12th street, Philadelphia, Pa.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

Decorative Pottery

Refer to POTTERY, DECORATIVE

Dimmers

The beautiful lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

FRANK ADAM ELECTRIC COMPANY, St. Louis, Mo.
Chicago Electric Equipment Company, 417 South Dearborn street, Chicago, Ill.
CUTLER-HAMMER MANUFACTURING COMPANY, 12th and St. Paul avenue, Milwaukee, Wis.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
MILWAUKEE ELECTRIC SWITCHBOARD COMPANY, 156 Clinton street, Milwaukee, Wis.
Mutual Electric & Machine Company, 7610 Joseph Campeau street, Detroit, Mich.
Ward Leonard Electric Company, 37 South street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Disinfectants, Perfumed

The necessity of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance. Disinfectants of this kind are usually sprinkled about the house or they may be used in ornamental cones, placed on the auditorium walls. Particularly during the hot weather months are perfumed disinfectants used extensively to sweeten the air in the theatre and make it agreeable and comfortable. Disinfectants sell for $3.00 a quart and up.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard street, Chicago, Ill.
The Hunting Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
U. S. Sanitary Specialties Corporation, 435 South Western avenue, Chicago, Ill.
Barnett Mfg. Company, 114 East 28th street, New York City.

Doors, Fireproof

Refer to FIREPROOF DOORS

Draperies

Refer to STAGE SCENERY AND DRAPERIES

Driers, Hand

Refer to HAND DRIERS

Drinking Cups, Paper

The paper drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. Paper cups range in price from $13.50 for cases of 10,000, to $9.50 for cases of 2,500, depending upon the product purchased. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from $4.50 up.

Lily Cup Company, 120 Broadway, New York City.
Tulip Cup Corporation, 220 Fifth avenue, New York City.
Individual Drinking Cup Company, Inc., Easton, Pa.
The Vortex Manufacturing Company, 421-431 North Western avenue, Chicago, Ill.
Ideal Cup Corporation, 317 North Wells street, Chicago, Ill.

Drinking Fountains

Eighteen drinking fountains about evenly divided between the wall and pedestal type are installed in Balaban & Katz's Uptown theatre, Chicago. While the Uptown is one of the country's largest houses the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either ends of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

The Crane Company, 836 South Michigan avenue, Chicago, Ill.
Rundle-Spence Manufacturing Company, 52 Second street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Bessemer building, Pittsburgh, Pa.
VOIGT COMPANY, 1743 North 12th street, Philadelphia, Pa.

Effect Machines

Effect machines are an integral part of motion picture exhibition, especially when a pol-

icy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin avenue, Detroit, Mich.
Chicago Cinema Equipment, 1736-1754 North Springfield avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
MILWAUKEE ELECTRIC SWITCHBOARD COMPANY, 156 Clinton street, Milwaukee, Wis.

Electric Measuring Instruments

The development and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities, at their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

J. H. Hallberg, 29 West 57th street, New York City.
Weston Electrical Instrument Company, Waverly Park, Newark, N. J.

Electric Fans

This term is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $7.50 to $35.00.

General Electric Company, Schenectady, N. Y.
Robbins & Meyers Company, Springfield, O.
Wagner Electric Corporation, 6400 Plymouth avenue, St. Louis, Mo.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Electric Flowers

Baskets or vases of electric flowers offer many possibilities in a decorative way for theatres. Artificial roses, tulips or similar flowers are fitted with small properly colored bulbs and the complete bouquet is wired ready to attach to the light socket. Many a nook or corner now barren and unattractive or unsightly can be transformed into a beauty spot by means of an electric bouquet.

Oscar Leistner, 319 West Randolph street, Chicago, Ill.
G. REISING & COMPANY, 227 West Austin avenue, Chicago, Ill.

Electric Motors

Refer to MOTORS, ELECTRIC

Electric Lighting and Power Plants

Refer to LIGHTING AND POWER PLANTS

Electric Signs

Refer to SIGNS, ELECTRIC

Emergency Lighting Plants

Refer to LIGHTING AND POWER PLANTS

Equipment Supplies

The importance of equipment to the theatre cannot be stressed too much. It makes for comfort, proper presentation of entertainment, safety, etc. Equipment must be given first consideration, for a theatre which does not install the finest and most effective product, and become at the outset attractive and efficient, is endangering its future success. Independent equipment dealers will be found in all key centers, and the country is covered also by the following two chain organizations:

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Equipment for Sound Pictures

Refer to SOUND PICTURE EQUIPMENT

Exit Light Signs

Exit light signs are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Many improvements have been made in the manufacture of exit lights in an endeavor to make them less offensive in appearance without detracting from their practical mission. In addition to various styles, exit lights may be obtained built into ornamental fixtures, the whole being placed over the exit door.

BRENKERT LIGHT PROJECTION COMPANY, 7348 Saint Aubin avenue, Detroit, Mich.
FLEXLUME CORPORATION, Buffalo, N. Y.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth avenue, Chicago, Ill.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
Rawson & Evans Company, 710 West Washington street, Chicago, Ill.
Viking Products Corporation, 422 West 42nd street, New York City.
THE VOIGT COMPANY, 1745 North 12th street, Philadelphia, Pa.
Wheeler Reflector Company, 275 Congress street, Boston, Mass.
Willey Sign Company, 1559 Church street, Detroit, Mich.

Fans, Electric

Refer to ELECTRIC FANS

Fans, Ventilating

Fans may be divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and operate at slower speed. Fans of this type usually have four wooden blades and they are hung from the ceiling by an insulated hanger.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies. Air in the lobby, particularly when crowds are waiting admission soon becomes stagnant and foul, with the result that patrons are unduly wearied and placed in an unfavorable state for enjoying the entertainment. Prices range from $160 up.

Ajax Sheet Metal & Iron Works, Inc., 57 Erie street, Milwaukee, Wis.
American Blower Corporation, Detroit, Mich.
Apex Electrical Distributing Company, 1067 East 152nd street, Cleveland, O.
Arctic Nu-Air Corporation, 500 South Fourth street, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 North Kostner avenue, Chicago, Ill.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
A. Hun Berry Fan Company, 28 Binford street, Boston, Mass.
BLIZZARD FAN SALES COMPANY, 1514 Davenport street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Champion Blower & Forge Company, Lancaster, Pa.
Fidelity Electric Company, Lancaster, Pa.
LAKESIDE COMPANY, Hermansville, Mich.
The New York Blower Company, 3155 Shields avenue, Chicago, Ill.
SUPREME HEATER & VENTILATING CORPORATION, 195 Pine street, St. Louis, Mo.
TYPHOON FAN COMPANY, 345 West 39th street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
The Wigginton Company, Kalamazoo, Mich.

Film Cabinets

There are various types of film cabinets having storage capacity from three to twelve reels per unit or various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping. The prices range per unit from $14.00 to $60.00 per unit or cabinet.

American Film-Safe Corporation, 1800 Washington boulevard, Baltimore, Md.
Atlas Metal Works, 2601 Alamo street, Dallas, Tex.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Neumade Products Corporation, 249 West 47th street, New York City.

Film Cabinet Stands

There are various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it. The prices range from $12.00 to $17.00.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Film Cement

A special preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 25c a bottle.

Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
F. B. GRIFFIN, Oshkosh, Wis.
Neumade Products Corporation, 249 West 47th street, New York City.

Film Cleaning Machines

A block containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, 520 West 48th street, New York City.
Foster & Bartlett, 45 West 45th street, New York City.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

GRIFFIN FILM CEMENT

For Studios, Film Exchanges and Motion Picture Theatres.

Patches made with this cement will not dry out, buckle up or pull apart.

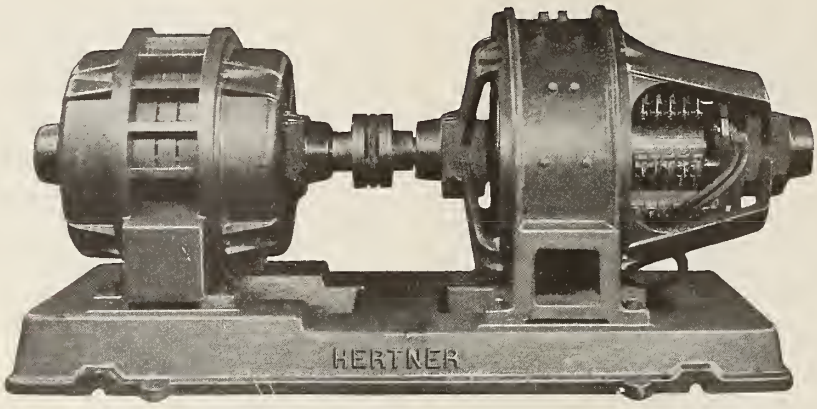
Especially suited for Vitaphone and Movietone projection.

Write for descriptive circular.

Manufactured by

F. B. GRIFFIN

Oshkosh, Wis.



If You Are Particular About Your Screen Effects You'll Appreciate

THE TRANSVERTER

Transverters are designed to actually give long, continuous, satisfactory service. They meet every projection need.

Our new Hertner Hand Book—sent free—will be of valuable help to any owner, manager or projectionist. Write for it today.

Sold in the U. S. A. by
The National Theatre Supply Co.

Canadian Distributor
Perkins Electric Ltd.

THE HERTNER ELECTRIC COMPANY
TransVerteR

1900 W. 114th Street CLEVELAND, OHIO, U. S. A.

Movieads, Inc., 507 Fifth avenue, New York City.
Neumade Products Corporation, 249 West 47th street, New York City.

Film Developing and Printing

With motion picture presentations and local news reels offering novelty on many theatre bills, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, green, etc.

Empire Laboratories, Inc., 723 Seventh avenue, New York City.
APPRECIATION FILMS, INC., 1029 South Wabash avenue, Chicago, Ill.

Film Inspection Machines

Perfect projection is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Film Inspection Machine Company, Inc., 33 West 60th street, New York City.
Dworsky Film Machine Corporation, 520 West 48th street, New York City.

Film Reels

Refer to REELS

Film Rewinders

This device is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings. They range in price from $5.00 to $15.00.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one or two-thousand foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order. The prices range from $50.00 to $160.00 complete.

Atlas Metal Works, 2601 Alamo street, Dallas, Tex.
Bass Camera Company, 179 West Madison street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736 North Springfield avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, 520 West 48th street, New York City.
Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
Film Inspection Machine Company, Inc., 33 West 60th street, New York City.
Foster & Bartlet, 45 West 45th street, New York City.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
The L. J. Gardiner Company, 935 West Goodale boulevard, Columbus, O.
Neumade Products Corporation, 249 West 47th street, New York City.
W. G. Preddy, 187 Golden Gate avenue, San Francisco, Calif.

Film Splicing Machines

Equipment of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Bell & Howell Company, 1827 Larchmont avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, 520 West 48th street, New York City.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Neumade Products Corporation, 249 West 47th street, New York City.

Film Waxing Machines

A device for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Bell & Howell Company, 1827 Larchmont avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Dworsky Film Machine Corporation, 520 West 48th street, New York City.
Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
Neumade Products Corporation, 249 West 47th street, New York City.

Fire Doors

Refer to FIREPROOF DOORS

Fire Extinguishers

There are two types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride and the 2½ gallon soda and acid extinguisher. Good ones of both types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

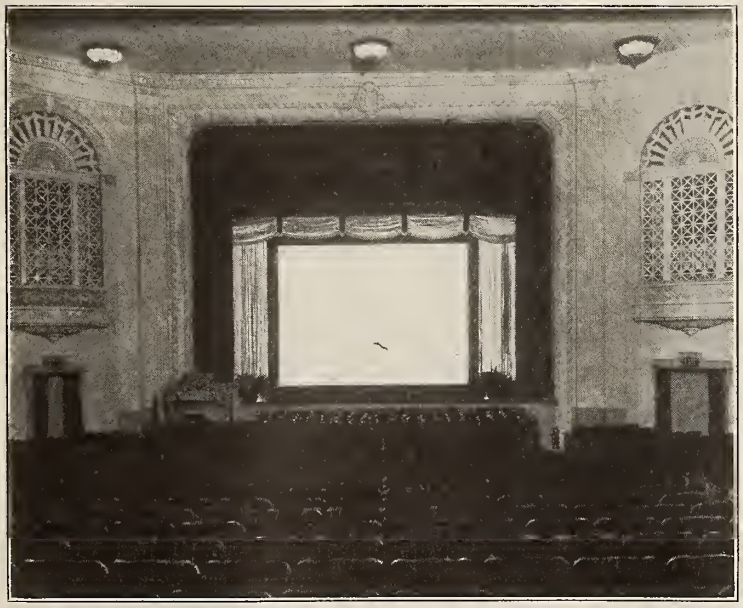
Foamite-Childs Corporation, 1010 Turner street, Utica, N. Y.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, Cincinnati, O.
Pyrene Manufacturing Company, 560 Belmont avenue, Newark, N. J.

Fire Prevention for Projectors

Important equipment has recently been developed which it is said definitely prevents a

The front exterior. The front seems to give little idea of the attractive exterior to be encountered.

View of the trim, charming foyer, showing the staircase which leads to the balcony.



The Uptown's commodious auditorium, facing the stage.

View of the foyer, showing the simple dignity of the wall treatment.

A New Theatre in a Leading Residential Section

Views of the Uptown, located where Louisville's "best families" have homes

Marvelous, New, Changing, Colorful

SCENIC EFFECTS

Made Possible

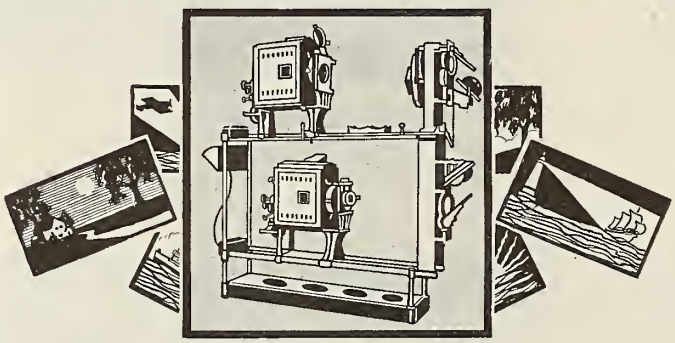
The new Master Brenograph will give your theatre an individuality of atmosphere far in advance of any former possibility. New colorful overture scenes, dramatized prelude scenes, feature picture association scenes, organ attractions, curtain designs, colorful illusions and actions, decorations, high lighting. All at a cost so small that you will be amazed.

The new Brenkert F-7 has advanced effect possibilities so that these effects do for the eye what the talking pictures are doing for the ear. You can change your entire effects every week or every day. Enhance pictures and attractions, all with this one unusual machine. No theatre, large or small, can afford to be without the Master Brenograph F-7 because of the PULL it puts into the show.

Theatre owners and managers, write for descriptive matter and folders.

Please state your position in theatre, whether owner, manager, or operator.

The Brenkert F7 Master BRENOGRAPH



Brenkert

BRENKERT LIGHT PROJECTION CO.

St. Aubin at East Grand Boulevard, Detroit, Mich.

Scene effects can be obtained from Effect Scene Bureau 2010 Washington Boulevard Bldg., Detroit, Mich.

fire in the projection machine. This equipment is a control device, easily installed and which is operated on low voltage through a small step-down transformer. A dowser is mounted on the cone of the lamp house and acts as the main light cut-off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation with film in it. All contact points are very sensitive, and the dowser is instantaneous in its action.

A pivoted apron is mounted so that it comes in contact with the upper film loop. An auxiliary idler is mounted so that it rides the film between the take-up sprocket and lower magazine fire valve rollers. These two points of contact with the film offer protection against fire from the following causes:

A.—Film break at any point in projector; B.—Loss of lower loop; C.—Mutilated perforations, i.e., perforations in such condition that film will not ride properly through projector; D.—Failure of film to pass properly through projector from any cause; E.—Bad reel in lower magazine; F.—Failure of film to take up properly from any cause.

Now there are other avenues by which a film fire can start, and the inventors of the device have apparently overlooked nothing.

Idlers mounted on arms ride the motor drive belt and take-up belt. Failure of either belt (such as jumping or breaking) causes contact through mercury switches instantly operating the dowser.

Failure of current supply to motor results in instant actuation of the dowser.

Fire Guard Manufacturers Company, Aurora, Ill.
H and A Company, 1507 Cass avenue, Detroit, Mich.
SENTRY SAFETY CONTROL CORPORATION, 1229 Vine street, Philadelphia, Pa.

Fireproof Curtains

Refer to CURTAINS, FIREPROOF

Fireproof Doors

In practically all states, cities and towns building codes require the use of fireproof doors in certain quarters of the theatre, such as the projection booth. This demand on the part of the framers of the building codes has been beneficial to the theatre owner in many respects. In the first place it has effected a big saving in insurance. Secondly, and more important, it has safeguarded life and eliminated legal battles and accident and death claims. Before building every theatre owner should consult building code specialists and the fire underwriters.

Architectual Metal Products Company, 19 West 8th street, Covington, Ky.
Missouri Fire Door & Cornice Company, 3144 Easton avenue, St. Louis, Mo.
St. Louis Fire Door Company, 1142 South Sixth street, St. Louis, Mo.
Variety Fire Door Company, 2958 Carroll avenue, Chicago, Ill.

Fireproof Shutters

Again entering into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters ranges from $25 up.

W. G. Preddy, 187 Golden Gate avenue, San Francisco, Cal.
BEST DEVICES COMPANY, Film building, Cleveland, O.

Fireproof Units

There are various forms of these available and generally each type is made in several capacities and sizes to accommodate their installation in small or large booths. The component parts of each unit are generally detachable, so that the unit can be made complete for film storage, waste disposal, film rewinding and inspection, as well as the storage of both supplies and tools. They are generally furnished with casters, so that they can be moved about for cleaning or relocating purposes. They are made entirely of metal and are therefore, fireproof. These units are far cheaper in the long run than the general make-shift of the past, in covering wooden benches or shelves with tin or sheet metal, since they always represent a recognized value by being complete within themselves, and not built in as part of the partitions or the booth construction. The prices range from $50.00 to $350.00.

E. E. Fulton Company, 1018 South Wabash, Chicago, Ill.

Fireproofing Materials

Into every factor of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material, the owner may feel assured of the safety of his building.

JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.
Universal Gypsum Company, 111 West Washington street, Chicago, Ill.
U. S. Gypsum Company, 300 West Adams street, Chicago, Ill.

Fixtures, Lighting

Refer to LIGHTING FIXTURES

Fixtures, Plumbing

Refer to PLUMBING FIXTURES

Flashers, Signs

The sparkling life and motion characteristic of so many theatre signs is produced by

the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color hoods, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

In addition to the interest compelling action which the sign flasher injects in a sign it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

CRAMBLET ENGINEERING CORPORATION, 286 Milwaukee street, Milwaukee, Wis.
REYNOLDS ELECTRIC COMPANY, 2650 West Congress street, Chicago, Ill.

Flood Lights

Flood lighting is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 200 to 1,500 watts. These may be located on the marquee or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed. In general there are three types: the extensive the distributing and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more concentrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

An idea of floodlighting costs may be obtained from the following example:

Time of operation, 5 hours per evening.
Area to be floodlighted, 50 ft. long, 50 ft. wide.
Extent of floodlighted area, 2,500 square feet.
Projectors used, 500 watt.
Area lighted by each projector, 250 sq. ft.
Number of projectors used, 10.
Kilowatt hour consumption per period.

$$\frac{10\times100\times25}{1000}=25$$

Cost per kw. hour: $25\times10=\$2.50$.
Cost of lighting front for 5 hours: $2.50.

Floodlighting is also used in theatre auditoriums for such purposes as illuminating the orchestra pit while the balance of the house is dark.

The list price of flood lights ranges from $30 to $75.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago.
Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
Curtis Lighting, Inc., 1119 West Jackson boulevard, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
THE LIT-WAR COMPANY, Wellston, O.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
MILWAUKEE ELECTRIC SWITCHBOARD COMPANY, 156 Clinton street, Milwaukee, Wis.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Floor Coverings

Refer to CARPETS and MATS and RUNNERS

Flower Baskets, Electric

Refer to ELECTRIC FLOWERS

Flowers, Artificial

Refer to ARTIFICIAL FLOWERS

Footlights

Many types of footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind for permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
MILWAUKEE ELECTRIC SWITCHBOARD COMPANY, 156 Clinton street, Milwaukee, Wis.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Fountains, Drinking

Refer to DRINKING FOUNTAINS

Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

Frames—Poster, Lobby

Poster and lobby display frames are manufactured in standard sizes. There are one sheets to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—combination frames to hang and with easel to accommodate a one-sheet and eight 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in

The

NEW FOX THEATRES

in Brooklyn and Detroit

Use the

RAVEN HALFTONE SCREEN

Because

"Better Projection Pays"

1476 Broadway Raven Screen Corporation New York, N. Y.

Prevent Organ Troubles

And save costly repairs!

These are days of danger to the delicate mechanisms of an organ. Cold and dampness play havoc with them, impairing their service and efficiency.

You can prevent these troubles with a PROMETHEUS Electric Organ Heater. Especially designed to maintain *even* temperature in organ chambers, it keeps the pipes and chests dry and warm — *always*, regardless of weather or climatic conditions.

Mail the coupon for further details

PROMETHEUS ELECTRIC CORP.
354 West 13th Street, New York

Send further details regarding PROMETHEUS Organ Heaters.

Name.....

Address.....

standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner's approval. Standard sizes range in price from $7.00 up.

Bilt Rite Manufacturing Company, 447 North Wood street, Chicago, Ill.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 723 7th avenue, New York City.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.
Stanley Frame Company, 727 Seventh avenue, New York City.

Fronts, Metal Theatre

Entire fronts for theatres made of sheet metal and wrought in a pleasing design are available for the small house desiring to change its exterior appearance. These metal fronts are made in various sizes and designs and shipped in sections ready to be erected. It is advisable, in ordering material of this type to have the building properly measured and a sketch of front submitted.

Architectural Metal Products Company, 18 West 9th street, Covington, Ky.
Edwards Manufacturing Company, Cincinnati, O.
Milwaukee Corrugating Company, 36th avenue and Burnham street, Milwaukee, Wis.
Moeschl-Edwards Corrugating Company, 411 East Fifth street, Cincinnati, O.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.

Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

Furniture, Theatre

A number of factors should guide the exhibitor in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 424 Findlay street, Cincinnati, O.
Furniture Buyers Service, 605 Broadway, New York City.
S. Karpen & Brothers, 636 West 22nd street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison streets, Chicago, Ill.
Metalarts Studios, 451 East Ohio street, Chicago, Ill.
W. P. Nelson Company, 614 South Michigan avenue, Chicago, Ill.
Peabody Theatre Furniture Company, North Manchester, Ind.
Albert Pick & Company, 1200 West 35th street, Chicago, Ill.

Fuses, Electric

The electric fuse, so vital in the operation of the theatre's electrical equipment, may be obtained in a number of styles to suit the various purposes for which the fuse is required. There are the renewable, the non-renewable and the plug fuse to be found in the listings. There is the adage, "A stitch in time saves nine," and likewise a sufficient supply of fuses will save a dark house. The theatre owner should not experiment in the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Chicago-Jefferson Fuse & Electric Company, 1500 South Laflin street, Chicago, Ill.
Trico Fuse Manufacturing Company, 1009 McKauley avenue, Milwaukee, Wis.

Gazing Balls, Lobby

A decorative feature which has fascinated humanity through centuries because of the supposed occult powers of the Oriental to see reflected in it the future of life is the gazing ball. This decorative piece, always an attraction, lends tone to the colorful lobby.

Architectural Decorating Company, 1600 South Jefferson street, Chicago, Ill.

Gelatine Sheets

The gelatine sheet, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling of such sheets does not cause them to fall from the frames. The list price of gelatine ranges from $12 for 1,000 sheets up. Any desired color may be obtained, either in the individual sheet or through combinations.

Central Import Company, 1656 South Central Park avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson avenue, Brooklyn, N. Y.

Generators, Motor

This electrical outfit is designed to produce direct current at the arc lamp on the picture machine—spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 200 amperes.

There are 20-30 ampere outfits for reflecting arc lamps; 40-50 and 75 ampere outfits for the ordinary arcs and 75-100-125 and 150 ampere generators for use with high intensity lamps.

Motor generators are made in two types, the double arc generators and the multiple arc generators.

The double arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc generator correctly built, will carry the entire battery of arc lamps and various amperages. The variance in amperages is controlled by the necessary rheostats. Prices range from $350 up.

AUTOMATIC DEVICES COMPANY, Allentown, Pa.
Continental Electric Company, 323 Ferry street, Newark, N. J.
Fidelty Electric Company, Lancaster, Pa.
J. H. Hallberg, 29 West 57th street, New York City.
Hertner Electric Company, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Liberty Electric Corporation, Stamford, Conn.
Northwestern Electric Company, 409 South Hoyne street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
ROTH BROTHERS, 1400 West Adams street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Grilles

Grilles in both brass and bronze are used in box office windows, organ grille openings and in radiator openings in lobbies. Manufacturers of this item show many designs to select from. Can be bought in standard sectional assembly or built to order.

Daniel Ornamental Iron Works, 4435 West Division street, Chicago, Ill.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne street, Chicago, Ill.
THE VOIGT COMPANY, 1745 North 12th street, Philadelphia, Pa.
ZERO VALVE & BRASS CORPORATION, 634 Fourth street, Buffalo, N. Y.

Gummed Labels

Specially prepared gummed labels to expedite the preparation of parcel post and express packages are now on the market. These time savers are sold at a very nominal cost. Their use minimizes the possibility of torn or missing labels and the resultant lost package.

Tablet & Ticket Company, 1021 West Adams street, Chicago, Ill.

Hand Driers

What is known as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white enamel finish with the metal parts of nickel plate. These driers stand about 34 inches high, and are operated by a foot lever, which turns the switch off automatically.

Milwaukee Engineering & Manufacturing Company, 261 South Water street, Milwaukee, Wis.
Sani Products Company, North Chicago, Ill.

Hardware, Stage

With the growing popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette street, New York City.
RICHARD R. BRUCKNER, 532 West 22nd street, New York City.
J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
J. R. CLANCY, 1010 West Belden avenue, Syracuse, N. Y.
Great Western Stage Equipment Company, 617 Holmes street, Kansas City, Mo.
Lee Lash Studios, 1818 Amsterdam avenue, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.

Heaters, Organ

Refer to ORGAN HEATERS

Heaters, Ticket Booth

Refer to TICKET BOOTH HEATERS

Heating Systems

There are a number of heating systems for theatres, among them the direct fired blower type heater. This is a heat to air method of heating, coal fired, which is used without radiators, steam or water piping. It provides for ventilation in summer and winter as well as heating. A system of this type gives heat uniformly and quickly, it is declared, and installation cost is said to be low. Another method of heating is a system of warmth with ventilation obtained by means of heat generators which conduct the heat directly to the volumes of cold fresh air necessary to properly ventilate the theatre without any intermediate means or usual heat losses. The air is drawn in through a fresh air shaft into the fan room passing through air washers being thoroughly washed and properly humidified. From there, by means of large blowers it is

forced through the generator chambers and properly and scientifically distributed to the portions of the building to be heated and ventilated.

The generator are so constructed that any kind of fuel including oil or gas can be used. The fires are controlled automatically by means of temperature control equipment, responding to thermostats placed in the theatre in various locations. Utmost flexibility is obtainable on account of the installation of these units or separate heat generators.

Equipment of this type is being used in every class of theatre from the 300-seat village playhouse to the 5,000-seat palatial home of the cinema art. On account of the exceptional flexibility, convenience, economy of operation, and perfect results obtained from the use of any kind of fuel, an owner obtains an up-to-date heating system as well as a properly designed ventilating plant for both winter and summer use.

American Foundry & Furnace Company, 915 East Washington street, Bloomington, Ill.
Illinois Engineering Company, Racine avenue and 21st street, Chicago, Ill.
New York Blower Company, 3155 Shields avenue, Chicago, Ill.
B. F. Reynolds Company, 118 West Ohio street, Chicago, Ill.
SUPREME HEATER & VENTILATING COMPANY, 1915 Pine street, St. Louis, Mo.

Heating Systems, Oil

Heating by means of oil is growing rapidly in popularity among theatres. Some of the country's largest playhouses are installing oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below the desired point the thermostat establishes connection which starts the burner again. When the temperature goes above the desired degree the heat is automatically shut off.

Caloroil Burner Corporation, 225 West 34th street, New York City.
Hardinge Brothers, Inc., 4147 Ravenswood avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 West 21st street, Chicago, Ill.
B. F. Reynolds Company, 118 West Ohio street, Chicago, Ill.
SUPREME HEATER & VENTILATING CORPORATION, 1915 Pine street, St. Louis, Mo.
C. U. Williams & Sons, Bloomington, Ill.

High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

Holders, Ticket

Refer to Ticket Holders

Hoods, Color

Refer to COLOR HOODS

Incandescent Lamps

Refer to LAMPS, INCANDESCENT PROJECTION

Insurance, Rain

Rain insurance offers to exhibitors a protection against an empty box office when a storm arises on the day or evening on which the house has booked a big picture for which it has paid probably more than its usual price. Rain insurance policies are now an established feature for motion picture houses and other forms of amusement.

George J. Diener, 175 West Jackson boulevard, Chicago, Ill.

Inter-Communicating Telephones

Systematizing of business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.

Acme Electric Construction Company, 407 South Dearborn street, Chicago, Ill.
Automatic Electric Company, Inc., 1027 West Van Buren street, Chicago, Ill.
S. H. Couch, Inc., Norfolk Downs, Quincy, Mass.
Screw Machine Products Corporation, 1012 Eddy street, Providence, R. I.
Stromberg-Carlson Telephone Company, Rochester, N. Y.

Interior Decorations

Interior decoration of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

Robert P. Carsen Scenic Studio, 1507 North Clark street, Chicago, Ill.
CONTINENTAL STUDIOS, 100 East Ohio street, Chicago, Ill.
Eastman Brothers Studios, Inc., 36 West 46th street, New York City.
Interstate Decorating Company, 1458 South Wabash avenue, Chicago, Ill.
Manhattan Studios, 134th street and Park avenue, New York City.
MATNEY STUDIOS, 307 West 47th street, New York City.
Michael Angelo Studios, 212 East Superior street, Chicago, Ill.
MIDWEST ENGINEERING & CONSTRUCTION CORPORATION, 209 South Third street, Columbus, O.
W. P. Nelson Company, 614 South Michigan avenue, Chicago, Ill.
Novelty Scenic Studios, 340 West 41st street, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.
United Studios, 14 West Lake street, Chicago, Ill.
Volland Scenic Studios, 3737 Cass street, St. Louis, Mo.
I. Weiss & Sons, 508 West 43rd street, New York City.

Iron and Bronze Work, Ornamental

Refer to BRONZE AND IRON WORK ORNAMENTAL

Labels, Film

Refer to GUMMED LABELS

Labels, Gummed

Refer to GUMMED LABELS

Ladders, Safety

The safety ladder is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders they are time savers.

Dayton Safety Ladder Company, 121 West Third street, Cincinnati, O.

Lamp Coloring

Lamp dips or lamp colorings are manufactured by numerous companies, and can be obtained in either the clear color or in an opaque.

There are three types of coloring. One type for a temporary dip where the color is to be changed often. For such changes, incidentally a color remover can be purchased.

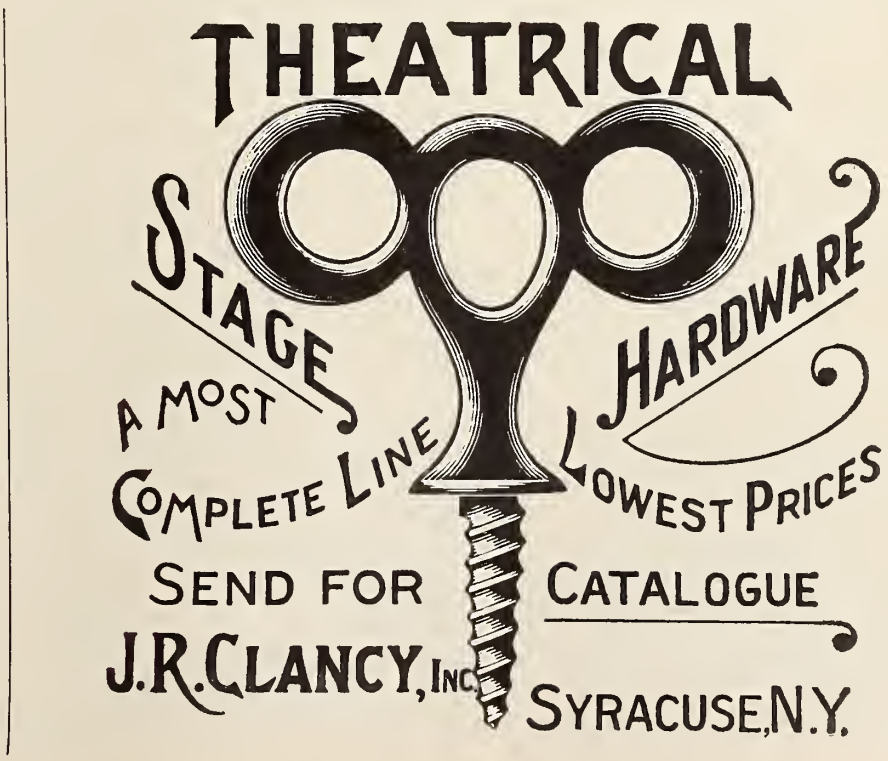
The next type is the color used for dipping lamps which it is desired to color for permanent inside use. This color should not be used for outside lighting as it will not withstand the elements.

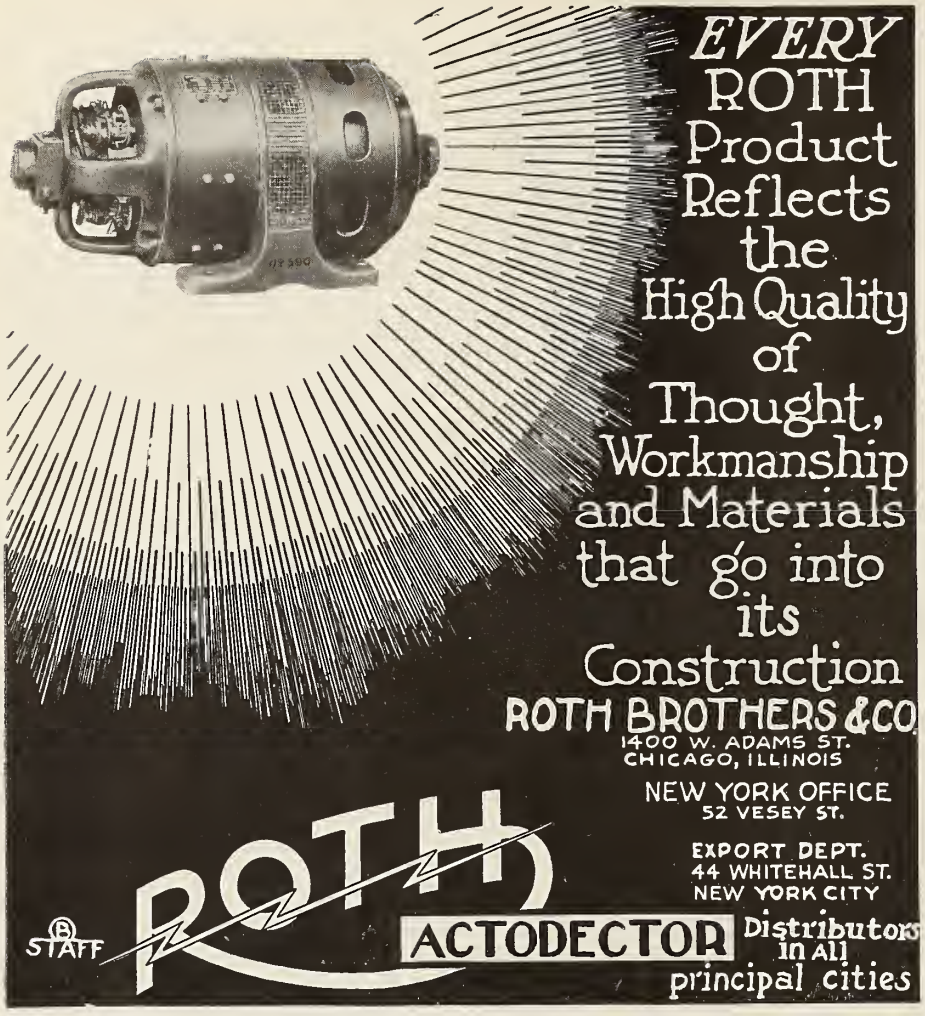
The third type is the outside coloring. This is for use on lamps used for lighting electric signs, marquees and other outside lighting. It is a very slow drying color, taking from three to four days to dry. Lamp dip coloring sells for $1.35 per pint and up.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Rosco Laboratories, 367 Hudson avenue, Brooklyn, N. Y.

Lamps, Decorative

The various lamp manufacturers offer a number of decorative lamps. There are two types of flame shaped lamps used on fixtures





with imitation candles and on standing candelabra. They are made in standard base and in candelabra or miniature base, and may be had in frost or sprayed colors—blue and red—flame tint—amber or canary.

Also considered as decorative lamps are the standard globular and pear shaped lamps, which are sprayed in colors as mentioned above.

Art Lamp Manufacturing Company, 1433 South Wabash avenue, Chicago, Ill.

Henkel & Best, 431 North Michigan avenue, Chicago, Ill.

Metalarts Studios, 451 East Ohio street, Chicago, Ill.
Albert Pick & Company, 1200 West 35th street, Chicago, Ill.

Rialto Import Corporation, 135 West 44th street, New York City.

Lamps, High Intensity

It is very encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture projection.

With playhouses of ever increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and its result on the screen under extreme projection conditions is all that can be desired.

Ashcraft Automatic Arc Company, 4214 Santa Monica boulevard, Los Angeles, Cal.

HALL & CONNOLLY, Inc., 24 Van Dam street, New York City.

J. H. Hallberg, 29 West 57th street, New York City.
Perfex Electric Company, 124 Southard avenue, Toledo, O.

Lamps, Incandescent, Projection

This term is confusing as there are lamps for motion picture projection and lamps for spotlight and stereopticon projection and they are very different.

There are two lamps for motion picture projection. The 900 watt, 30 ampere, 30 volt lamp and the 600 Watt, 20 ampere, 30 volt lamps. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage. Such transformers and the other necessary equipment can be furnished by the various picture machine manufacturers.

Both of these lamps are made in monoplane filament in order to produce the most possible light for projection. They are the only practical lamps for the projection of pictures. The 900 watt lamp produces enough light to work efficiently on throws of 75 to 100 feet. The 600 watt is used for throws shorter than 75 feet.

The other projection lamps for spotlight and stereopticons are manufactured in tubular, globular and pear shapes. They can be had in wattages of from 200 watts to 1000 watts for use on 110 volt lines. These sizes are all standard and are carried in stock. Special lamps of 1500 and 2000 watts can be had, but are only made up on special order. There is one lamp made of 100 watt for use on 110 volt line for motion picture projection. It is not, however, as practical and as efficient as the 30 volt type.

Edison Lamp Works, General Electric Company, Harrison, N. J.

National Lamp Works, Nela Park, Cleveland, O.

Westinghouse Lamp Company, 150 Broadway, New York City.

Lamps, Mazda

The use of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on some of the stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are vieing with each other for patronage. In the display signs, in the strip signs, in the marquee, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter.

Edison Lamp Works, General Electric Company, Harrison, N. J.

National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

Lamps, Reflector Arc

A carbon arc lamp for motion picture projection using a reflector for projecting the light onto the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size making an additional saving. The reflecting arc is now accepted as a necessity, by progressive exhibitors which in addition to saving the lamp, produces a flat even field of bright crisp white light which is very desirable in motion picture projection. Prices range from $195 to $350.

L. J. Gardiner Company, 935 West Goodale boulevard, Columbus, O.

HALL & CONNILLY, INC., 24 Van Dam street, New York City.

J. H. Hallberg, 29 West 57th street, New York City.

KLIEGL BROTHERS, 321 West 50th street, New York City.

THE LIT-WAR COMPANY, Wellston, O.

McAuley Manufacturing Company, 554 West Adams street, Chicago, Ill.

Morelite Company, Inc., 600 West 57th street, New York City.

Perfex Electric Company, 125 Southard avenue, Toledo, O.

W. G. Preddy, 187 Golden Gate avenue, San Francisco, Cal.

STRONG ELECTRIC COMPANY, 2501 La Grange street, Toledo, O.

Lantern Slides

Refer to SLIDES

Leather Upholstering

The matter of rejuvenating theatre chairs is one which is of interest to many theatre owners. A number of ways and materials are available for accomplishing this. Recently a form of artificial leather has been placed on the market. With it is claimed the coating and fabric become practically one integral piece. This artificial leather is said to have the advantage of being extremely soft, and is said to be very easily installed. The result is that it provides the theatre chair with a new and inviting appearance, and gives it additional comfort facilities.

Reliable Theatre Seat Repair, 845 South Wabash avenue, Chicago, Ill.

Lenses

The prime requirement of a lens is to give a bright, well defined picture on the screen without any distortion or color rings. There are a number of these efficient lenses made in two sizes: the quarter size and the half size; the quarter size being of a smaller diameter than the half size. The quarter size is furnished, as a rule, in equivalent foci of 5¾ to 7½ inches. The half size in equivalent foci of 5¾ to 7¼ inches. The sizes mentioned are standard. All other sizes are special except in shorter equivalent foci in the half sizes. It is not practical to make a half size lens of shorter focus than 5¾ inches. The size is determined by the throw and size of the picture desired. Prices range from $25 to $100.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.

Jones & Hewitt Company, 2-4 Gordon street, Boston, 30, Mass.
Kollmorgen Optical Corporation, 35 Steuben street, Brooklyn, N. Y.
Projection Optics Company, Inc., 203 State street, Rochester, N. Y.
Seebold Invisible Camera Corporation, 739 Clinton avenue South, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich street, New York City.
Spencer Lens Company, 442 Niagara street, Buffalo, N. Y.
Sussfield, Lorsch & Schimmel, 153 West 53rd street, New York City.

Lifts and Elevators for Orchestra, Organ and Stage

With the advance in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette street, New York City.
RICHARD R. BRUCKNER, 532 West 22nd street, New York City.
PETER CLARK, Inc., 534 West 30th street, New York City.
Gallagher Orchestra Equipment Company, 616 Elm street, Chicago, Ill.

Lighting Control Equipment

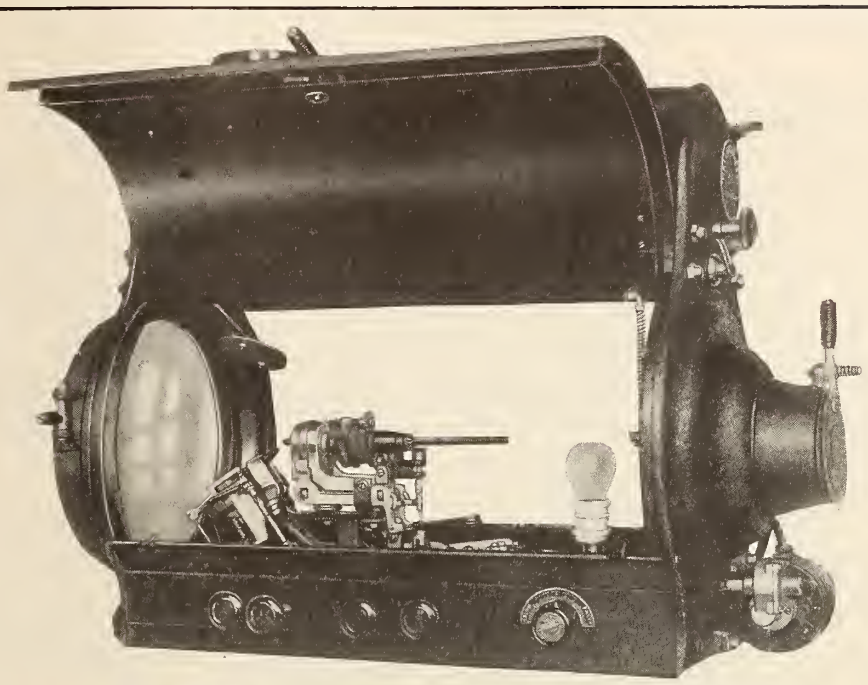
The modern theatre, with a well balanced and effective lighting system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audience a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Lighting Fixtures and Decorative Lighting

While lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures. Prices range from $7.50 up.

Art Lamp Manufacturing Company, 1433 South Wabash avenue, Chicago, Ill.
Claud Neon Lights, Inc., 50 East 42nd street, New York City.
Curtis Lighting Company, Inc., 1119 West Jackson boulevard, Chicago, Ill.
The Edwin F. Guth Company, 2615 Washington, St. Louis, Mo.
Henkel & Best, 431 North Michigan avenue, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Mandel Brothers, Inc., State and Madison streets, Chicago, Ill.
Metalarts Studios, 451 East Ohio street, Chicago, Ill.
Morelite Lamp Company, 600 West 57th street, New York City.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Victor S. Pearlman Company, 535 South Wabash avenue, Chicago, Ill.
Rialto Import Corporation, 135 West 44th street, New York City.
THE VOIGT COMPANY, 1743 North 12th street, Philadelphia, Pa.



THE H&C INC. HIGH INTENSITY REFLECTOR ARC Type *H.I.R.*

For Motion Picture Projection

Another step forward in the development of High Intensity projection. Snow White High Intensity Light, equal in screen illumination to the older High Intensity Lamps. Gives more and better light for current expended.

HALL & CONNOLLY, INC.
24 VANDAM STREET NEW YORK CITY

Lighting, Flood

Refer to FLOOD LIGHTING

Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

Lighting and Power Plants

Emergency lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type and the battery charged type with motor generator. In the instance of the latter several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In some states it is required that the emergency exit lights be upon a 32-volt circuit in which case the circuit is fed from the A. C. lines, through a small transformer which is a part of the system.

The second source for the emergency exit lighting is the special heavy-duty glass jar storage battery of the system. Depending upon the individual requirements of the installation, this battery and the auxiliary apparatus is of sufficient capacity to carry the total necessary load for periods as long as 8 hours.

The third source of supply for the emergency exit lights is the motor generator set itself. In case the A. C. transformer circuit, which normally feeds the 32-volt exit lights, should fail the motor generator set is operated from the main power supply line and connected to the emergency exit light circuits through the battery circuit. The battery will carry the exit lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the regular power lines, on an individual circuit separate from the emergency exit light circuits.

Fairbanks, Morse & Company, Beloit, Wis.
KOHLER COMPANY, Kohler, Wis.
ROTH BROTHERS, 1400 West Adams street, Chicago, Ill.
Universal Motor Company, Oshkosh, Wis.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Lights, Aisle

Refer to AISLE LIGHTS

Lights, Exit

Refer to EXIT LIGHT SIGNS

Lights, Spot

Are made in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 35 ampere up to 150 ampere. They come complete with stand and attachment cord and connector. Within the last year, the high in-

tensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood-lighting.

The incandescent spotlights are in sizes of from 250 watt to 2000 watt. The sizes usually used are 250, 400, 500 and 1000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for floodlighting from the wings. Prices range from $15 to $450.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
BEST DEVICES COMPANY, Film building, Cleveland, O.
BRENKERT LIGHT PROJECTOR COMPANY, 7348 St. Aubin avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
HALL & CONNOLLY, INC., 129 Grand street, New York City.
HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
THE LIT-WAR COMPANY, Wellston, O.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
MILWAUKEE ELECTRIC SWITCHBOARD COMPANY, 156 Clinton street, Milwaukee, Wis.
W. G. Preddy, 187 Golden Gate avenue, San Francisco, Cal.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Liquid Soap

Refer to SANITARY SPECIALTIES

Lithographers

This is the show business. The one sheet, three sheet and 24 sheet are business pullers. They lend a splash to outdoor and lobby board advertising. In having special lithographic work done on special attractions, theatre men generally prefer the block letter type because of the greater speed in production. In outstanding instances exhibitors have billed a show with 48 sheets. The cost of special lithographic work depends upon volume.

R. R. Donnelley & Sons Company, 731 Plymouth Court, Chicago, Ill.
Morgan Lithographing Company, East 17th and Payne avenue, Cleveland, O.
The U. S. Printing & Lithograph Company, 407 First National Bank building, Cincinnati, O.

Lobby Gazing Balls

Refer to GAZING BALLS

Lobby Decorations

Refer to INTERIOR DECORATION

Lobby Display

An attractive lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

Davis Bulletin Company, Lock street, Buffalo, N. Y.
Adswin Corporation, 727 Seventh avenue, New York City.

Lobby Display Frames

Lobby advertising is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in importance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

Artistic lobby display frames are now available which contain mirrors in the center with space for lithographs on either side. Or, display frames in the form of corner cases may be advantageously used. Literature on corner cases is visible from both the lobby and street sides. Lobby display frames of brass with finishes such as statuary bronze, verde antique, brushed brass, oxidized brass, gun metal, dull copper, have the advantage of requiring no polishing.

Overcrowding of the lobby with display frames produces a detrimental effect and for this reason it is necessary that good judgment and care be exercised not only in the selection of the frames but in their placing as well. Working from blue prints or an accurate diagram enables manufacturers to suggest effective and harmonious arrangements for equipping the lobby with a display frame scheme.

Bilt Rite Manufacturing Company, 447 North Wood street, Chicago, Ill.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.

Lobby Furniture

Refer to FURNITURE, THEATRE

Locks, Panic Bolts

Refer to BOLTS, PANIC

Luminous Signs

Refer to SIGNS, DIRECTIONAL

Machines, Pop Corn

Refer to POP CORN MACHINES

Machines, Ticket

A motor driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets. Prices range from $275 to $450.

ARCUS TICKET COMPANY, 348 North Ashland avenue, Chicago, Ill.
Automatic Ticket Register Company, 723 Seventh avenue, New York City.
Globe Ticket Company, 112 North 12th street, Philadelphia, Pa.
O. B. McClintock Company, 139 Lyndale avenue, North, Minneapolis, Minn.
National Electric Ticket Register Company, 1806 Kienlen avenue, St. Louis, Mo.
Simplex Ticket Company, 3120 West Grand avenue, Chicago, Ill.
U. S. Ticket Company, Fort Smith, Ark.
World Ticket & Supply Company, 1600 Broadway, New York City.

Marble, Natural

Marble, both in exterior and interior construction, lends a stately appearance to the theatre. It is a substantial and everlasting material, and has been found appropriate for grand stairways, colonnades and such other features of the interior coming within the range of vision of the patron as he enters the theatre.

Carthage Marble Company, Carthage, Mo.
Vermont Marble Company, 101 Park avenue, New York City.

Marquise

Refer to CANOPIES, THEATRE

Mats, Runners

As a protection to carpets and as a means of keeping the theatre clean during bad weather mats and runners are used in theatre lobbies and aisles. Leather mats are most common in lobbies, having a mesh for dirt and slush to drop through. The irregular features of the leather mat surface prevent slipping.

Runners for aisles and foyer are usually made of a hard material and are laid over carpets as a protection.

Wear Proof Mat Company, 2156 Fulton street, Chicago, Ill.

Mazda Lamps

Refer to LAMPS, MAZDA

Mazda Regulators

This is an electrical device for changing 100 volt to 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

J. H. Hallberg, 29 West 57th street, New York City.

Motion Picture Cable

Refer to CABLE, MOTION PICTURE

Motor Generators

Refer to GENERATORS, MOTOR

Motors, Electric

It is not a question of "whether the wheels go around" in the theatre of today but, rather, how they go around. Electric motor development has kept pace with the rapid strides made in other fields of the technical side of exhibition. With sound equipment the motor plays an increasingly important part in theatre operation.

Baldor Electric Company, 4351-55 Duncan street, St. Louis, Mo.
Continental Electric Company, 325 Ferry street, Newark, N. J.
The Ideal Electric & Manufacturing Company, Mansfield, O.
Fidelity Electric Company, Lancaster, Pa.
Master Electric Company, Dayton, O.
Robbins & Meyers Company, Springfield, O.
The Wigginton Company, 436 North Church street, Kalamazoo, Mich.

Motors, Projector

Motors for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m. to 4,000 r.p.m.

Fidelity Electric Company, 331 North Arch street, Lancaster, Pa.
The Wigginton Company, 434 North Church street, Kalamazoo, Mich.

Music and Sound Reproducing Devices

Music and sound reproducing devices are of two types, synchronous and non-synchronous. These instruments use talking machine records, which are cued to the picture, being presented. The majority of these machines, which have from two to four discs for the records, are operated from

Library of more than 1250 numbers. Used by successful theatres everywhere.

Filmusic Organ Music Rolls
(33 Note)

Write for free catalogues

6701 Santa Monica Blvd. Hollywood California

the pit. The synchronous type, however, is operated from the projection booth with the amplifiers located in a position similar to the amplifiers of the sound picture devices. These instruments range in price from $495 up.

American Sales Company, 932 Wrightwood avenue, Chicago, Ill.
Brunswick-Balke-Collender Company, 629 South Wabash avenue, Chicago, Ill.
Capehart Automatic Phonograph Corporation, Huntington, Ind.
GATES RADIO & SUPPLY COMPANY, Quincy, Ill.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Holcomb & Hoke Manufacturing Company, Indianapolis, Ind.
THE LINK COMPANY, INC., Binghamton, N. Y.
THE MUSICAL DEVICES CORP., 422 So. Wabash Avenue, Chicago, Ill.
Nashwauk Electric Company, Nashwauk, Minn.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
NELSON-WIGGEN PIANO COMPANY, 1731 Belmont avenue, Chicago, Ill.
PLATTER CABINET COMPANY, North Vernon, Ind.
Hall Organ Company, 680 Campbell avenue, New Haven, Conn.
The Synchrophone Company, 1818 Wyandotte street, Kansas City, Mo.
The Tangley Company, Muscatine, Ia.
The Theatrephone Company, Port Huron, Mich.
Treasure Sales Company, 1690 Boston Road, New York City.
Russell Moviephone, 170-A Golden Gate avenue, San Francisco, Cal.
Victor Talking Machine Company, Camden, N. J.
WESTERN ELECTRIC PIANO COMPANY, 850 Blackhawk street, Chicago, Ill.

Music Publishers

Appreciating the important part played by music in the theatre several companies have recently compiled special music for the guidance and assistance of theatre organists and orchestras. Twelve compositions have already been issued by a company headed by Henry Waterson and it is planned by this organization to issue subsequent numbers at regular intervals for theatre orchestras. In this music and orchestral arrangement has been so scored that the numbers can be played with maximum effect by any combination of instruments, large and small.

Special books of organ music have also recently been available. These comprise classic, modern, characteristic, marches, opera selections and sacred numbers, making a valuable addition to every organist's library.

D. Appleton & Company, 35 West 32nd street, New York City.
Irving Berlin, Inc., 54 West Randolph street, Chicago, Ill.
Oliver Diston Company, 179 Tremont street, Boston, Mass.
Leo Feist, Inc., 167 North Clark street, Chicago, Ill.
Tax Free Music Publishing Company, 1674 Broadway, New York City.
Remick Music Corporation, 219 West 46th street, New York City.
Villa Moret, Inc., 935 Market street, San Francisco, Cal.
Donaldson, Douglas & Gumble, Inc., 1595 Broadway, New York City.

Music Rolls

It is quite essential in these days of big pictures to have the best musical accompaniment. Many theatres have invested thousands of dollars in player pianos and pipe organs to give the proper musical setting to the picture and yet do not get the full benefit of their instruments due sometimes to inefficient organists. A good picture roll especially selected, arranged and played for pictures will bring out every good element of melody and action on an automatic organ or player piano.

Of course there are good and bad picture rolls, but it pays to buy the best, those that are cut to accent the true pipe organ effects, with all the force and volume written into the original number. Most music rolls are so arranged to bring out the hand-played features for the various makes of players and also to synchronize with and accent every human emotion pictured on the screen. Prices range from 75c to $1.25.

Automatic Music Roll Company, 1510 Dayton street, Chicago, Ill.
FILMUSIC COMPANY, 6701-15 Santa Monica boulevard, Hollywood, Cal.
Geneva Organ Company, Geneva, Ill.

It Took 3 Years To Develop The Wonder Electrograph

To Cover all Phases of Modern Theatre Music Service

ONLY

$630.00

Complete with

2-11-Foot air column Reproducers

Open View

After three years of research work this astounding development in sound amplification was given to the picture exhibitor by the originators of the double disc synchronizing instrument for recorded music, at a price within the reach of every theatre.

Every part embodies the technical experience of engineers of long standing in sound amplification, assuring a construction capable of withstanding the most rigid service.

The impedance of every unit is so closely matched that it reproduces only the true tonal quality of the original, and not the emanation of some mechanical force.

During the past year many WONDER ELECTROGRAPHS have been installed in theatres all over the United States.

Never has an instrument performed with more success and brought forth such a volume of enthusiastic approval and praise from critics, exhibitors and producers.

Supply Houses everywhere vote it the outstanding theatre equipment of the year.

Your Theatre can and will be built up to a Bigger and Better Theatre by "tieing in" your pictures with the world's greatest musicians on the WONDER ELECTROGRAPH.

Ask your Supply Dealer about it. If he does not have it, write us direct for descriptive folder and nearest distributor

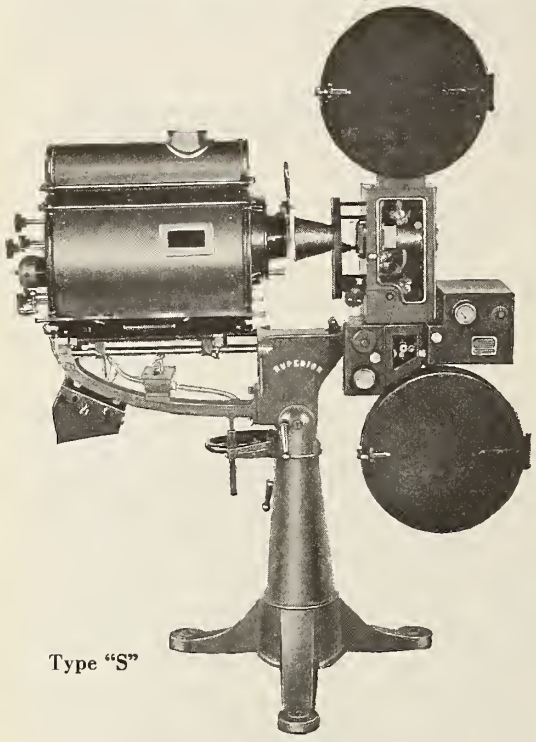
GATES RADIO & SUPPLY CO.

Electrograph Division

Quincy, Illinois, U. S. A.

Engineers and Manufacturers of Sound Amplifying Devices

The Superior Projector



Type "S"

Manufactured by

COXSACKIE HOLDING CORP.

Coxsackie, N. Y., U. S. A.

"Day by Day SUPERIOR in every way"

New Type "S" Superior Projector is now adapted for use of

MOVIETONE and VITAPHONE

Its features and refinements make its adaptation of especial advantage over others.

The New REAR SHUTTER arrangement is a distinct and unique feature and has many advantages over former front type shutters.

This is the age of progress: your theatre and the public demand the latest and best in projection.

Do not be bound to tradition. On your next purchase buy the

SUPERIOR PROJECTOR

It will save you money.

Our dealers will gladly give you a demonstration and clearly show you why the SUPERIOR is the outstanding projector on the market today.

Circular giving facts and features will be mailed on request.

Music Stands

Music stands are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres. One popular style is that which contains upright supports on which are mounted bell shaped shades containing light and reflector. The lighting arrangement is designed to eliminate any annoying reflections. The stand is adjustable to allow for the most comfortable position for the musician. The stands, in widths between lamp supports, are 24, 30 and 36 inches.

Ornamental music stands are designed in shape like a large open book and make an impressive appearance. These are finished in gold, having beautiful designs on the exterior.

Manufacturers of music stands are also prepared to supply conductor stands to harmonize with the type of music stand used. Prices range from $15 to $55.

J. H. CHANNON CORPORATION, 223 West Erie street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
Gallagher Orchestra Equipment Company, 616 West Elm street, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
The Liberty Music Stand Company, 1960 East 116th street, Cleveland, O.

Novelties, Advertising

Refer to ADVERTISING NOVELTIES

Oil Burners

Refer to HEATING SYSTEMS, OIL

Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

Organs

It is hardly necessary here to call attention to the ever growing importance of organ music in theatres. Next to the film and projection machines, the organ today is a recognized necessity and a proven box office attraction. Virtually every phase of the organ's place and use in theatres has been discussed in numerous articles in BETTER THEATRES.

Space here will not permit, nor is it desirable, that a lengthy discussion of organ and organ music be given. It is in order to call attention, however, to several facts in connection with organs that are of more or less recent development. One of these is the location of the organ grilles. While these have been conspicuous in the past, usually on either side of the stage opening a number of theatres are now placing the organ grille in the ceiling, directly in front of the center of the proscenium. At the new Roxy theatre in New York the organ chambers are located beneath the stage.

Mounting the organ console on an elevator so that the organist may be brought into full view of the audience during a solo is another comparatively recent feature that is winning great vogue. Double consoles are now used in a number of theatres in this manner.

In the purchase of an organ the theatre owner should make sure that the instrument is built for theatre work.

In the main, aside from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

The Bartola Musical Instrument Company, Oshkosh, Wis.
Beman Organ Company, 16 Eldridge street, Binghamton, N. Y.
Bennett Organ Company, Rock Island, Ill.
Estey Organ Company, Estey street, Brattleboro, Vt.
Geneva Organ Company, Geneva, Ill.
Hall Organ Company, 680 Campbell avenue, West Haven, Conn.
Hillgreen, Lane & Company, Alliance, O.
GEO. KILGEN & SONS, Inc., 4016 North Union boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 South Wabash avenue, Chicago, Ill.
THE LINK ORGAN COMPANY, Binghamton, N. Y.
Marr & Colton Company, Warsaw, N. Y.
M. P. Moller Company, Hagerstown, Md.
Robert Morton Organ Company, 1560 Broadway, New York City.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
NELSON-WIGGEN PIANO COMPANY, 1731 Belmont avenue, Chicago, Ill.
PAGE ORGAN COMPANY, 519 North Jackson street, Lima, O.
Henry Pilcher's Sons, Inc., 918 Mason avenue, Louisville, Ky.
J. P. SEEBURG COMPANY, 1510 Dayton street, Chicago, Ill.
WURLITZER ORGAN COMPANY, 121 East Fourth street, Cincinnati, O.

Organs, Automatic

A great many automatic organs are used by smaller theatres throughout the country. These instruments may be played either manually or by roll. The instrument is usually placed in the center of the orchestra pit. The pipes are mounted directly behind the upright console and the whole occupies only a slightly larger space than an ordinary upright piano. Other mechanism is contained with the console, such as flutes, etc., and a number of orchestral combinations and effects are possible with an automatic organ. It is possible, also, when using rolls, to operate the instrument from any point of vantage in the house such as the projection booth, manager's office, etc., by simply pressing a button. Music rolls for automatic instruments have been developed that will play continuously for more than one hour. The roll may be reversed or jumped to any point of its length to obtain appropriate music for the particular action on the screen. Instruments of the above type range in price from $2,000 to $2,500.

THE LINK COMPANY, Inc., Binghamton, N. Y.
Marquette Piano Company, 2439 Wallace street, Chicago, Ill.
NELSON-WIGGEN PIANO COMPANY, 1731 Belmont avenue, Chicago, Ill.
Operators Piano Company, 715 North Kedzie avenue, Chicago, Ill.
J. P. SEEBURG PIANO COMPANY, 1510 Dayton street, Chicago, Ill.

Organ Blowers

The organ blower is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1-6 h. p. to 75 h. p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Kinetic Engineering Company, Lansdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

Organ Chimes

The theatre organ, in the range of musical instruments which it reproduces, is orchestral in performance. Perhaps no musical instrument is as responsive to the human touch. Chimes, marimbas, harps, celestes, xylophones, bells, glockenspiels—the range of instruments is limited only by the price of the instrument installed. And each instrument must be as finely constructed as the instruments used by the orchestra.

J. C. Deagan, Inc., 1770 Berteau avenue, Chicago, Ill.
The Kohler-Liebich Company, Inc., 3549-53 Lincoln avenue, Chicago, Ill.

Organ Heaters

Reaction upon organ music and the instrument itself of cold weather and dampness has led to the development of organ chamber heaters which keep the temperature in the chamber at a uniform degree, preventing loss of pitch, and deterioration of the organ. Electric heaters with thermostat control are used for this purpose. Organ chambers are usually tuned at a temperature of from 65 to 70 degrees. If the temperature is allowed to drop 10 degrees below the tuning temperature the metal pipes become flat by a quarter or

half tone. A 10 degree rise above the tuning temperature will cause the same pipes to become sharp and further rise puts many of them out of pitch. The effect of dampness is to cause a swelling and consequent deterioration of wooden chests, pipes and other parts in the chambers.

Since organ chambers are not standard in size the amount of heating equipment must be determined for each chamber. The larger the chamber or the greater the area exposed outside walls, the larger must be the wattage of the heater installed. Heaters should be mounted near the bottom of exposed or outside wall so that rising warm air from heater will counteract the descending columns of chilled air. Thermostats should be located at the point the best circulation takes place and out of reach of direct heat from heaters.

In large theatres operating afternoon and evening heaters are usually left in operation 24 hours. In smaller houses they may be disconnected when the show is over and started again by simply throwing a switch when needed. Prices range from $48 to $110 per set.

CRAMBLET ENGINEERING CORPORATION, 286 Milwaukee street, Milwaukee, Wis.
KAUSALITE MANUFACTURING COMPANY, 8129 Rhodes avenue, Chicago, Ill.
THE PROMETHEUS ELECTRIC CORPORATION, 356 West 13th street, New York City.

Organ Lifts

Refer to LIFTS AND ELEVATORS FOR ORCHESTRA, ORGAN AND STAGE

Organ Music

The varied and exacting requirements of appropriate music for the theatre organ have prompted publishers to give special consideration to this field with the result that music has been compiled and arranged that is especially suited for the theatre organ. Such collections may be obtained in book form containing classic pieces, modern, sacred, opera numbers, marches, etc.

D. Appleton & Company, 35 West 32nd street, New York City.

Organ Rolls

Refer to MUSIC ROLLS

Organ Slides

Refer to SLIDES

Ornamental Fountains

Ornamental fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

The Crane Company, 836 South Michigan avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
THE VOIGT COMPANY, 1743 North 12th street, Philadelphia, Pa.

Ornamental Bronze and Iron Work

Refer to BRONZE AND IRON WORK

Paint, Plastic

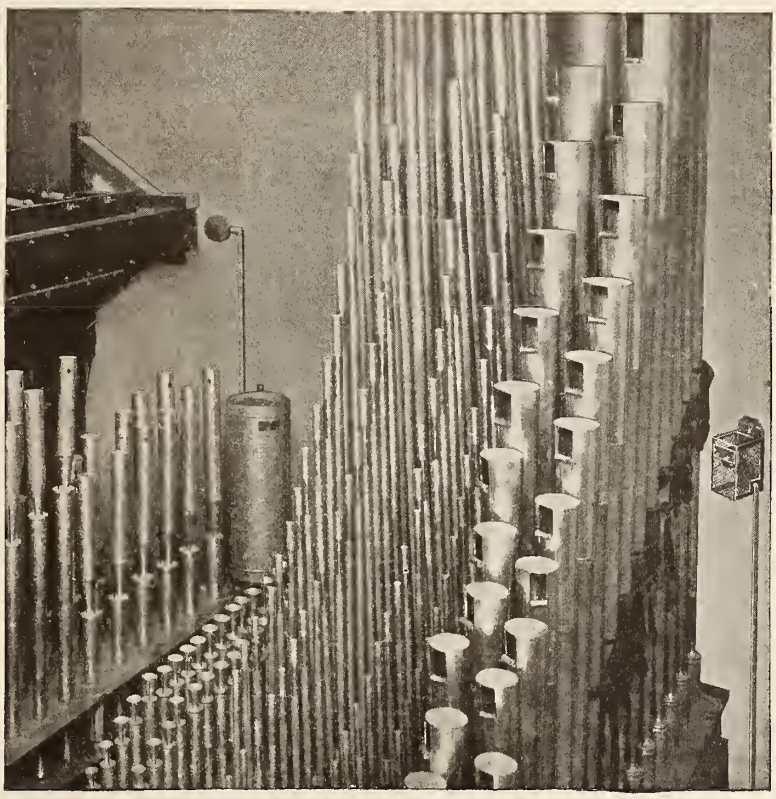
Refer to PLASTIC PAINT

Paint, Screen

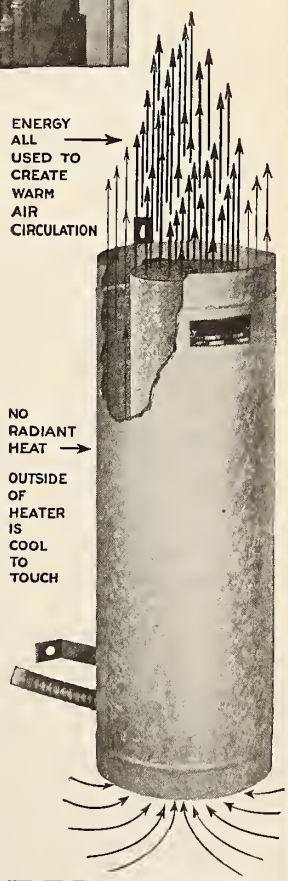
A paint for refinishing a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

AMERICAN SILVERSHEET COMPANY, 915 Wash street, St. Louis, Mo.
DA-LITE SCREEN COMPANY, 922 West Monroe street, Chicago, Ill.

EVENHEETERS



A NECESSITY IN ORGAN WELFARE!



Good organ music is your show's greatest asset for your organ is in use 90% of the time the show is on, and it is noticed as much as the "feature presentation." Flat, foggy, off pitch notes are readily noticed by your patrons, and these will be more frequent now that the cold and dampness of fall and winter are here.

Combat these enemies of good organ music by installing EVENHEETERS in your organ chamber. They will keep it warm and dry; keep the organ free from foggy, off pitch notes and keep the general harmony of each organ selection the same. EVENHEETERS are a sound investment in organ welfare!

Clip the coupon at the bottom of the page! Mail it in to-day and we will send you our booklet on EVENHEETERS. It is well worth your while to read this.

Cramblet Engineering Co.
286-288 Milwaukee Street Milwaukee, Wis.

Cramblet Engineering Corp.
286 Milwaukee St., Milwaukee, Wis.

Please send me your newest booklet on Evenheeters.

Name.....

Address.....

"A Necessity for Good Organ Music"
BT

Minusa Cine Screen Company, Morgan and Bomont streets, St. Louis, Mo.
Pittsburgh Plate Glass Company, 1618 Frick building, Pittsburgh, Pa.
RAVEN SCREEN CORPORATION, 1476 Broadway, New York City.
C. S. Wertsner & Son, 211 North 13th street, Philadelphia, Pa.

Panel Boards

With lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
Bull Dog Electric Products Company, 7610 Joseph Campeau street, Detroit, Mich.
Hoffman & Soons, 387 First avenue, New York City.
HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

Paper Towels

Refer to TOWELS, PAPER

Papier Mache

Papier mache is extensively used in theatres in the building or ornamental relief decorations. This material has the advantages of being light and durable with the added feature of being comparatively inexpensive. It is particularly adapted for stage and screen settings, being used for this purpose by a number of the country's leading theatres.

Alpha Compressed Wood Company, 2054 Larrabee street, Chicago, Ill.
Papier-Mache Products Company, 725 South La Salle street, Chicago, Ill.

Paste, Poster and Labelling

Lending to efficiency in a theatre organization is a prepared patented powder, which, when mixed, offers an adhesive paste for all types of poster billing.

Arthur S. Hoyt Company, 90 West Broadway, New York City.

Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

Perfumes, Theatre

Refer to DISINFECTANTS, PERFUMED

Perfumers

These are perfume disseminators. There are various types of perfume disseminators. The most common type is known as the Perfume Cone. This is a decorative device made from a porous clay material which has a cavity in the top into which may be poured perfume. The clay absorbs the perfume and gradually disseminates the odor into the air. Another type is the spray gun, which is used to spray the perfume in the air when the theatre is being cleaned. There are other types which are mechanical and driven by motors, disseminating perfume at stated intervals. Prices range from 50c to $1.50.

The Huntington Laboratories, Inc., Huntington, Ind.

Photography

There are several phases of photography having a close relationship to the theatre. Special theatre layout stills are produced at a cost which depends upon the volume and extent of the work required. Trailers range in price from 5 cents a foot to 10 cents; the price of special cutting depends upon volume and extent of work; scenics likewise are specially priced.

Holland Picture Productions, 1402 Broadway, Detroit, Mich.

Photoframes

These are carried as standard stock in sizes 11x14 and 22x28 to accommodate photographs furnished with film features. Prices range from 50c to $1.50.

The Bilt Rite Manufacturing Company, 447 North Wood street, Chicago, Ill.

Pianos

Pianos vary in size and type, depending upon the use to which each is to be put. Both upright and baby grand, reproducing and non-reproducing pianos, are widely used in theatres as entertainment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six and eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 142 West Fourth street, Cincinnati, O.
W. W. Kimball Company, 308 South Wabash avenue, Chicago, Ill.
THE LINK COMPANY, INC., Binghamton, N. Y.
NELSON-WIGGEN PIANO COMPANY, 1731 Belmont avenue, Chicago, Ill.
J. P. SEEBURG PIANO COMPANY, 1510 Dayton street, Chicago, Ill
THE RUDOLPH WURLITZER COMPANY, 121 East Fourth street, Cincinnati, O.

Piano Trucks

The theatre today must operate on an efficient basis. Its costly equipment must be guarded against inadvertent damage. Equipment, also, must be moved from one section of the theatre to another. To accomplish these tasks, a theatre should be amply equipped with time-saving, safety-saving and utility-saving devices. The piano truck is a guard against damage to the piano or organ which must be moved about the theatre.

The J. H. Channon Corporation, 223 West Erie street, Chicago, Ill.

Picture Sets

Picture sets in non-presentation houses are usually changed seasonably or prepared for holiday programs and special events. Theatres offering presentation acts make it a point to change weekly the effects surrounding the picture screen.

Draperies and other equipment necessary to the production of an artistic stage setting are readily obtainable.

Novelty Scenic Studios, 340 West 41st street, New York City.
TIFFIN SCENIC STUDIOS, Tiffin, O.
United Studios, Inc., 14 West Lake street, Chicago, Ill.
Volland Scenic Studios, 3737 Cass street, St. Louis, Mo.

Pipe Organs

Refer to ORGANS

Plastic Paint

Plastic paint is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water and mineral pigment of oil color. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Decorating Company, 1600 South Jefferson street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp street, Brighton Station, Boston, Mass.
Hockaday, Inc., 1823 Carroll avenue, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

Plumbing Fixtures

Every part of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. Included in these specifications are plumbing fixtures, both visible and invisible. Plumbing fixtures play an important part in the cost of insurance and should be investigated by the theatre owner.

The Crane Company, 836 South Michigan avenue, Chicago, Ill.
KOHLER COMPANY, Kohler, Wis.
Standard Sanitary Manufacturing Company, Bessemer building, Pittsburgh, Pa.

Pop Corn Machines

Pop corn machines offer an excellent opportunity for theatres to increase their revenue according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby, Figures provided by another exhibitor state that in six months he took in $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles ranging from small models to elaborate machines which also include peanut roasting facilities.

Burch Sales Company, 1432 Wyandotte street, Kansas City, Mo.
C. Cretors & Company, 612 West 22nd street, Chicago, Ill.
Dunbar Company, 2652 West Lake street, Chicago, Ill.
Holcombe & Hoke Manufacturing Company, Indianapolis, Ind.
Kingery Manufacturing Company, 420 East Pearl street, Cincinnati, O.
The Long Eakins Company, Springfield, O.
Star Manufacturing Company, 4477 Finney avenue, St. Louis, Mo.
Talbot Manufacturing Company, 1213 Chestnut street, St. Louis, Mo.

Portable Projectors

Portable Projector—a motion picture projector of such size that it can be carried from one room to another or from one place to another. Prices range from $225 to $425.

Acme Motion Picture Projector Company, 734 South Wabash avenue, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.
The DeVry Corporation, 1111 Center street, Chicago, Ill.
The Holmes Projector Company, 1632 North Halsted street, Chicago, Ill.
Safety Projector Company, 310 West Second street, Duluth, Minn.

Poster Frames

Refer to FRAMES, POSTER

Poster Paste

Refer to PASTE, POSTER AND LABELLING

Pottery, Decorative

The theatre, properly proportioned architecturally, requires almost meticulous care in decoration. Because of the volume of floor space and wall space, decorative pieces are imperative. Produced for this purpose is a pottery ware which fulfills all artistic requirements, whether the decorative scheme be period or modern.

Cambridge-Wheatley Tile Company, 1601 Woodburn avenue, Covington, Ky.
The Rockwood Pottery Company, Mt. Adams, Cincinnati, O.

Poster Lights

These are tubular shape reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

KLIEGL BROTHERS, 321 West 50th street, New York.
THE VOIGT COMPANY, 1743 North 12th street, Philadelphia, Pa.

Power Plants

Refer to LIGHTING AND POWER PLANTS

Printing, Theatre

Refer to THEATRE PRINTING

Programs

Unusual progress has been made in the publication of theatre programs in the past few years. Today the program is one of the outstanding advertising mediums of the motion picture house. It goes into the home where it is perused by the family.

In obtaining programs the exhibitor need only specify the names of the attractions and the dates. Within eight hours programs containing effective copy, suitably illustrated, are completed. This is possible through the efficiency of highly organized and ably manned printing plants devoted exclusively to this work. Copy provided in theatre programs carries a well balanced selling "punch" creating a desire to see the attractions. The programs are amply illustrated and complete facts concerning stars, players, author and other matters of interest are included.

In the dissemination of theatre programs many theatres have regular lists of patrons to whom programs are mailed each week while others distribute the programs to patrons as they leave the theatre. Prices range from $7.75 per thousand in one color to $8.50 per thousand in two colors. Prices decrease with additional thousands.

Prominent concerns specializing in this work are:

EXHIBITORS PRINTING SERVICE, 711 South Dearborn street, Chicago, Ill.

Filmack Company, 730 South Wabash avenue, Chicago, Ill.

Screen Publications, Box 216, Appleton, Wis.

NATIONAL PROGRAM & PRINTING COMPANY, 729 South Wabash avenue, Chicago, Ill.

Star Program Company, 1799 Jerome avenue, New York City.

Program Covers

Construction of bigger and better theatres has developed a demand for a higher class of advertising. Offset color program covers are representative of the efforts of theatre owners toward increasing artistry and dignity in their advertising. These colored program covers are highly artistic and colorful. The fact that they are extensively used has enabled production of program covers of this type at a very reasonable cost considering their beauty and effectiveness. In fact, the use of program covers has enabled exhibitors to attain a highly desirable individuality in this phase of their advertising. These program covers combine all the elements of a program announcement with the necessary distinctive features of a high class house organ. Prices range from $3 per thousand to $7 per thousand, depending on size of cover.

The Hennegan Company, 311 Genesee street, Cincinnati, O.

Projection Booths

The projection room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

SUNBEAMS SOLICIT SAVINGS AND PROFITS FOR YOU

When you install SUNBEAMS you engage real money-savers and profit-makers. SUNBEAM theatres are reducing current and carbon costs, while enjoying greater box office receipts, because of the better quality of the projected picture.

Sunbeam Reflecting Arc Lamp

SUNBEAM Reflecting Arc Lamps produce a pure white, steady light, eliminate the dark corners and project clear and clean-cut outlines on your screen. As a part of your careful buying, send for the SUNBEAM FOLDER which will show you why SUNBEAM users are more than satisfied.

THE LIT-WAR COMPANY

200 W. Second St. Wellston, Ohio, U. S. A.

Atlas Metal Works, 2601 Alamo street, Dallas, Tex.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

O. K. Harry Steel Company, 2333 Papin street, St. Louis, Mo.

JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.

Projection Booth Equipment

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchased should be selected with that in mind.

COXSACKIE HOLDING CORPORATION, Coxsackie, N. Y.

ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 West Randolph street, Chicago, Ill.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Holmes Projector Company, 1632 North Halsted street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.

THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Projection Machines

It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present provided it is in the hands of a competent operator. The three most widely used projectors today are the Motiograph, Powers and Simplex. Each is the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been manifest by theatre owners in the past. Fortunately this attitude is undergoing a very marked change and projection is coming into its own.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. That it should be of the finest quality possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture on the screen is his biggest drawing card and any skimping in detracting from its quality ultimately will be reflected in decreased receipts.

Prices of the standard projection machines range from $625 to $1,150.

Baird Motion Picture Machine Company, 31 East Runyon street, Newark, N. J.

THE COXSACKIE HOLDING CORPORATION, Coxsackie, N. Y.

ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 West Randolph street, Chicago, Ill.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Helios Corporation, 7544 South Chicago avenue, Chicago, Ill.

Holmes Projector Company, 1632 North Halsted street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.
Sam Kaplan, 729 Seventh avenue, New York City.
Morelite Company, Inc., 600 West 57th street, New York City.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Safety Projector Corporation, 310 West Second street, Duluth, Minn.

Projection Machine Parts

No machine is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.
E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.
Guercio & Barthel, 1018 South Wabash avenue, Chicago, Ill.
Sam Kaplan, 729 Seventh avenue, New York City.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Precision Machine Company, 368 Milwaukee street, Milwaukee, Wis.

Projection Room

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, relegated to last minute consideration by the architect or owner has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means should toilet facilities be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

Projection Tools

The day of slipshod projection methods is fast disappearing. The projectionist of yesterday, who considered his work merely a job, has become a skilled artisan and often an inventive genius. Not satisfied with just "grinding" away at the projection machine, he has created new devices which, in the end, tend toward better projection. The taper pin remover, the sprocket remover, the carbon wrench, the speed indicator, the safety control and numerous other devices have all contributed to better projection.
Projection Improvement Company, Drifton, Pa.

Projectors, Advertising

Exploitation in the theatre lobby by means of an advertising projector using trailers from current or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available.
Excelsior Illustrating Company, 228 West 56th street, New York City.
Holmes Projector Company, 1632 North Halsted street, Chicago, Ill.

Projectors, Portable

Refer to PORTABLE PROJECTORS

Publicity Clocks

This is a device designed to produce revenue for the theatre by means of securing advertising from neighborhood merchants and shops. The publicity clock is placed in the projection room and projects the advertisement of a local merchant upon a circular face to either side of the proscenium arch. Upon this face are shown in silhouette the hours and hands of a clock. The clock shows the time and a wheel is used to project a new advertisement upon its face every three minutes. The manufacturers of the clock operate upon a basis of paying the theatre a certain amount of money for the privilege of installing the clock for one year in his theatre. They then obtain the advertising from the neighborhood stores. As the value of the advertising increases so does the sum which the theatre obtains from the manufacturer increase.
The National Kei-Lac Company, 557 West Jackson boulevard, Chicago, Ill.
Seth Thomas Clock Company, 19 West 44th street, New York City.
Sterling Electric Clock Company, 30 Irving Place, New York City.
Western Clock Manufacturing Company, 107 Lafayette street, New York City.

Publicity Films

Theatre publicity assumes many forms and the alert exhibitor utilizes each, at some time or other, to suit the occasion. One of the most effective forms is the publicity film, which may be presented as a local news reel, a trailer, a presentation, a leader, etc. This is the picture business, and a majority of the exhibitors take that fact into consideration in the mapping of their campaigns.
Alexander Film Company, 3385 South Broadway, Denver, Col.
Appreciation Films, Inc., 1029 South Wabash avenue, Chicago, Ill.

Radium Light

Radium light is a process which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stageshows of the country's motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.
Louis E. Samms Studios, 177 North State street, Chicago, Ill.

Railings, Bronze and Iron

Refer to BRONZE AND IRON WORK, ORNAMENTAL

Rails, Rope

Refer to AISLE ROPE

Rain Insurance

Refer to INSURANCE, RAIN

Reconstruction Service

Refer to BUILDING, SERVICE

Records for Music and Sound Reproducing Devices

To the exhibitor who has installed a music and sound reproducing device, or in contemplating the installation of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.
Brunswick-Balke-Collender Company, 623 South Wabash avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Good-All Electric Mfg. Company, Ogallala, Nebraska.
THE PHOTOPHONE COMPANY, North Vernon, Ind.
Victor Talking Machine Company, Camden, N. J.

Rectifiers

A rectifier is an electrical device for adapting alternating current to direct current for use with motion picture projection arc lamps. There are new types on the market for use with reflecting arc lamps. Rectifiers are more reasonable in price than motor generators. Prices range from $160 up.
AUTOMATIC DEVICES COMPANY, Allentown, Pa.
Chicago-Jefferson Fuse & Electric Company, 1500 South Laflin avenue, Chicago, Ill.
Forest Electric Corporation, 272 New street, Newark, N. J.
L. J. Gardiner Company, 935 West Goodale boulevard, Columbus, O.
General Electric Company, Schenectady, N. Y.
HALL & CONNOLLY, 129 Grand street, New York City.
J. H. Hallberg, 29 West 57th street, New York City.
HERTNER ELECTRIC COMPANY, Cleveland, O.
Liberty Electric Corporation, Stamford, Conn.
Morelite Company, Inc., 600 West 57th street, New York City.
Northwestern Electric Company, 408 South Hoyne street, Chicago, Ill.
Perfex Electric Company, 125 Southard avenue, Toledo, O.
W. G. Preddy, 187 Golden Gate avenue, San Francisco, Cal.
ROTH BROTHERS, 1400 West Adams street, Chicago, Ill.
STRONG ELECTRIC COMPANY, 2501 Lagrange street, Toledo, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

Reels

There are various types of these made, from the 10 inch as used by film exchanges to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension. The prices range from $0.75 to $6.50 each.
E. E. Fulton Company, 1018 South Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 West 76th street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence street, Denver, Colo.
Neumade Products Corporation, 249 West 47th street, New York City.

Reel End Signals

A mechanical or electrical device placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Signal. They are so constructed that they can be set to ring a warning at any distance from the end. Prices vary from $4.50 each and up.
Cinema Specialty Company, Inc., Gary, Ind.
E. W. Hullett Manufacturing Company, 1772 Wilson avenue, Chicago, Ill.
W. G. Preddy, 187 Golden Gate avenue, San Francisco, Cal.

Reflectors

Reflectors are made for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.
BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 West Jackson boulevard, Chicago, Ill.
HALL AND CONNOLLY, 129 Grand street, New York City.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.

Wheeler Reflector Company, 275 Congress street, Boston, Mass.

Reflector Arc Lamps

Refer to LAMPS, REFLECTOR ARC

Reproducing Devices for Sound and Music

Refer to MUSIC AND SOUND REPRODUCING DEVICES

Resonant Orchestra Base

The resonant orchestra platform is a comparatively new development. It consists of box like layers made of the finest type of wood of which fine violins are made. These are placed together to form a pit base for the musicians, their instruments resting on the resonant box. It is stated that a resonator platform of this type not only greatly increases the volume of the orchestra but adds materially to the beauty of the music itself. Orchestra pits of this type have been installed in many of the leading metropolitan theatres.

Gallagher Orchestra Equipment Company, 3235 Southport avenue, Chicago, Ill.

Rewinders

Refer to FILM REWINDERS

Rheostats

An important item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for bearing resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the resistor are connected, by compressing a number of carbon or graphite discs or parts, by using a number of levers or knife-switches for cutting in and out resistance. Rheostats differ from resistors in having larger current-carrying capacities.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

THE HERTNER ELECTRIC COMPANY, 1900 West 114th street, Cleveland, O.

HOFFMANN & SOONS, 387 First avenue, New York City.

KLIEGL BROTHERS, 321 West 50th street, New York City.

Ward Leonard Electric Company, Mt. Vernon, N. Y.

Rigging, Stage

Refer to HARDWARE, STAGE

Safes, Box Office

This is a safe anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the hold-up has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre stands to lose only the amount which it is keeping exposed for making change—usually between fifty and one hundred dollars.

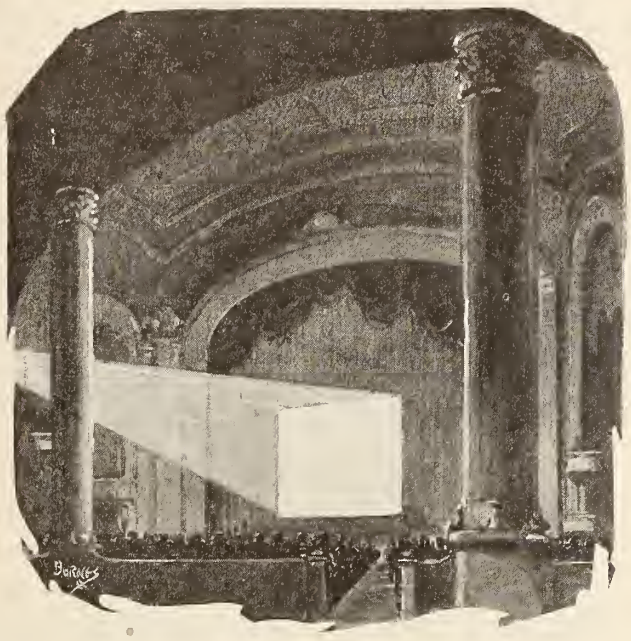
Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received. The safe is securely fastened to a long steel post which in turn is anchored in the floor in concrete.

Kewanee Safe Company, Kewanee, Ill.

York Safe & Lock Company, York, Pa.

Sanitary Specialties

The theatre in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.



The Best Pictures are Better on a

TEAR-PROOF

SILVERSHEET

"It Just CAN'T Be Torn"

They are individually and scientifically built for each specific need—and they reproduce every vestige of the detail that money has been spent to put into the film.

"It's the Specification-finished Surface that Does It"

AMERICAN SILVERSHEET COMPANY

Saint Louis, U. S. A.

Write direct or to the nearest branch of the National Theatre Supply Co. for details and prices

Arthur Beck Chemical Manufacturing Company, 4743 Bernard street, Chicago, Ill.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Huntington Laboratories, Inc., Huntington, Ind.

Lavo Company of America, 48 Seventh street, Milwaukee, Wis.

NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.

Theatrical Spray & Perfume Company, 2437 West Chicago avenue, Chicago, Ill.

U. S. Sanitary Specialties Company, 435 South Western avenue, Chicago, Ill.

Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

Schools

Theatre management and theatre organ playing are no longer hit or miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

CLAUDE BALL ORGAN SCHOOL, 23 East Jackson Boulevard, Chicago, Ill.

The Del Castillo Theatre Organ School, 209 Massachusetts avenue, Boston, Mass.

The Gunn School of Music, 421 South Wabash avenue, Chicago, Ill.

Moving Picture Theatre Managers Institute, Elmira, N. Y.

The Vermond Knauss School of Theatre Organ Playing, 210 North Seventh street, Allentown, Pa.

White Institute of Organ, 1680 Broadway, New York City.

DA-LITE
Reg. U. S. Pat. Off.

In these days of strong competition more than ever before Motion Picture Theatre Owners realize the necessity of selecting the best equipment possible.

Such products are manufactured by the Da-Lite Screen Company, and sold for the past eighteen years under the well known Da-Lite trade mark. Progressing with the forward march of industry the Da-Lite Screen Company maintains its supremacy in presenting to the trade its latest development—

DA-TONE—THE NEW TALKIE SCREEN

—A perfected proven product for both sound and picture.

DA-LITE SCREEN COMPANY
920-924 West Monroe Street
CHICAGO, ILLINOIS

Screens

There are three types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen, due to its directional reflective characteristics, is used in long narrow houses; the heavy pebbled surfaces break the light, and thereby somewhat diffuse the light, so are used in wide houses. Metallic surfaces, as a rule are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projections where there is an abundance of light and are recommended for use in wide houses. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screens range from $1 to $2 per square foot.

AMERICAN SILVERSHEET COMPANY, 915 Wash street, St. Louis, Mo.
Crystal Movie Screen Company, 10316 Madison avenue, Cleveland, O.
DA-LITE SCREEN COMPANY, 922 West Monroe street, Chicago, Ill.
L. J. Gardiner Company, 935 West Goodale boule- Columbus, O.
Jacobson Picture Screen Manufacturing Company, 3421 West 90th street, Cleveland, O.
Minusa Cine Screen Company, 2665 Morgan street, St. Louis, Mo.
RAVEN SCREEN COMPANY, 1476 Broadway, New York City.
C. S. Wertsner & Son, 221 North 13th street, Philadelphia, Pa.

Screen Brushes

In order that the screen may be kept clean, and therefore give the best possible results in projection, a screen brush has been contrived for keeping the silver sheet clean and responsive to the image flashed from the projection room.

AMERICAN SILVERSHEET COMPANY, 915 Wash street, St. Louis, Mo.
Minusa Cine Screen Company, 2665 Morgan street, St. Louis, Mo.

Screen Frames

After all the picture's the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionist, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as another form of equipment development.

AMERICAN SILVERSHEET COMPANY, 915 Wash street, St. Louis, Mo.
Minusa Cine Screen Company, 2665 Morgan street, St. Louis, Mo.

Screen Paint

Refer to PAINT, SCREENS

Seat Covers

Refer to CHAIR COVERS

Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

Seats, Theatre

Refer to CHAIRS, THEATRE

Sharpeners, Carbon

Refer to CARBON SHARPENERS

Shutters, Metal Fireproof

The Port Shutter is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible link melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

BEST DEVICES COMPANY, Film building, Cleveland, O.

H. B. Cunningham, 964 University avenue, St. Paul, Minn.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Missouri Fire Door & Cornice Company, 3144 Eaton avenue, St. Louis, Mo.
W. G. Preddy, 187 Golden Gate avenue, San Francisco, Cal.

Sign Flashers

Refer to FLASHERS, SIGN

Signal Systems, Usher

Refer to USHER SIGNAL SYSTEMS

Signals, Reel End

Refer to REEL END SIGNALS

Signs, Directional

Take the case of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25 watt show case clamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Arnold Electric Signs, Inc., Kokomo, Ind.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
FLEXLUME CORPORATION, Buffalo, N. Y.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh street, Brooklyn, N. Y.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth avenue, Chicago, Ill.
Lustrolite Sign Company, Inc., Davenport, Ia.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
Rawson & Evans, 710 West Washington street, Chicago, Ill.
Tablet & Ticket Company, 1015 West Adams street, Chicago, Ill.
Viking Products Corporation, 422 West 42nd street, New York City.
THE VOIGT COMPANY, 1745 North 12th street, Philadelphia, Pa.
Willey Sign Company, 1559 Church street, Detroit, Mich.

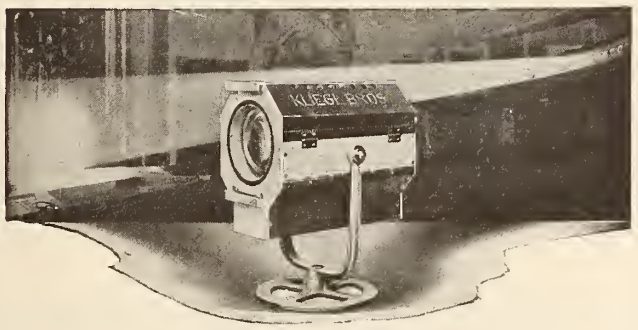
Signs—Electric

Motion picture theatres are leaders in the use of Electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind to be found anywhere. Among the smaller theatres also, electric signs are widely employed. Electric signs may be obtained in many desired sizes and designs. In fact, a good design is one of the outstanding requirements of an effective sign and in this connection, a number of manufacturers of theatre signs have created special departments for the design of signs especially suited to theatre purposes. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

American Signs Corporation, Kalamazoo, Mich.
Arnold Electric Signs, Inc., Kokomo, Ind.
The Artcraft Sign Company, Box 86, Lima, O.
Claud Neon Lights, Inc., 50 East 42nd street, New York City.
Commonwealth Electric Sign Company, 4543 West Lake street, Chicago, Ill.
Federal Electric Company, 8700 South State street, Chicago, Ill.
FLEXLUME CORPORATION, 1100 Military road, Buffalo, N. Y.
HUB ELECTRIC COMPANY 2219 West Grand avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh street, Brooklyn, N. Y.

Klieglights

FOR THE THEATRE



EVER FOREMOST in the development of new electrical devices for the stage and theatre — we manufacture and carry the largest and most complete line of theatrical lighting specialties in the world. Anything desired can be furnished — from a small spotlight or color wheel to elaborate scenic effects, a complete stage-lighting installation, or specially designed equipment . . . thus offering the Exhibitor unlimited opportunities for creating the beautiful lighting effects which win patronage for the house and assure profits to the owner. Kliegl products being dependable and practical are a constant source of satisfaction to the stage electrician . . . and if planning the erection of a new playhouse, refer your problems in stage lighting to our engineers—their thirty years and more of experience in show lighting will be helpful in procuring the best results at the least cost. The following, is but a partial list of the specialties we manufacture:

Footlights
Borderlights
Proscenium Lights
Cove Lights
Illuminated Signs
Act Announcers
Exit Signs
Aisle Lights
Step Lights
Dimmers
Panel Boards
Switchboards
Floor Pockets
Wall Pockets
Cable Supports
Terminal Lugs

Spotlights
Floodlights
Stage Lamps
Color Wheels
Color Frames
Scenic Effects

Connectors
Plugging Boxes
Music Stands
Piano Lights
Organ Lights
Leader Stands

Stage Cable
Gelatine Mediums
Color Caps
Lamp Coloring
Slide Carriers
Shutters
Blinders
Lenses
Enclosed Switches
Rheostats
Pipe Clamps
Automobile Calls
Fire Logs
Coal Grates
Electric Fountains
Crystal Reflectors

Write for Illustrated Bulletins

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
ESTABLISHED 1896
THEATRICAL · DECORATIVE · SPECTACULAR
LIGHTING
321 WEST 50th STREET
NEW YORK, N.Y.

Send for This New Bulletin No. 12

Another Tremendous Achievement In Theatre Lighting

As revolutionary as it is modern; as modern as it is efficeint; as efficient as it is economical—this is the graphic news of the new Major Chromium Plated Reflectors. As originators, pioneering in the application of this new metal to stage lighting equipment, Major again puts its trademark on the newest, the most unusual and resultful in lighting effects.

Chromium itself is not new, but it has defied science to successfully plate with in until just recently. Now Major can not only plate it successfully, but has designed all Major Equipment to use this increased light producer and presents to the theatres of America this means of finer lighting effects.

Major Chromium Plated Reflectors have been in production nearly a year, full tests have been made and several of the newest De Luxe Theatres have been equipped. So this new product is not an experiment, yet is the most modern of all. Send for the new bulletin—now *quick!*

MAJOR
Major Equipment Company

4603 Fullerton Avenue, Chicago

District Offices

Raymond Ackerman, 318 Dooly Block, Salt Lake City, Utah.
F. C. Arnold, 109 E. Jackson St., Tampa, Fla.
Robert Baker, 106 E. 14th St, Kansas City, Mo.
J. J. Cassidy, 222 Devonshire St., Boston, Mass.
Leo H. Cooper, 442 Builders Exchange Bldg., Minneapolis, Minn.
Coffin-Perry Co., 501 Ferguson Bldg., Pittsburgh, Pa.
L. A. Crow, 64 Cone St. N.W., Atlanta, Ga.
Otto Demmert Company, 106 W. Third St. Los Angeles, Calif.
P. E. Ebersole, 214 S. Victor St., Tulsa, Okla. (Home Address — 2032 Court St., Muskogee, Okla.
B. J. Fleming, 213 S. 12th St., Omaha, Neb.
Handel-Davies Co., 328 Chesland, O. (W. H. Hoadings) ter-Twelfth Bldg., Cleve-
Alex Hibbard Inc., 1940 Blake St., Denver, Colo.
P. D. Howse, 1347 Washington Ave. (Pineau Elec Co.) Los Angeles, Calif.
Ralph E. Jones, 184 Main St., Buffalo, N. Y.
F. W. Knoeppel, 2822 St. Johns Ave., Jacksonville, Fla.
W. J. Keller, 203 Natchez Bldg., Magazine & Natchez Sts., New Orleans, La.
A. Koehler, c/o Frank Adam Elec. Co., 3649 Bell Ave., St. Louis, Mo.
Fred Kraut, 182 N. 11th St., Brooklyn, N. Y. (Home Address—151-14 84th Road, Jamaica, L. I., N. Y.)
Langley Mfg. Co., Ltd., Granville Isl'd, Vancouver, Can.
Langley Elec. Mfg. Co. (Stan. Langley), 677 Notre Dame Ave., Winnipeg, Man., Can.
W. A. MacAvoy, 244 N. 10th St., Philadelphia, Pa.
Metropolitan Elec. Co., 2914 First Ave. S., Seattle, Wash.
H. R. Norton, 2683 Wabash Ave., Detroit, Mich.
H. D. Quarles, 4810 E. Seminary Ave., Richmond, Va.
O. H. Rottmann, 3649 Bell Ave., St. Louis, Mo. (Home Address—3438 Pine Grove Ave., Pine Grove, Mo.)
C. B. Rutledge, c/o Builders Exchange, 63 S. Third St., Memphis, Tenn.
Scott-Jaqua Co., 230 S. Pennsylvania St., Indianapolis, Ind.
E. F. Schurig, 44 E. Third St., Cincinnati, O.
Square D Co., Toronto Sales Office, 146 King St. W., Toronto, Can.
Theatre Lighting & Equip. Co., 255 Golden Gate Ave., San Francisco, Calif.
R. S. Wakefield, 1814 Allen Bldg., Dallas, Texas.
Wolfe-Mann Mfg. Co., 320 S. Hanover St., Baltimore, Md.
E. Zinsmeyer, 1127 S. Wall St., Los Angeles, Calif. (Home Address—658 23rd St., Santa Monica, Calif.)

KLIEGL BROTHERS, 321 West 50th street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth avenue, Chicago, Ill.
Lustrolite Sign Company, Inc., Davenport, Ia.
The McNamara Sign Company, 531 East Lafayette avenue, Detroit, Mich.
MILNE ELECTRIC COMPANY, 614 Cherry street, Milwaukee, Wis.
The Philadelphia Sign Company, 338 North Randolph street, Philadelphia, Pa.
U. S. Electric Sign Company, 208 East 27th street, New York City.
Willey Sign Company, 1559 Church street, Detroit, Mich.

Signs, Exit

Refer to EXIT LIGHT SIGNS

Signs, Marquis and Attraction Board

Electric illumination is a bonanza to the program. Presenting the program in the marquis or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres, today, are utilizing this type of promotional presentation to bring the people to their box offices. The theatre owner today must tell his public about his organ, his refrigeration and heating and the general comfort of his audience. In the marquis or in the attraction board this message can be presented to these people.

American Signs Corporation, Kalamazoo, Mich.
Arnold Electric Signs, Inc., Kokomo, Ind.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 50 East 42nd street, New York City.
Commonwealth Electric Signs Company, 4543 West Lake street Chicago Ill.
FLEXLUME CORPORATION, Buffalo, N. Y.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh street, Brooklyn, N. Y.
KLIEGL BROTHERS, 321 West 50th street, New York City.
The Longsign Corporation, Dayton, O.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth avenue, Chicago, Ill.
Lustrolite Sign Company, Inc., Davenport, Ia.
The McNamara Sign Co., 531 East Lafayette avenue, Detroit, Mich.
MILNE ELECTRIC SIGN COMPANY, 614 Cherry street, Milwaukee, Wis.
U. S. Electric Sign Company, 208 East 27th street, New York City.
Willey Sign Company, 1559 Church street, Detroit, Mich.

Sign Flashers

Refer to FLASHERS, SIGNS

Slides

Slides are divided into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years. There are two types of these: The comedy type and the sentimental type. They are sold or rented in complete sets to be run in conjunction with organ solos. Advertising slides: These are of the stock advertising type in which may be inserted the name of the advertiser. There is a large selection for every line of business artistically drawn up and cleverly worded. Announcement slides: A standard stock selection makes it possible for the theatreman to buy already made any announcement that he desires to make. They can be secured in very artistic designs. Special Advertising Slides: Are those made from copy furnished by the advertiser from photographs, drawings, or any other material the advertiser may have. In every case they are made up specially. Prices range from 10c to $1.50.

Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
QUALITY SLIDE COMPANY, 6 East Lake street, Chicago, Ill.
J. F. RANSLEY, 54 West Randolph street, Chicago, Ill.
Standard Slide Corporation, 230 West 56th street, New York City.

Soaps, Liquid

Refer to SANITARY SPECIALTIES

FUNDAMENTALLY, COMPLETELY
NEW
THE 100 AMPERE
DE LUXE ARC SPOT LAMP
NEW PRINCIPLES—NEW FEATURES
A NEW MOUNTING—WATCHLIKE BALANCE
A NEW BURNER—A WONDERFULLY STEADY SPOT
A NEW VENTILATION SYSTEM—COOL LAMP HOUSE
Color Change - Iris Shutter - Masking Shutter - Heavy Pyramid Base - Concealed Switch
A NEW PERFECTION IN EVERY DETAIL
FOR A COMPLETE DESCRIPTION
SEND FOR OUR NEW CATALOGUE No. 40
CHICAGO CINEMA EQUIPMENT CO.
1734 North Springfield Avenue Chicago, Illinois

Sound Picture Equipment

Sound picture equipment takes in the various devices invented for synchronizing sound effects, music and speech with films as well as that which is installed in theatres for reproduction purposes. There are two classes of equipment, one for registering and recording sound effects in the studios during the making of the picture and the other for reproducing the synchronized parts in theatres.

Wm. H. Bristol Talking Pictures Corporation, Waterbury, Conn.
Cortella Synchronic Pictures Corporation, 1776 Broadway, New York City.
DeForest Phonofilms, Inc., 318 East 48th street, New York City.
Powers Cinephone Equipment Corporation, 723 Seventh avenue, New York City.
RCA Photophone Company, Inc., 411 Fifth avenue, New York City.
Recording Laboratories of America, 511 Fifth avenue, New York City.
Semler Sinema Service, 1600 Broadway, New York City.
Vitaphone, Inc., 321 West 44th street, New York City.
Vocafilm Corporation of America, 122 Fifth avenue, New York City.
Voiceaphone Company, Inc., 1321 Vine street, Philadelphia, Pa.
Western Electric Company, 195 Broadway, New York City.

Sound-Proofing

With a growing tendency on the part of theatre owners to incorporate into the theatre building additional recreational features such as bowling alleys and ballrooms, the matter of sound-proofing has become a subject of wide interest.

In a great many instances it has been shown that modern methods of sound-proofing make it possible to place a ballroom or bowling alley room either directly above or directly under a theatre auditorium, with positive assurance that noise will not reach the auditorium and interfere with the audience enjoying the program.

Proper sound-proofing in such instances is an individual problem, due to the difference in building constructions, methods of ventilating, etc. The accomplishment is a matter of using proper design and materials based on years of successful installations. The system is based on proper breaking of solid contacts combined with proper absorbing mediums.

With this system it is possible to place refrigerating apparatus, pumps, ventilating fans and motors, converter sets, etc., in any part of a building without fear of disturbance.

In case a theatre auditorium is to be located in a large office building, the system can be used to prevent sound of pipe organs from penetrating to office spaces.

C. F. Burgess Laboratories, 1801 Harris Trust building, Chicago, Ill.
The Celotex Company, 645 North Michigan avenue, Chicago, Ill.
Irving Hamlin, 2406 Jackson avenue, Evanston, Ill.
JOHNS-MANVILLE CORPORATION, 292 Madison avenue, New York City.
Macoustic Engineering Company, Ninth and Euclid avenue, Cleveland, O.
Stevens Sound Proofing Company, 407 South Dearborn street, Chicago, Ill.

Sound Reproducing Devices

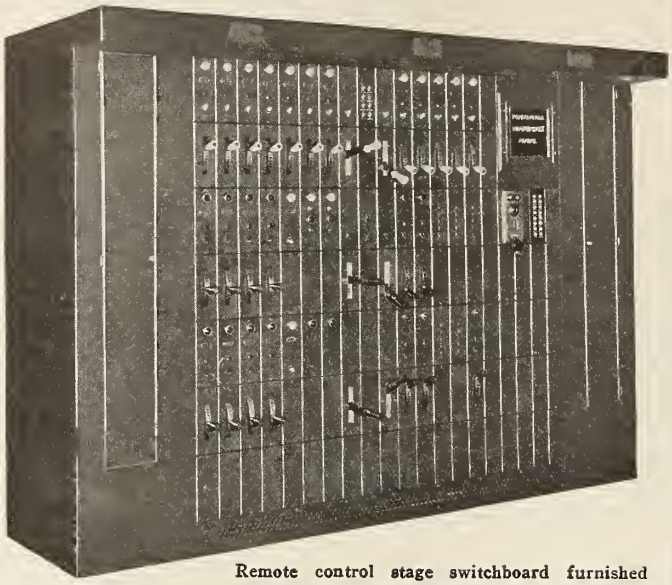
Refer to MUSIC AND SOUND REPRODUCING DEVICES

Speed Indicators

Speed Indicator—an electrical device with meters which can be located in the booth, on the orchestra director's table and in the manager's office. The meters or speedometers, are attached to the picture machines and indicate at what rate of speed the film is being run through the picture machine. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $55 a unit up. Generators extra.

SLIDES
Ransley Studios
54 W. Randolph St. Chicago
FILM and TRANSPARENCIES
STATE 5918

Every desired effect with



Remote control stage switchboard furnished and installed by us for Universals new "Venetian" Theatre at Racine, Wisconsin

M·E·S·C·O

Theatre Lighting Equipment

M·E·S·C·O Equipment in your theatre means added satisfaction in your illuminating effects.

Our equipment covers every possible phase of modern and up-to-date theatre lighting.

M·E·S·C·O Products:

Switchboards
Panelboards
Powerboards
Cove Lighting
Border Lights
Spot Lights
Foot Lights
Flood Lights

Our No. 12 Catalogue upon request.

MILWAUKEE ELECTRIC SWITCHBOARD COMPANY

160 Clinton Street Milwaukee, Wisconsin

A. C. Spark Plug Company, Flint, Michigan.
Barbour Stockwell Company, 100-300 Broadway, Cambridge, Mass.
Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
ESSANAY ELECTRIC COMPANY, 1012 South 10th street, Maywood, Ill.
J. H. Hallberg, 29 West 57th street, New York City.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.
Weston Electric Instrument Corporation, Waverly Park, N. J.

Splicing Blocks

A device used in theatres and exchanges for splicing motion picture films. Splicing blocks sell for about $14.

Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman avenue, Long Island City, N. Y.
Neumade Products Corporation, 249 West 47th street, New York City.

Spotlights

Refer to LIGHTS, SPOT

Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

Stage Hardware

Refer to HARDWARE, STAGE

Stage Lighting Equipment

Under the heading of Stage Lighting Equipment, come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
BRENKERT LIGHT PROJECTION COMPANY, 7348 St. Aubin avenue, Detroit, Mich.
Buckeye Distributing Company, 7017 Euclid avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 North Springfield avenue, Chicago, Ill.
Chicago Electric Equipment, 417 South Dearborn street, Chicago, Ill.
Display Stage Lighting Company, Inc., 410 West 47th street, New York City.
John W. English, 1631 Delmont avenue, Cleveland, O.
Great Western Stage Equipment Company, 817 Holmes street, Kansas City, Mo.
HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
Lee Lash Studios, 1818 Amsterdam avenue, New York City.
THE LIT-WAR COMPANY, Wellston, O.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
Henry Mestrum, 817 Sixth avenue, New York City.
MILWAUKEE ELECTRIC SWITCHBOARD COMPANY, 156 Clinton street, Milwaukee, Wis.
Mutual Electric & Machine Company, 7610 Jos. Campau avenue, Detroit, Mich.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Ward-Leonard Electric Company, 37 South street, Mt. Vernon, N. Y.
J. H. Welsh, 270 West 44th street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Stage Rigging

Refer to HARDWARE, STAGE

Stage Scenery and Draperies

Draperies are an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance. A drapery scheme usually creates an inviting, soft and colorful atmosphere. If the drapery is in harmony with the main color in the surroundings and in proportion to the richness of the architecture there need be little worry about it being too rich or elaborate. Likewise, scenery, colorful and delicate, has become an important adjunct to the motion picture thea-

tre. Scenery to properly clothe the stageshow must be of a type which is eye-catching the moment the drop is raised. Many specialists have been developed in this particular field.

Beck & Sons, Highland avenue and Dorchester, Cincinnati, O.
CONTINENTAL STUDIOS, 100 East Ohio street, Chicago, Ill.
Dazians, Inc., 142 West 44th street, New York City.
Eastman Brothers Studios, Inc., 36 West 46th street, New York City.
John W. English, 1613 Delmont avenue, Cleveland, O.
Great Western Stage Equipment Company, 817 Holmes street, Kansas City, Mo.
S. M. Hexter & Company, Inc., 2400 East Superior street, Cleveland, O.
Interstate Decorating Company, 1458 South Wabash avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames street, Rutherford, N. J.
Lee Lash Studios, 1818 Amsterdam avenue, New York City.
Mandel Brothers, Inc., State and Madison streets, Chicago, Ill.
Manhattan Studios, 134th street and Park avenue, New York, N. Y.
MATNEY STUDIOS, 307 West 47th street, New York City.
NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Novelty Scenic Studios, 340 West 41st street, New York City.
Sosman & Landis Company, 416 South Kedzie avenue, Chicago, Ill.
TIFFIN SCENIC STUDIOS, Tiffin, O.
United Studios, Inc., 14 West Lake street, Chicago, Ill.
Volland Scenic Studios, Inc., 3737 Cass avenue, St. Louis, Mo.
I. Weiss & Sons, 508 West 43rd street, New York City.
Windowcraft Valance & Drapery Company, 328 Superior avenue, N. W., Cleveland, O.

Statuary

Artistry of decoration in a theatre is reflected never more vividly and accurately than by the statuary. A dignified and beautiful statute at the head of the stairs leading to the mezzanine, for example, can establish the tone of a theatre almost as rapidly and conclusively as the construction.

P. P. Caproni & Brother, Inc., 1914 Washington street, Boston, Mass.
Silvestri Art Manufacturing Company, 1035 Orleans street, Chicago, Ill.

Stereopticons

Stereopticons are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use.

BEST DEVICES COMPANY, Film Building, Cleveland, O.
KLIEGL BROTHERS, 321 West 50th street, New York City.

Sweeping Compound

There are a number of these on the market, many of which are very efficient. They are made from a composition impregnated with oil so that in sweeping the theatre very little dust is raised. These compounds also have in them disinfecting material which disinfects the floor as it is swept.

They come in 75-lb. drums, 100-lb., 200-lb. and 300-lb. barrels. Prices range at about $2.50 per 100 lbs.

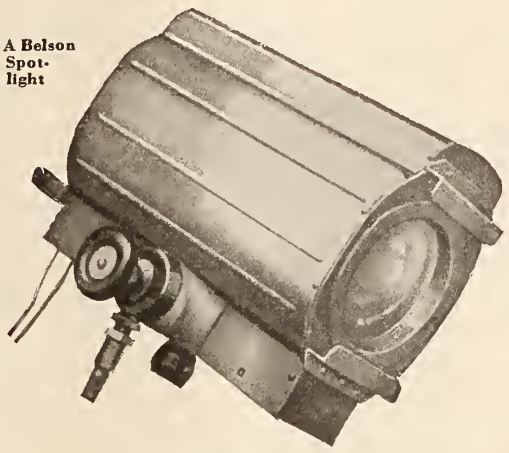
The Huntington Laboratories, Inc., Huntington, Ind.

Switchboards

Control of lighting through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with the appropriate lighting scheme at a proper cue, by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control units.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.


A Belson Spotlight

Better Lighting: Better Business

Good illumination is the cheapest thing a theatre can buy: Pays big dividends every night. For crowds, like moths, make straight for the brightest lights.

BELSON THEATRE EQUIPMENT

*Floodlights *Borderlights Sign Lights
*Footlights *Spotlights Exit Signs
*Covelights Louvrelights Cloud Effects

Projection Booth Equipment
(*With chrome plated reflectors where desired)

Most light for the money and least upkeep expense

PLUS BELSON SERVICE

A service that makes a host of friends, everywhere. Write us. Our engineers will help you solve all your lighting problems.

Competent Representatives All Over the Country

The following well-posted concerns are equipped to quote prices and render valuable personal co-operation on every job. Some of them carry stocks of Belson lights.

A Belson Floodlight

Adelphia Electric Co., 239 S. Fifth St., Philadelphia, Pa.
Cinema Specialty Co., Gary, Ind.
David H. Davidson, 333 Washington St., Boston, Mass.
Garritt S. Felt, 404 Merchants Nat'l Bank Bldg., Omaha, Nebr.
Filer-Perry Equipment Co., 240 Cass St. Arcade, Tampa, Fla.
Filer-Perry Equipment Co., 24 N. W. First Ave., Miami, Fla.
Fitzhugh L. Funsten, 219 E. 14th St., Kansas City, Mo.
General Engineering Equipment Co., 315 Traction Terminal Bldg., Indianapolis, Ind.
H. R. Harris, 708 6th Ave.. South Minneapolis, Minn.
Petroleum Electric Co., 217 E. Archer St., Tulsa, Oklahoma.
Lyman C. Reed, 1230 Hibernia Bank Bldg., New Orleans, La.
Fred C. R. Spence, Box 119, San Antonio, Texas.
H. B. Squires Co., 583 Howard St., San Francisco, Calif.
H. B. Squires Co., 229 Boyd St., Los Angeles, Calif.
H. B. Squires Co., 552 1st St., South Seattle, Wash.
F. C. Unger, Care Wm. Wurdack Elec. Mfg. Co., 4444 Clayton Ave., St. Louis, Mo.
Walker-Lilly Elec. Co., Inc., Urban Bldg., Louisville, Kentucky.
Geo. W. Armstrong, 263 N. Franklin St., Delaware, O.
E. A. Thornwell, Candler Bldg., Atlanta, Ga.

Put BELSON on all your buying lists for all the above classes of equipment

BELSON MFG. CO. *Est. 1901*
804 So. Sibley St., Chicago

NEW ORPHEUM THEATRE
MEMPHIS TENN.

COMPLETE STAGE EQUIPPED

By

J. H. HANNON CORPORATION
223-233 W. ERIE STREET
CHICAGO

ARCUS
Guaranteed
TICKETS

The Happiest Managers Are Those Who Have Acquired the

ARCUS "HABIT"

By which we mean, of course, the habit of putting all their ticket and box office supplies up to us. Happy, because we relieve them of all worry—take care of all needs, including emergencies.

Arcus supplies include:

Roll Tickets—stock and special

Strip Tickets—for all makes of machines

Reserved Seat Tickets—to diagram

Rain Check, Passes and "hard" tickets

Coupon Books—great business builders

Ticket Racks, daily and advance sale

Ticket Boxes, steel or wood

Probably the largest—and certainly the best equipped—exclusive ticket and box-office supply factory in America. At your service. Our tremendous output reduces our overhead expense to a point where we can give every customer a maximum dollar's worth.

ARGUS COUPON BOOKS

For the Holidays

A most acceptable holiday gift book from Dad or Mother—or from friend to friend. Books are made up with a stated number of admission coupons, for one-price theatres; or with 5c, 10c, 25c and 50c coupons to total any desired value, for houses with varying price-schedules. Order a quantity of these books and advertise them on the screen at every performance. You'll sell a lot of them; get your money in advance, and be sure of good houses while they last.

Let us quote on all your requirements

THE ARCUS TICKET CO.
346 N. Ashland Ave.
Chicago, Ill.

BELSON MANUFACTURING COMPANY, 800 Sibley street, Chicago, Ill.
BULL DOG ELECTRIC PRODUCTS COMPANY, 7610 Joseph Campeau street, Detroit, Mich.
Chicago Electric Equipment Company, 417 South Dearborn street, Chicago, Ill.
Cleveland Switchboard Company, 2925 East 79th street, Cleveland, O.
CUTLER-HAMMER MANUFACTURING COMPANY, 12th and St. Paul, Milwaukee, Wis.
HUB ELECTRIC COMPANY, 2225 West Grand avenue, Chicago, Ill.
KLIEGL BROTHERS, 321 West 50th street, New York City.
MAJOR EQUIPMENT COMPANY, 4603 Fullerton avenue, Chicago, Ill.
MILWAUKEE ELECTRIC SWITCHBOARD COMPANY, 156 Clinton street, Milwaukee, Wis.
THE NATIONAL THEATRE SUPPLY COMPANY, 624 South Michigan avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue, St. Louis, Mo.

Switches

Never in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor avenue, St. Louis, Mo.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
HOFFMAN & SOONS, 387 First avenue, New York City.

Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

Temperature Control Apparatus

The Foxboro Company, Neponset avenue, Foxboro, Mass.
National Regulator Company, 2301 North Knox avenue, Chicago, Ill.
Powers Regulator Company, 2730 Greenview avenue, Chicago, Ill.

Terra Cotta, Architectural

Theatre architecture and decoration today reflects both the freedom of individual expression and the character of the showplace itself. Not least in the material forms of that expression is terra cotta, with the variety of structural decoration it affords.

Midland Terra Cotta Company, 105 West Monroe street, Chicago, Ill.
Northwestern Terra Cotta Company, 2525 Clybourne avenue, Chicago, Ill.

Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

Theatre Costumes

Refer to COSTUMES AND COSTUME FABRICS

Theatre Curtain Advertising

Theatre curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms than any other means of contact. Not only has it stimulated community interest among the patrons in trading at their neighborhood store, but it has also served as a new avenue of income for both the theatre owner and the advertising agency.

Chas. L. Hoyland Company, 180 North Michigan avenue, Chicago, Ill.

Theatre Brokers

Refer to BROKERS

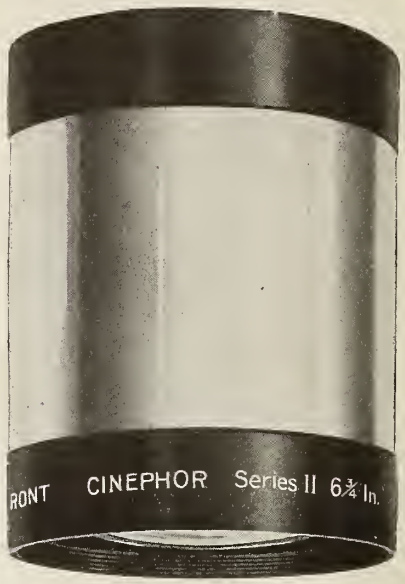
Theatre Dimmers

Refer to DIMMERS

Theatre Seats

Refer to CHAIRS

What to Expect from a Projection Lens



A lens can only produce on the screen, that which is registered on the film.

The following are the four qualities —and the only four—that a projection lens can give to the projected image. They are identical with the characteristics of the CINEPHOR Lens.

1. Flatness of field
2. Maximum illumination
3. Clear definition
4. Contrast between black and white

When you have a CINEPHOR you have a lens that possesses these qualities and that will faithfully reproduce the film image.

We will gladly send you further information on the CINEPHOR. Just send your name and address.

Bausch & Lomb Optical Company
652 St. Paul St., Rochester, N. Y.

Theatre Promotion

Two primary factors in promotional work of a theatre, as far as paper is concerned, are quality production and speed of service. Just as those two elements figure in the contact between theatre owner and patron, so too they loom in the relations between the exhibitor and the company that serves him with his promotional material.

Adswin Corporation, 727 Seventh avenue, New York City.
Davis Bulletin Company, Inc., Lock street, Buffalo, N. Y.
EXHIBITORS PRINTING SERVICE, 845 South Wabash avenue, Chicago, Ill.
Filmack Company, 730 South Wabash avenue, Chicago, Ill.
The Hennegan Company, 311 Genesee street, Cincinnati, O.
K. M. R. Mat Service, 111 North Franklin street, Syracuse, N. Y.
NATIONAL PROGRAM & PRINTING COMPANY, 729 South Wabash avenue, Chicago, Ill.
NATIONAL SCREEN SERVICE, 130 West 41st street, New York City.
Screen Publications, Box 126, Appleton, Wis.
Radio Mat Slide Company, 167 West 48th street, New York City.
Theatre Ad Mat Service, Inc., Penn Theatre building, Uniontown, Pa.

Tickets

Theatre tickets are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, admission tickets, and ticket coupon books. Admission tickets of the more usual denominations are carried in stock. Tickets are sold in lots of thousands, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and may be obtained consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50c a roll. Special printed tickets range in price from $7 for 10,000 to $160 for a million.

ARCUS TICKET COMPANY, 348 North Ashland avenue, Chicago, Ill.
Automatic Ticket Register Corporation, 723 Seventh avenue, New York City.
Columbia Printing Company, 1632 North Halsted street, Chicago, Ill.
Globe Ticket Company, 116 North 12th street, Philadelphia, Pa.
International Ticket Company, 50 Grafton avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Simplex Ticket Company, 3120 West Grand avenue, Chicago, Ill.
WELDON, WILLIAMS & LICK, Fort Smith, Ark.
World Ticket & Supply Company, Inc., 1600 Broadway, New York.

Ticket Booths

Keeping pace with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the architectural scheme of the theatre.

Attractive booths are made of plastic composition or wood. Others are made of cast brass or bronze with marble bases.

While larger theatres require several box offices one of these is always placed as near the sidewalk lines as possible. This procedure is usually followed where only one box office is used also, thus placing the ticket window within easy access. Ticket booths vary in price according to their construction, size and elaborateness from $350 to $1,500.

Atlas Metal Works, 2601 Alamo street, Dallas, Tex.
The Caille Brothers Company, 6210 Second boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 723 Seventh street, New York City.
Moeschl-Edwards Corrugating Company, 411 East Fifth street, Cincinnati, O.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.
Stanley Frame Company, 727 Seventh avenue, New York City.

Ticket Booth Heaters

The ticket booth heater is a compact device which is a necessity, especially in cases where the booth is set away from the walls of the

Your Projectionist *is* Helpless

Yes, helpless to correct the varying conditions of both film and current conditions unless you give him the Perfection Remote Control Rheostat. This economical system regulates the volume of light from your arc to brighter or dim as needed. You are paying more for current, too, as there is a real saving in only using the arc full when the picture is on the screen.

You should have the details NOW. Don't let a day go by without definite action to learn about Perfection Control.

Phone your nearest supply dealer for Details

HOFFMANN & SOONS
522 First Ave., New York

Contracting Electrical Engineers — Moving Picture Theatre Specialists

PERFECTION

Remote Control Rheostats

Some Users

Keith's Memorial Boston, Mass.
Fox's Brooklyn
Fox's Detroit
Paramount New York City
Roxy New York City
M & S Circuit New York City
100% Loew's Circuit
100% Keith's Circuit
DeWitt Bayonne, N. J.
Capitol Bloomsburg, Pa.
Carman Philadelphia, Pa.
Tudor New Orleans, La.
Lincoln Trenton, N. J.
Publix Scollay Sq. Boston, Mass.
—and many others

The Palace Orpheum, Milwaukee, the brightest spot on "The White Way."

Signs That Sell!

THE brilliantly lighted Milne Made Electric Signs are the signs that sell. They shout your show message to the crowds that fill your theatre. They attract attention for they are built by men who know and understand "showmanship."

The best Theatres in the country are using MILNE Signs because they are convinced that this "showmanship" is built right in.

Send us the name of your theatre and let us submit a colored sketch to you—no obligation on your part.

MILNE ELECTRIC SIGN COMPANY
614-618 Cherry St. Milwaukee, Wis.

Long Distance Phone Grand 7666

Chicago Branch: 4352 Broadway
Graceland 4289

MILNE SIGNS

Changeable Letter Marquise or Canopies

The Uniform Column

QUALITY MAIER UNIFORMS CO MAKERS CHICAGO

No. 1124
Isn't this a distinctive uniform for your ushers!

KEITH - ALBEE - ORPHEUM
Circuit Chooses Maier-Lavaty Uniforms

SNAP—vitality—fine tailoring! These are the qualities Keith-Albee-Orpheum looked for in choosing their uniforms last month. Those are the qualities they have in Maier-Lavaty uniforms, chosen for the western houses!

Refreshingly new styles, careful craftsmanship, and substantially low price permitted MAIER-LAVATY to carry the uniform purchase. The Keith-Albee-Orpheum Circuit uses *only the best.* You, too, can outfit your staff with the best uniforms that money will buy. We will be glad to show you how Maier-Lavaty uniforms will give you the best wear and appearance at a low price!

Free Catalog—Samples

Write for our new illustrated catalog showing a complete line of fall and winter uniforms for the theatre personnel. May we tell you how we service uniforms in your neighborhood?

MAIER-LAVATY CO.
Quality Built Uniforms
2141 Lincoln Ave. CHICAGO

MAIER-LAVATY CO. EH-10
2141 Lincoln Ave., CHICAGO

Please send me FREE your new Fall and Winter catalog—with samples of material.

Name.....

Address.....

theatre. The seller in the booth must be protected against climatic conditions to function efficiently in change making. A cold booth is not productive to correctness.

CRAMBLET ENGINEERING CORPORATION, 286 Milwaukee street, Milwaukee, Wis.
THE PROMETHEUS ELECTRIC CORPORATION, 360 West 13th street, New York City.

Ticket Choppers

A machine for mutilating tickets which are dropped in box as patron enters theatre. The ticket chopper safeguards the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in mahogany or verde antique and are of steel construction. Prices range from $75 to $250.

ARCUS TICKET COMPANY, 348 North Ashland avenue, Chicago, Ill.
Automatic Register Company, 723 Seventh avenue, New York City.
H. V. Bright, 1104 Prospect avenue, Cleveland, O.
Caille Brothers, 6210 Second avenue, Detroit, Mich.
Newman Manufacturing Company, Cleneay street and Norfolk and Western R. R., Cincinnati, O.

Ticket Holders

There are various forms and types of these made for both the single and coupon ticket rolls and are generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

Automatic Ticket Register Company, 723 Seventh avenue, New York City.
Simplex Ticket Company, 3120 West Grand avenue, Chicago, Ill.

Ticket Machines

Refer to MACHINES, TICKET

Tile, Decorative

Importance of first impressions has been repeated often enough, yet many a patron has drawn a negative reaction toward a beautiful theatre because insufficient attention has been paid to the appearance of the lobby. The usages of decorative tile in the lobby are many and valuable. So, too, in the rest rooms tile construction is of importance.

American Encaustic Tiling Company, Ltd., 16 East 41st street, New York City.
Associated Tile Manufacturers, 420 Lexington avenue, New York City.
The Tile-Tex Company, 1232 McKinley avenue, Chicago Heights, Ill.

Tool Kits

Tool kits, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 West Randolph street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Gold street, New York City.

Towels, Paper

Progressive operation of a theatre does not stop at the screen or stage of the theatre. It extends into all the ramifications of details of equipment of a theatre. Paper towels are more and more a factor of efficient equipment, but in this, as in all other phases of running a theatre, there are varying standards and values. The most successful theatre owner has the truest standards.

Bay West Paper Company, Green Bay, Wis.
Ft. Howard Paper Company, Green Bay, Wis.
Hobert Paper & Fibre Company, Green Bay, Wis.

Trailers

The exhibitor has his screen for entertainment purposes, but it also is an invaluable asset in promotional work. Trailers are widely used and vary just as widely in style, depending, of course, upon the type of entertainment to be promoted. Trailers on feature pictures may be obtained on a weekly, monthly and yearly contract basis. Other trailers may be designed and produced for some special feature of the program. A great many theatres also have their own title trailer for the news reels, especially when several news reels are combined. Animated work in the trailers often is as interesting as the feature picture.

Ad-Vance Trailer Service Corporation, 111 Westchester square, New York City.
APPRECIATION FILMS, INC., 1029 South Wabash avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive street, St. Louis, Mo.
EXHIBITORS PRINTING SERVICE, 708 South Dearborn street, Chicago, Ill.
Filmack Company, 830 South Wabash avenue, Chicago, Ill.
Holland Picture Productions, 1402 Broadway, Detroit, Mich.
NATIONAL PROGRAM & PRINTING COMPANY, 729 South Wabash avenue, Chicago, Ill.
NATIONAL SCREEN SERVICE, INC., 126 West 46th street, New York City; 810 South Wabash avenue, Chicago, and 1922 South Vermont avenue, Los Angeles.
QUALITY SLIDE COMPANY, 6 East Lake street, Chicago, Ill.
J. F. RANSLEY STUDIOS, 54 West Randolph street, Chicago, Ill.

Transformers

Refer to GENERATORS, MOTOR

Transparencies, Window Displays

The transparency offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

National Studios, 226 West 56th street, New York City.
Eastman Brothers Studios, 36 West 46th street, New York City.
J. F. RANSLEY STUDIOS, 54 West Randolph street, Chicago, Ill.

Uniforms

Theatre prestige emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms for Summer wear should be of a lightweight material to provide comfort and in addition, to create an atmosphere of coolness. Uniforms for the Winter months should be of a heavier material of a dark color.

Many theatres at present are making it a practice of equipping ushers, etc., in a style that harmonizes with the architecture of the house. For example, a theatre done in a Spanish style very frequently adopts a Spanish type of uniform for house employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Chicago Uniform & Cap Company, 208 East Monroe street, Chicago, Ill.
DeMoulin Brothers & Company, 1030 South Fourth avenue, Greenville, Ill.
Lester, Ltd., 18 West Lake street, Chicago, Ill.
M. C. Lilly & Company, 293 East Long street, Columbus, O.
MAIER-LAVATY COMPANY, 2141 Lincoln avenue, Chicago, Ill.
A. G. Meier and Company, 205 West Monroe street, Chicago, Ill.
National Uniform Company, 12 John street, New York City.
Pettibone Brothers Manufacturing Company, 632 Main street, Cincinnati, O.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 South State street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.
Western Uniform Company, 105 South Wells street, Chicago, Ill.

Ushers Signal System

The usher signal system provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher

relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting. This operation goes on continuously and rapidly takes care of waiting crowds. The various stations can be furnished in any finish to harmonize with surrounding fixtures, at no additional cost.

The Acme Electric Construction Company, 407 South Dearborn street, Chicago, Ill.

Automatic Electric Company, Inc., 1027 West Van Buren street, Chicago, Ill.

Guerin Theatre Seating Company, Inc., 609 Iberville street, New Orleans, La.

HUB ELECTRIC COMPANY, 2219 West Grand avenue, Chicago, Ill.

Vacuum Cleaning Equipment

Though the constant and careful cleaning of the interior of a theatre would seem to present a problem, the vacuum system has simplified matters for it functions smoothly, whether it is used in cleaning carpets, drapes, chairs or other such equipment. The vacuum system also promotes sanitation, which old methods did not do. Vacuum systems are procurable for theatres of all sizes and are priced nominally when consideration is taken of their efficiency and labor saving.

Cleaners may be purchased for as low as $27.50.

Apex Electrical Manufacturing Company, 1067 East 152nd street, Cleveland, O.

Atwood-Stewart Vacuum Machine Company, 4527 Ravenswood avenue, Chicago, Ill.

Eureka Vacuum Cleaner Company, Hamilton and Dewey avenues, Detroit, Mich.

The Hoover Company, Canton, O.

The Morrow Company, Inc., 326 West Madison street, Chicago, Ill.

Spencer Turbine Company, Hartford, Conn.

Vending Machines

Many theatres find in the vending machine an added revenue which aids in diminishing the original overhead of operation. These machines are made to conform to the artistic beauty of the theatre.

Columbus Vending Company, 2005-13 East Main Main street, Columbus, O.

Mills Novelty Company, 221 South Green street, Chicago, Ill.

Ventilating Systems

Refer to AIR CONDITIONING AND COOLING EQUIPMENT,—COOLING VENTILATING SYSTEMS,—ELECTRIC FANS,—FANS, VENTILATING

Ventilators

Proper distribution of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium. It is claimed that diffusers of this type enable an evenly distributed amount of air to reach all portions of the building.

American Metal Products Company, 5855 Manchester avenue, St. Louis, Mo.

Knowles Mushroom Ventilator Company, 202 Franklin street, New York City.

Sobel & Kraus, Inc., 517-21 East 136th street, New York City.

Wall Coverings

Sincere consideration must be given to the subject of wall coverings for in the final analysis they are one of the most important factors in theatre construction. While it is advisable at all times to take an architect into your confidence on these matters, it is also wise to acquaint oneself with the various types of wall coverings obtainable. The wall covering selected will depend to a great extent upon the demands of the individual theatre.

Beaver Products Company, Inc., 1440 Military road, Buffalo, N. Y.

Universal Gypsum & Lime Company, 111 West Washington street, Chicago, Ill.

U. S. Gypsum Company, 300 West Adams street, Chicago, Ill.

Vitrolite Company, 133 West Washington street, Chicago, Ill.

H. B. Wiggin's Sons Company, Bloomfield, N. J.

Waste Cans

These generally have self closing covers, some of them being operated by foot levers. Some are finished in high-grade enamel to harmonize with the rest of the booth equipment, while others are made of galvanized iron. Some types are also water tight, so they will hold water to extinguish carbon butts or the immersion of film fragments in water for safety. The prices range from $5.00 to $7.50.

E. E. Fulton Company, 1018 South Wabash avenue, Chicago, Ill.

Water Purifiers and Coolers

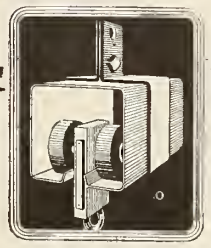
Water purifiers and coolers have made theatre attendance more welcome to the prospective patron. These devices assure them of refreshing water which is cool and pure at all times.

American Carbonic Machinery Company, Wisconsin Rapids, Wis.

U. S. Ozone Company, 500 North Dearborn street, Chicago, Ill.

Wheels, Color

Refer to COLOR WHEELS



ONLY IN THE—

SILENT-STEEL CURTAIN TRACK

CAN ALL OF THESE FEATURES BE OBTAINED—

UNIFORMITY Tracks and Clamps shaped over extremely accurate Dies.

STRENGTH Tested for ten times the weight of the heaviest curtain in use.

RIGIDITY Each Half of Track is one continuous piece of steel without Riveted Joints.

LIGHTNESS Weighs but 2¼ pounds per foot of length.

SIZE Less than 3 inches wide overall.

PROTECTION Fully enclosed except for Bottom Slot.

SUPPORT Each Curtain Hanger carried by TWO Rubber Wheels riding on separate Treads.

SIMPLE INSTALLATION Exclusive Design of Center Lap makes Installation surprisingly rapid.

EASY OPERATION Ball-Bearing Steel Pulleys on Both ends of Track and Floor Block.

A QUALITY PRODUCT AT A MODERATE PRICE

WRITE FOR COMPLETE INFORMATION AND DATA TO

AUTOMATIC DEVICES COMPANY

737 HAMILTON STREET, ALLENTOWN, PA.

Also manufacturers of the A. D. C. Automatic Curtain Control and Stabilarc Generator

Theatre Decorating Specialists

New Theatres made *More Beautiful*
Old Theatres made *More Profitable*

Continental Studios, Inc.

100 East Ohio St. Chicago

Write for Details and Estimates without obligation.

BUY A PAIR OF SHOES WITH WHAT YOU SAVE!

THEATRE ANNOUNCEMENT TRAILERS— 5c PER FOOT
SPECIAL ARTISTIC ANIMATED PRESENTATIONS—$5.00 EACH
EXTRA SPECIAL ORCHESTRA PRESENTATION FOR SYNCHRONIZING WITH RECORD, ONE TO A TOWN ONLY—$23.50 EACH
24 HOUR SERVICE
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The Strong speed film indicator

New Film Speed Indicator Developed For Sound Film

To meet the increased need of a film speed indicator because of sound pictures, the Strong Film Speed Indicator has been perfected for distribution at a comparatively low cost through the National Theatre Supply Company, by the Essannay Electric Manufacturing Co., well known as the makers of the Strong Change-Over Device.

The new Strong Film Speed Indicator is accurately calibrated to show both number of film feet per minute and the minutes consumed per thousand feet of film. The dial is lettered in clear numerals and is easily read at a glance from any angle—an important feature.

The working mechanism of the indicator head is manufactured exclusively for the Essannay Electric Manufacturing Co. by one of the largest makers of speedometers and similar merchandise in the world. It can be adapted to installation on any model projector. The purchaser indicates the type of machine he is using and the Strong Film Speed Indicator comes to him ready for immediate installation.

The Strong Film Speed Indicator is offered complete with 3 feet of flexible shafting.

Little Carnegie Playhouse Opens Early in November

Plasterers and interior decorators are pushing the work on the Little Carnegie Playhouse in New York for an early November opening. The main auditorium of the theatre, seating over 400 people, will be finished in vivid modern decorations, silver chairs, jet black carpet and cubistic walls of green. The lounge, which will contain a single divan 50 feet long as well as comfortably cushioned chairs and an assortment of occasional tables, is scheduled for a particolored design with a gilded ceiling and an Egyptian red motif predominant in the wall fabrics.

The ping pong court will be finished in cool colors. The ballroom will be in formal blues and the *Salon Intime,* for bridge and other games, will be done in delicate neutral tones. The foyer and art gallery will be treated in a severely modernistic spirit. The theatre echoes Michael Mindlin's pioneering in the little cinema movement.

Recent Creations *in* Theatre Design

Entrance
ALHAMBRA THEATRE
Sacramento, Cal.

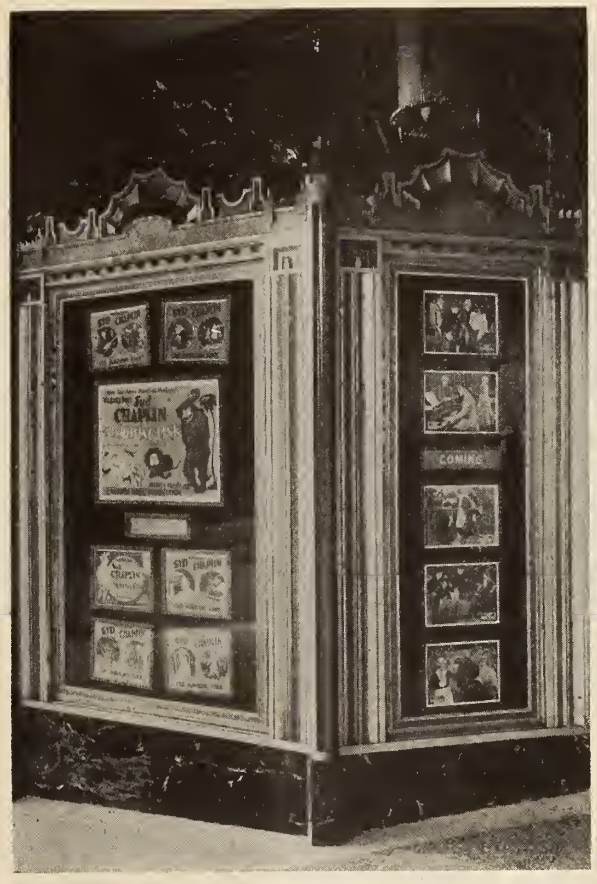
THIS SECTION contains views of a number of theatres erected within the past year which present interesting treatments of the various departments of the motion picture playhouse. Only a few such examples, of course, can be given. Many as interesting have had to be left out because of the small amount of space available. Restricted though the section must be, the material herein may yet indicate at least certain phases of architectural thought during the past twelve months during which the "atmospheric" type of design would seem to have at least held its own while some efforts to strike along a new course have produced examples frankly modernistic.

GRANADA
Minneapolis

MARBRO
Chicago

LOEW ORIENTAL
Brooklyn

LIBERTY
Zanesville



Display, ANTHONY WAYNE
(by Stanley Frame Co.)
Wayne, Pa.

UPTOWN
Wichita, Kans.

Booths, STANLEY
(by Stanley Frame Co.)
Jersey City

GARFIELD
Milwaukee

Lobbies

Above: WELWYN
Welwyn, England

Left: SHEBOYGAN
Sheboygan, Wis.

EMBOYD
Fort Wayne, Ind.

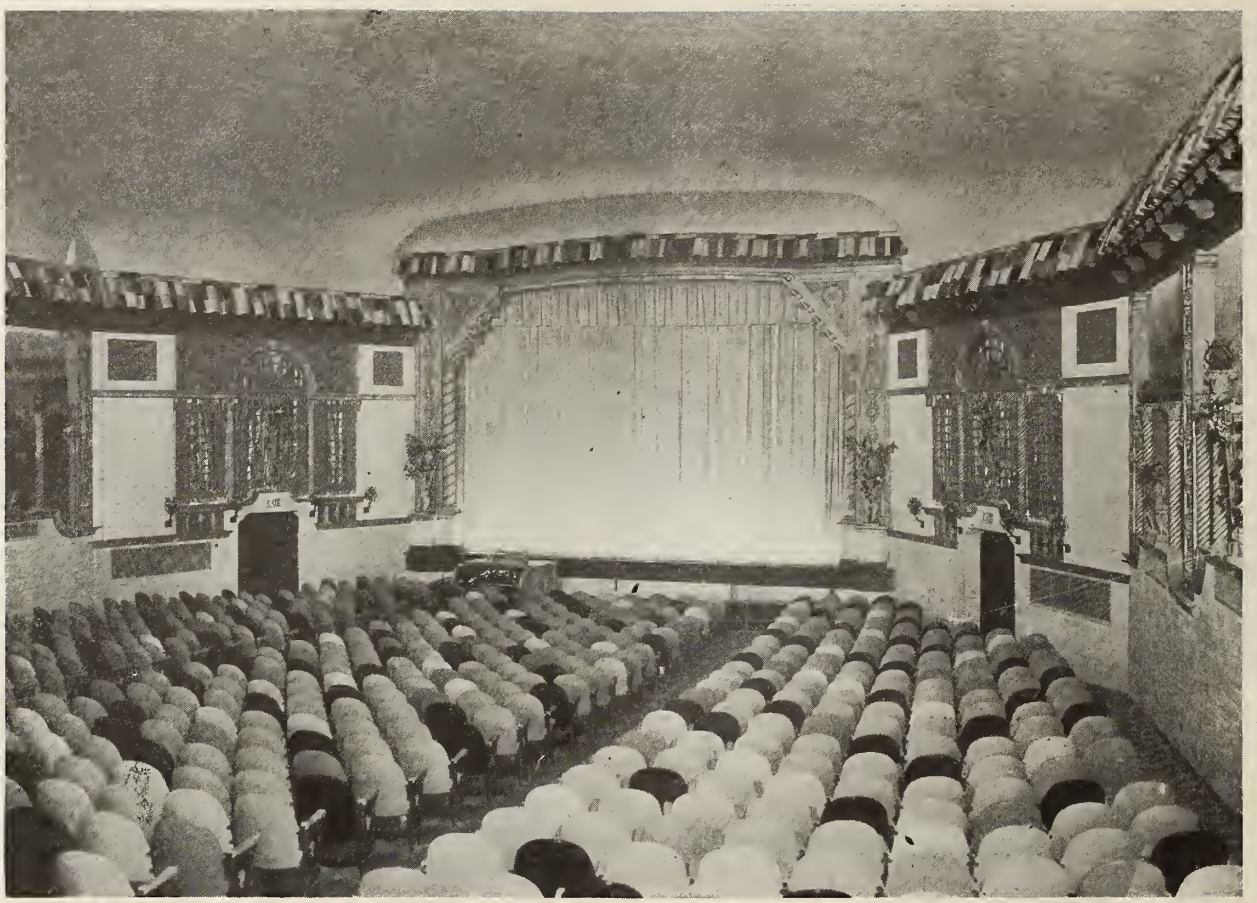
Foyers

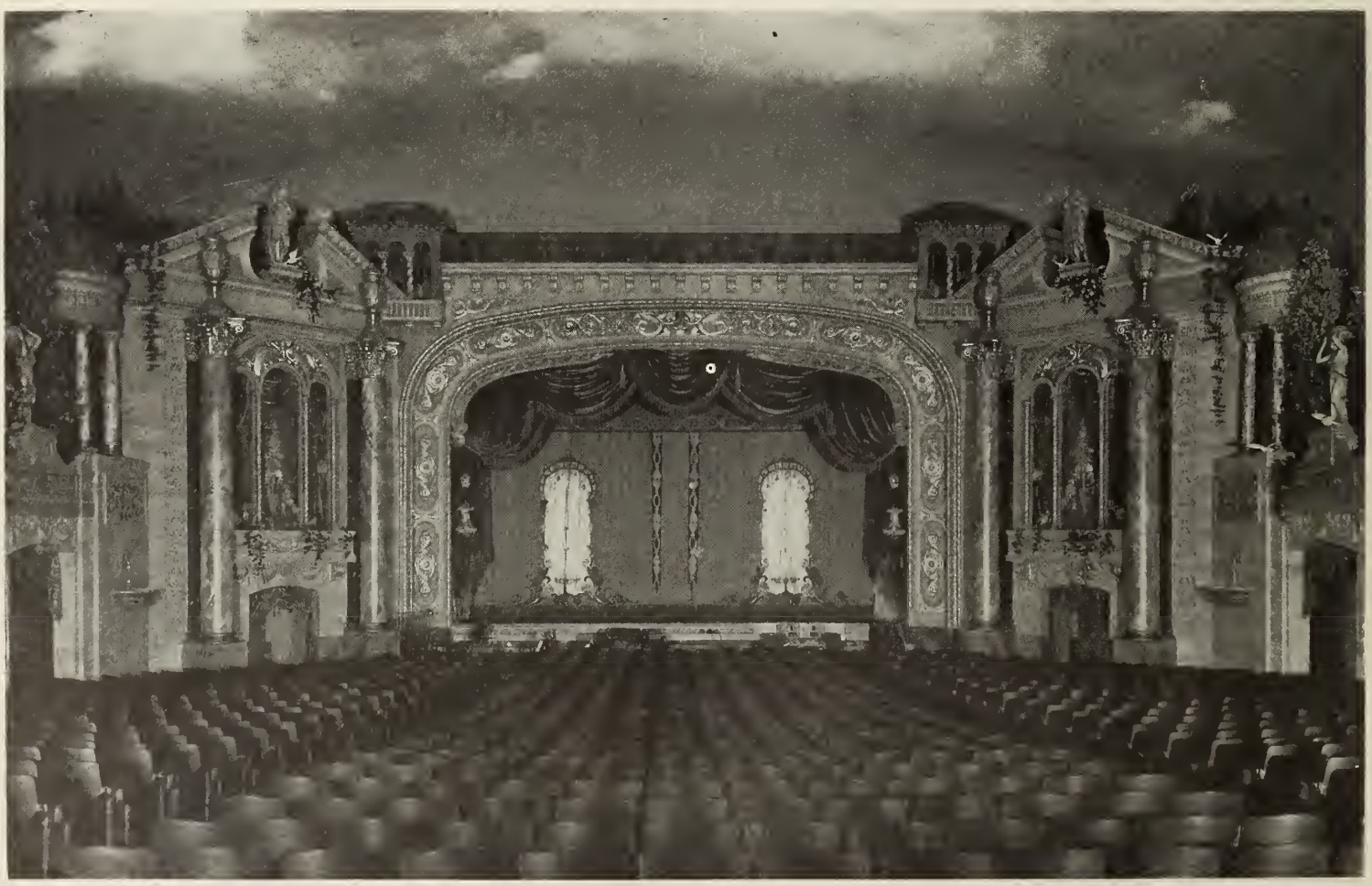
Above: LOEW'S
Yonkers, N. Y.

Right: WARNER'S
Hollywood

LOEW MIDLAND
Kansas City

Lounges

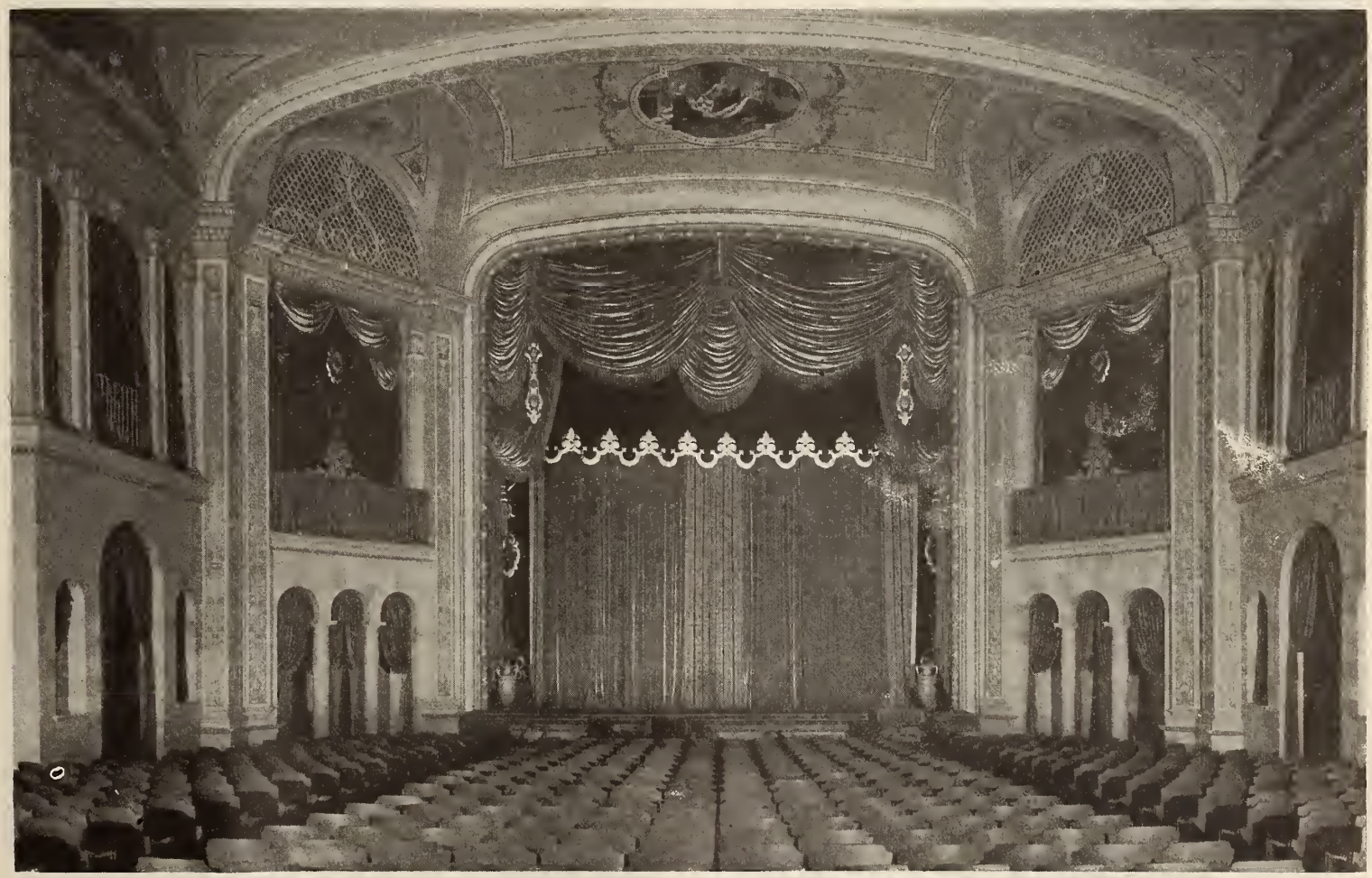




Above:
ARCADIA
Dallas

Below:
NATIONAL
Milwaukee

Auditoriums



Above:
FORUM
Philadelphia

Below:
COLONIAL
Milwaukee

Auditoriums

Left:
UNITED ARTISTS
Chicago

Above:
NORWOOD
Norwood, Mass.

Right:
UNITED ARTISTS
Portland, Ore.

CHATEAU-DODGE
Rochester, Minn.

ARCADIA
Dallas

AN INDEX
To the Contents of Better Theatres

This comprehensive cross-index to "Better Theatres" covers the issues for the last eight months. Such a cross-index in the future will be published every six months and will afford the reader a ready reference to the Encyclopaedia of the Theatre

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A Theatre of Charm in a Small Town, the New Ritz at Charlton, Ia. *Designed by William L. Perkins. April 14, pg. 18 and 37.*

The New Warner Brothers Theatre in Hollywood. *Designed by G. Albert Lansburgh. April 14, pg. 29; July 7, pg. 11.*

Where Open Trusses Proved Beautiful, a Description of the Catlow Theatre at Barrington, Ill. *Designed by Betts & Holcomb. April 14, pg. 51.*

Gorgeous Lighting Effects in New Loew Theatre in Yonkers, N. Y. *Designed by M. H. McGuire. May 12, pg. 14.*

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Orient Modernizes Its Theatres, the New Capitol in Shanghai. *May 12, pg. 51.*

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Cry Room and Free Parking Are Features of Fischer's National in Milwaukee. *Designed by Dick & Bauer. June 9, pg. 50.*

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An Atmospheric House for $175,000, the New Seventh Street in Hoquiam, Wash. *Designed by O. T. Taylor. September 1, pg. 40.*

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Spanish Splendor Transported to Louisville in New State Theatre. *Designed by John Eberson. Cost $2,000,000. September 29, pg.*

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Loew Projection Staff Considers Sound Pictures

(*Continued from page* 15)

suffering from the mistakes made by architects who knew more about art than they did about the practical construction of a motion picture theatre.

Rebuilding to provide adequate space for the sound equipment meant tearing down and building new fireproof walls, which made the projectionist work under pretty bad conditions before the job was completed. Of course there must be no interruption of the show, and the projectionist undoubtedly did very well under all the adverse conditions created through the introduction of sound equipment.

We have found it absolutely necessary in many instances to thoroughly overhaul the old projection equipment or replace old with entirely new equipment. This also involved much extra work and difficulty for everyone. As is generally known, the screen now used to secure better sound transmission lacks the best reflective qualities, and this is indeed a very serious problem to the projection department. We hope that eventually a better screen will be provided and in the meantime are doing everything possible to maintain proper visual projection standards. The projectionist sometimes finds it necessary to greatly increase the light at its source to compensate for the loss on the screen, and it then becomes a problem to hold the heat down to a point where it will not damage the film or projection equipment. These and many other problems were encountered in all theatres in which sound equipment has been installed. Loew, of course, has everybody else's problems, plus those of installation on a much larger scale than that of some other circuits.

We are now opening from one to five theatres a day, and this quantity gives us some difficulties that are all our own. Even where there is a limited number of theatres, the regular projection staff will have considerable trouble in looking after installations and the instruction of projectionists, but the size of our task has compelled us to develop a staff capable of looking after much of the work which heretofore has been under our direct supervision. We have to keep in mind at all times that something more than mere technical knowledge is required to provide the highest form of entertainment in theatres. The motion picture projectionist in most instances has an excellent practical technical knowledge and in addition thoroughly knows the show business. Technical knowledge in this field must be backed up with knowledge of the show business if the patrons of the theatre are to be provided with a quality of entertainment to which they are accustomed in first class theatres. The skill of the projectionist lies in maintaining and developing these high standards of visual and sound projection, and it is the duty of the projection department to get the right kind of men to do this and provide them with every facility to do good work.

We are making satisfactory progress, but the sound picture situation is one which changes from day to day, and we are aware that results which are satisfactory today will be far from acceptable next week or next month. The projection department of Loew's, Inc., intends to maintain and improve the quality of sound and visual projection and we are receiving the support which enables us to meet the situation as it exists and to make changes as the need for them develops.

Compare the Results

then price, then profits

You can pay more or you can pay less for music, but if you will honestly check what people *like*, then its cost and what profits it will pay, you will decide on the Selector Duplex Organ.

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theatre tickets

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R. F. FRENGER

Westinghouse Appoints Frenger Panelboard and Switchboard Sales Head

R. F. Frenger, former automatic switching sales head for the Westinghouse Electric Company, has taken charge of the panelboard and theatre switchboard sales for the company, with headquarters at Brooklyn.

Frenger, born in St. Louis, attended the State College of New Mexico, and was graduated in 1915 with the degree of bachelor of science in mechanical engineering. The same year he started to work for Westinghouse on the graduate student course which led to his entering the field of switchboard sales. Receiving early promotion, he went to the Chicago office as switchboard specialist.

During the war, Frenger served with the Naval Air Corps, and on his discharge he re-entered the employ of the Westinghouse company as a central station salesman in the Chicago and Minneapolis offices. Early in 1920 he was employed by the Bascam-French Company of Las Cruces, New Mexico, but, after a brief period, he returned to the switchboard sales department of Westinghouse.

Loew's Canal Acquired By M & S; Lustig Manager

The Loew Canal Street theatre, in New York, seating over 2,800 and built about a year ago, has been taken over by M and S Greater Combined Theatrical Circuit. David J. Lustig, ace manager, has been assigned to the house.

Loew built the Canal street theatre, called the most beautiful as modern on the East Side. Lou Goldberg, general manager of the M & S combined circuits, which consist of 25 theatres in the Harlem and East Side sections, is a mighty busy man these days. Many new and novel innovations will be made on this M & S Circuit including the wiring of a number of the theatres within the year.

M G M Nine Wins

HOLLYWOOD.—The Metro-Goldwyn-Mayer studio baseball team defeated the Famous Players studio team 28 to 2 on the former's diamond, in their game last week. The Metro lineup included Buster Keaton, Johnny Mack Brown, Irving Thalberg, E. J. Mannix, Jack Conway and Edward Sedgwick. Buddy Rogers, James Hall, Edward Sutherland, William Sutherland and Sam Jaffe were members of the defeated team.

AN ORGAN in the MAKING

All that makes music is not the musician. The artist would get much less from his instrument than he puts into it were it not for those who build it. In this trip through an organ factory is told how the artisan "plays" upon that intricate maker of great music.

By HARRY E. HOLQUIST

FROM the bewildering situation created by the advent into the motion picture industry of sound and talking pictures, the organ has emerged firmly entrenched in its long established place as a leading theatre attraction. While conjecture was rife a few months ago on the subject of what sound pictures would do to the organ, this situation no longer presents a problem.

The organ is still the king of theatre instruments—logically because of its versatility, popularly because of its tremendous public appeal, and practically because it has proved a box office attraction.

This is an outstanding impression gained during a visit to North Tonawanda, where is located one of the world's largest organ factories—the plant of the Wurlitzer Company. And the answer to any discussion as to the organ's place in the new order of things comes from showmen themselves in all parts of the country, in the form of orders for instruments that during August established a new high record in the history of the Wurlitzer Company.

A workman sitting in the largest opening of a 32-foot diaphone pipe. In his hand is one of the smallest pipes.

This condition, revealed by Farny R. Wurlitzer, substantiates the expressed belief of leaders of the industry, that any supposition that talking pictures will relegate the organ to the background is formed without deliberate thought, or is due to lack of knowledge of the theatre and an understanding of what the public wants. That is my message, based on experience, to worrying organists.

This fact established, the opportunity to see in actual process of construction the mighty organs which are such an important part of our most successful theatres, was a chance to be eagerly seized. Of the tremendous organs in theatres today the public has little conception of the miles of wire, the hundreds of pipes ranging in size from small whistle-like affairs to pipes several stories high, and the maze of traps and effects so deftly concealed behind ornate grilles. Many exhibitors also, no doubt, have never looked behind the scene to learn the ramifications so ingeniously co-related that make possible the organ's wonderful tone and orchestral range.

My first introduction to the beginning of a successful theatre installation brought me to the engineering and drafting department. Here I might readily have believed myself in the drafting room of a busy theatre architect. Familiar looking blueprints, floor plans, proscenium and side wall details were abundantly in evidence.

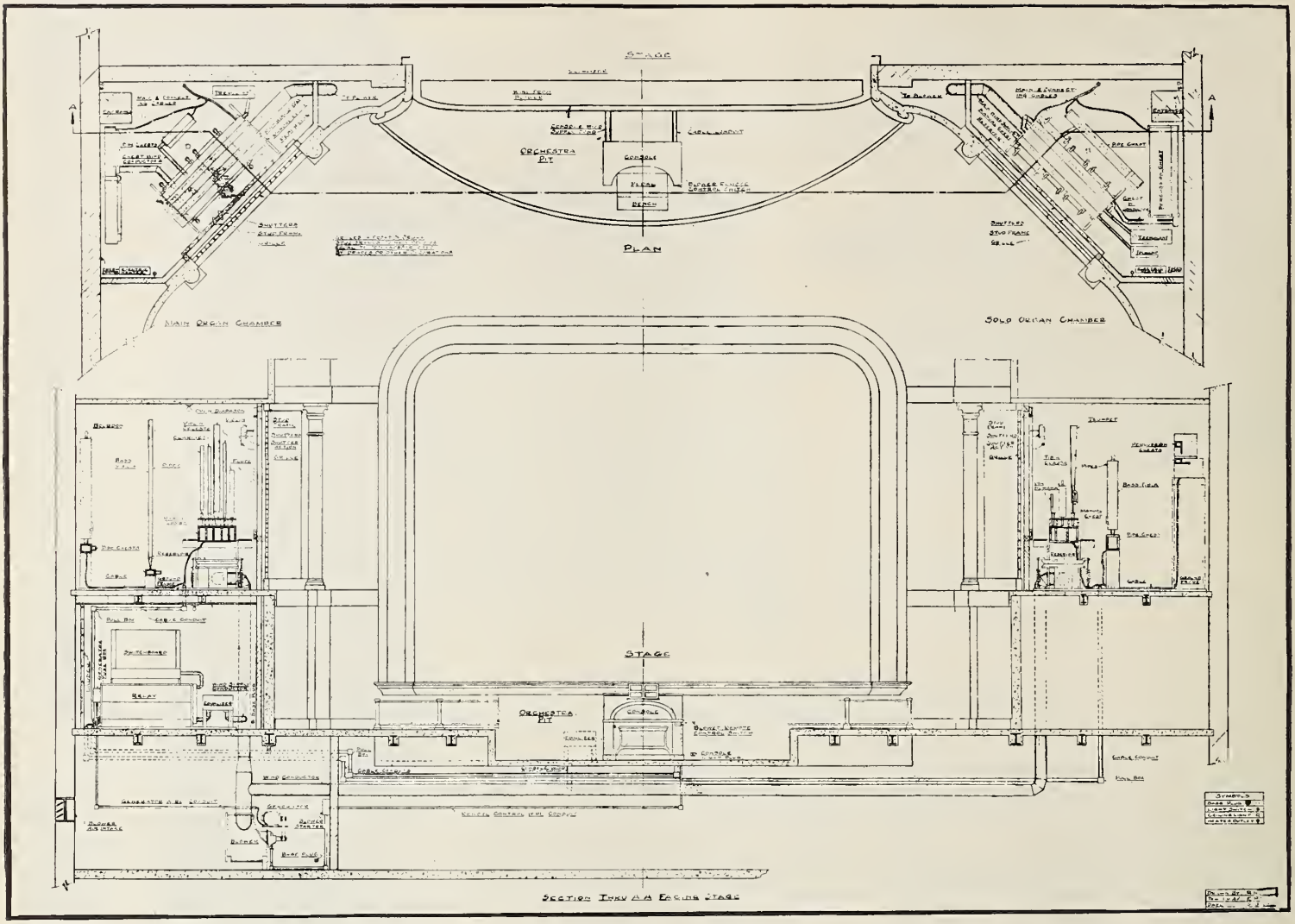
The engineering department is composed of a staff of 17 engineering experts. In this department every organ installation, large and small, is worked out to the minutest detail. Many costly mistakes, I learned, have resulted from inadequate provision having been made for the organ chambers. Instances of this nature usually result from lack of attention given the organ requirements at the time the theatre is planned.

A 32-foot diaphone organ pipe, from which a tone like thunder's comes. As indicated in the picture, it would stand in the organ chamber three stories high.

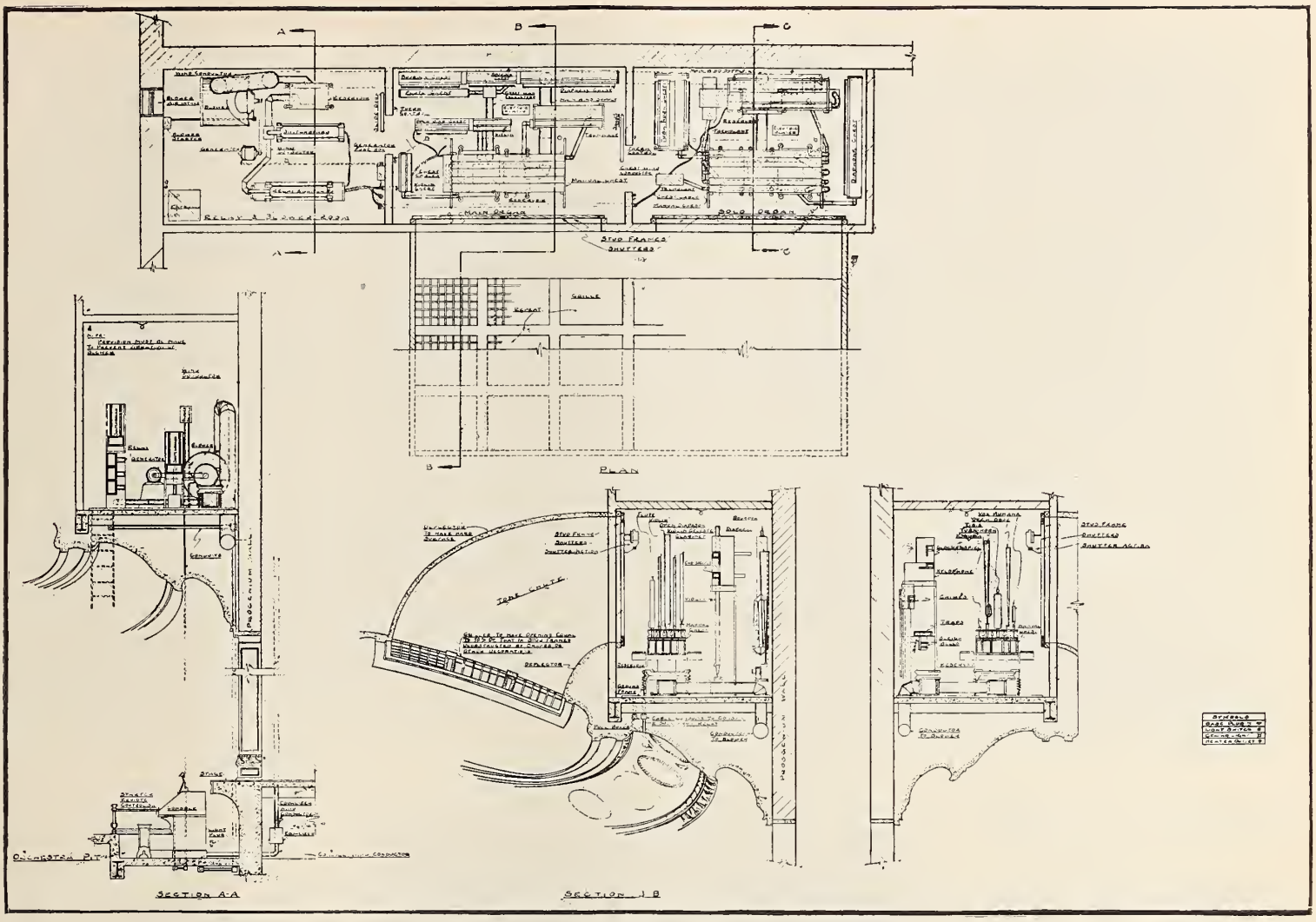
It follows, therefore, that it is the aim of the engineering department to cooperate closely with the architect and builder on the organ requirements at the time when a project is still in the early stages of formulation.

The success of any organ, I learned, is dependent to a very great extent upon the proper installation. Aside from the physical problem presented, when adequate space is not provided to accommodate the organ, many problems equally serious, if not more so, result from an incorrect installation. These involve audibility of the music in

(Continued on page 123)



Installing and making an organ. The plate at the top shows a typical installation of an organ chamber above and in the center of the proscenium arch. Below are scenes in the Wurlitzer organ factory, in the magnet winding department (left) and the wiring department.



The plate on this page shows a typical installation of a theatre organ at the sides of the proscenium arch. These two scenes are also in the Wurlitzer factory. At left is shown the making of wood pipes, and, at right, the voicing of Vox Humana stops.

Risen from Fire's Ruins —Extra Safe

The reproductions present two views of the modern theatre which has been built upon the ruins of another, which had been almost entirely lost in fire. The picture above shows the auditorium, looking from the stage. The picture below is of the lobby, showing the unusual location of the box office at the angle of this L-shaped corridor.

SMALLEY'S Johnstown theatre, in Johnstown, N. Y., is a theatre risen from the ruins. Almost all of its predecessor on the site, one of the venerable playhouses of the state, was destroyed by fire last January. Last month the new theatre presented its first performance. The Johnstown is the largest house in the Mohawk Valley chain of 14 theatres operated by William C. Smalley of Copperstown, N. Y.

That part of the building housing the lobby is a remaining part of the razed structure. In order to build the rest of the theatre according to legal requirements, a fire wall was erected between it and the lobby, which was also enlarged. The theatre was designed after Spanish motifs by T. H. and O. H. Williams, architects of Utica. The seating capacity is 1,400.

The lobby, beginning at the sidewalk level, has a gradual elevation totalling 16 inches, forming a kind of ramp to the foyer. This was done to eliminate the necessity of having several rows of seats elevated. The lobby floor is laid with red quarry tile set in black cement. On each side is a blind window, placed in a frame of ornamental plaster and surmounted by a shield and scroll of Spanish type. The "window" is a landscape painting. Concealed and indirect lighting fixtures give a colorful and subdued illumination. The walls are mottled in tones of red and gold. The ceiling is golden. This is the essential decorative scheme of the entire house.

The box office has been given an unusual location. It is set at the angle of the L-shaped lobby, rather deep within the theatre.

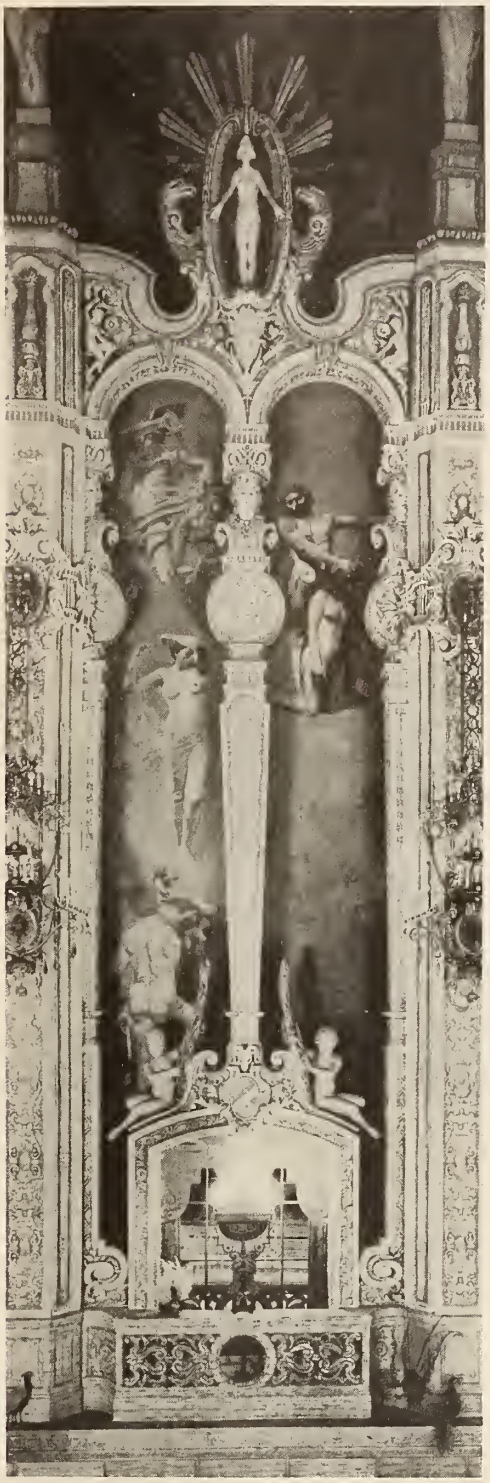
A mezzanine floor, a feature, of course, which the burned theatre did not have, was installed. It is used entirely, however, as a general lounge, the rear of the balcony being above. Entrance to the balcony is from this lounge by means of a stairway on either side.

The auditorium is decorated in dominant colors of red, gold, green and blue. In these colors is a plaster circular ceiling decoration, from the center of which is suspended a large chandelier. The side walls are done in mottled gold, the color blending into a deep buff on the dado. The pilasters are of stone color. Between are panels which frame Spanish shields near the top and blind windows below. All doors, casings, etc., are in ivory. The organ lofts, fronted by grille work of Spanish character, are at each side of the proscenium arch. All carpetings are deep red in hue and are laid over ozite.

The Johnstown has a fully equipped stage and sets of scenery not only for stage productions but also for setting off the screen in an atmospheric frame.

The theatre is itself a reminder of a fire which might have been a catastrophe, and while modern methods of construction make it entirely impossible for a theatre to be otherwise than safe from such tragedies, more than merely "enough" was done to make the Johnstown fireproof. The construction is of steel and brick throughout. while three large exits have been provided on the south side, and two more on the north. The balcony, moreover, has exits onto fire escapes. Further fireproofing was achieved by putting the plaster directly on the brick, and where this was not possible, at the balcony and ceiling, it was laid on metal lath.

The organ is a Marr and Colton. The seats are by Heywood-Wakefield. The Typhoon Fan Company installed the ventilating fan.



A figure group and the plaster work between columns in the foyer, one of the impressive sights of the theatre. The sculptures are not by artisans, but by artists of high reputation in the purely aesthetic field.

Theatre BUILDERS

"Better Theatres" presents herewith a list of the country's active architects and the houses which they have designed.

A

FRANK B. ABBOTT, 6035 West North avenue, Chicago.

GEORGE ABERNATHY, 83 South High street, Columbus, O.

THEATRE UNDER CONSTRUCTION

Name	Seats	Cost
Ogden, Columbus, O.	1,000	$250,000

ADAMS & ADAMS, San Antonio, Tex.

WALTER W. AHLSCHLAGER, 565 Fifth avenue, New York City, and 65 Huron street, Chicago.

THEATRES UNDER CONSTRUCTION

Name	Seats	Cost
Midway, New York City	3,000	.....
Mansion, New York City	3,800	.....

A. S. ALSCHULER, 28 East Jackson boulevard, Chicago.

ERNEST A. ARENT & KENNETH MAC M. TOWNER, Kinmouth building, Asbury Park, N. J.

L. A. ASBURY, 1514 East 4th street, Charlotte, N. C.

AUGUSTINE & KLINGER, 5619 Sixth avenue, Kenosha, Wis.

B

GEORGE BACHMANN, JR., Flint P. Smith building, Flint, Mich.

BACKES & UTHUS, 208 Third street, Milwaukee, Wis.

CHARLES BACON, 1104 I. O. O. F. building, Indianapolis, Ind.

LEONARD H. BAILEY, 1207 Colcord building, Oklahoma City, Okla.

THEATRE DESIGNED

Name	Seats	Cost
Oklahoma, Hobart, Okla.	850	$80,000

THEATRE PROJECTED

One theatre projected, complete announcement to be made later.

THE BALLINGER COMPANY, 105 South Twelfth street, Philadelphia, Pa.

THEATRES DESIGNED

Name	Seats	Cost
Commodore, Philadelphia, Pa.	1,500	.....
Oxford, Philadelphia, Pa.	2,100	.....

ELMER F. BEHRNS, 605 North Michigan avenue, Chicago.

R. F. BERESFORD, 1115 Connecticut avenue, Washington, D. C.

BERGER & KELLEY, Lincoln building, Champaign, Ill.

BESECEK & DEFOE, 114 West 10th street, Kansas City, Mo.

BETTS & HOLCOMB, 32 West Randolph street, Chicago.

ALVIN C. BIEBER, 1520 Locust street, Philadelphia, Pa.

E. R. BITTING, 1104 Hamilton street, Allentown, Pa.

W. S. BITTNER, 4902 Forsythe street, East Chicago, Ind.

BOLLER BROTHERS, 114 West Tenth street, Kansas City, Mo., and Los Angeles, Cal.

WALTER EARL BORT & JOHN H. LADEHOFF, Clinton, Ia.

THEATRE UNDER CONSTRUCTION

Name	Seats	Cost
Capitol, Morris, Ill.	600	$60,000

B. A. BRANSON, 1502 West 26th street, Indianapolis, Ind.

FINLEY BROOKE, Conway avenue, Cincinnati, O.

BRUSSEL, BLACK & VITTERBO, 307 North Michigan boulevard, Chicago.

A. O. BUDINA, 200 West 57th street, New York City.

BUILDING SERVICE BUREAU, 301 Broadway, Market building, Detroit, Mich.

CLARENCE C. BULGER, 207 Construction Industry building, Dallas, Tex.

THEATRES DESIGNED

Name	Seats	Cost
Victoria, Oklahoma City	850	$100,000
Ritz, Oklahoma City	850	75,000

Cost is without equipment. The equipment, including organ, makes each cost about double above figures.

THEATRE UNDER CONSTRUCTION

Name
The Ritz

THEATRES PROJECTED

Have several high class buildings of this type. We are specializing in distinctive theatres featuring acoustics, atmospheric effects and ventilation.

L. E. BURKETT, 244 Farmers Trust building, Fort Wayne, Ind.

C

G. R. CALLIS, Hearst Tower building, Baltimore, Md.

CANNON & FETZER, 506 Templeton building, Salt Lake City, Utah.

FRANK B. CARPENTER, Brown building, Rockford, Ill.

SWAN A. CLAUSEN, 701 Milikin building, Decatur, Ill.

THEATRE DESIGNED

Name	Seats	Cost
Not named, Effingham, Ill.	1,000	$60,000

THEATRE PROJECTED

Name	Seats	Cost
Not named, Pana, Ill.	800	.....

D. J. COHEN, 56 West 42nd street, New York City.

CLINTON B. COOK, Asbury Park Trust building, Asbury Park, N. J.

A. P. COOLIDGE, Helena, Ark.

JOS. H. CORNELL, Far Rockaway, N. Y.

ARTHUR COTTRELL, 527 Bangs avenue, Asbury Park, N. J.

S. A. CRAIG, 103 South Capitol avenue, Indianapolis, Ind.

C. HOWARD CRANE, ELMER GEORGE KIEHLER and BEN A. DORE, Associates, 1230 Michigan Theatre building, Detroit, Mich.

THEATRES DESIGNED

Name	Seats	Cost
Fox, Detroit	5,200	$5,000,000
United Artists, Detroit	2,200	1,000,000
Fox, Brooklyn	4,500	4,000,000

THEATRES UNDER CONSTRUCTION

Fox, St. Louis	5,200	$5,000,000
Fox, Philadelphia	4,500	6,000,000

CROSBY & CROSBY, Oil City, Pa.

PERRY E. CROSIER, 916 New York Life building, Minneapolis, Minn.

THEATRE PROJECTED

Not named, South Minneapolis	1,300	$75,000

SAMUEL N. CROWAN COMPANY, 2 West Monroe street, Chicago.

WILLIAM CUTTS, INC., Medford, Ore.

D

DAVIS & WILSON, 525 South 13th street, Lincoln, Neb.

L. A. DESJARDINS, 342 Colorado National Bank building, Denver.

DICK & BAUER, 208 Third street, Milwaukee, Wis.

THEATRES DESIGNED

Capitol, Racine, Wis.	1,200	$200,000
Sprague, Elkhorn, Wis.	700	100,000

THEATRES REMODELLED

Pabst, Milwaukee	1,750	$800,000
Davidson, Milwaukee	1,750	150,000

CLARI W. DITCHY, 415 Brainard street, Detroit, Mich.

J. A. DEMPWOLD, Cassett building, York, Pa.

L. H. DODD & GEORGE CHANDLER, 800 Graphic Arts building, Kansas City, Mo.

H. B. DOX, 502 Lehmann building, Peoria, Ill.

W. SCOTT DUNNE, Melba Theatre building, Dallas, Tex.

THEATRES DESIGNED

Arcadia, Dallas	1,200	$150,000
Parkway, Dallas	500	.....
Dal-Tec, Dallas	500	40,000
Grand-Prairie, Grand-Prairie, Tex.	400	30,000

THEATRES UNDER CONSTRUCTION

Howell, Coleman, Tex.	900	$100,000
Ritz, Big Spring, Tex.	1,100	140,000
Bagdad, Dallas	750	100,000

THEATRES PROJECTED

Texas, Del Rio, Tex.	1,100	$140,000
Texas, San Angela, Tex.	2,000	250,000
Not named, El Paso	3,000	475,000
Texas, Sweet Water, Tex.	1,200	100,000

E

JOHN EBERSON, 200 West 57th street, New York City, and 212 East Superior street, Chicago.

GEORGE E. EICHENLAUB, Erie, Pa.

THEATRES PROJECTED

Name	Seats	Cost
Southern, Ala.	1,500	$300,000
West, Fla.	1,000	200,000
Penn, Pa.	4,000	1,000,000

ELLERBE & COMPANY, 510 Essex building, Minneapolis, Minn., and 692 Endicott building, St. Paul, Minn.

DOUGLAS ELLINGTON, 16½ Malt street, Asheville, N. C.

FRED ELLIOTT, Chamber of Commerce building, Columbus, O.

MAX EGERMAN AND FRANK K. WEST, 811 Rebecca avenue, Wilkinsburg, Pa. c/o Pittsburgh Contracting & Engineering Company.

THEATRE UNDER CONSTRUCTION

Name	Seats	Cost
Emar, Duquesne, Pa.	1,500	$250,000

F

FRIDSTEIN COMPANY, 111 West Washington street, Chicago.

GEORGE L. FISHER, 1439 City National Bank building, Omaha, Neb.

N. E. DURAND, c/o Frederick Foltz & Company, 510 North Dearborn street, Chicago.

FRED & BISHOP, Richmond, Va.

G. HERBERT FRENCH, Builders Exchange building, Tampa, Fla.

CLYDE N. & NELSON FRIZ, Lexington building, Baltimore, Md.

G

M. DEL GAUDIO, 160 West 45th street, New York City.

GIESECKE & HARRIS, 405 Littlefield building, Austin, Tex.

JOHN GRAHAM & Co., 1610 Euclid avenue, Cleveland, O.

GRAHAM, ANDERSON, PROBST & WHITE, 80 East Jackson boulevard, Chicago.

GRAVEN & MAYGER, 180 North Michigan boulevard, Chicago.

J. HERR GIFFEN, Brant building, Canton, O.

THEATRES DESIGNED

Name	Seats	Cost
Bexley, Dover, O.	750	$40,000
Brewster Playhouse, Dover, O.	490	31,000

THEATRES PROJECTED

New Theatre, Massillon, O.	2,000	$350,000
New Theatre, Wooster, O.	2,000	100,000
Bellevue, O.	1,000	80,000

H

ALFRED A. HAHN, 513 Adison avenue, Toledo, O.

ROBERT E. HALL, 231 West 43rd street, New York City.

H. C. HODGENS & A. D. HILL, 130 South 15th street, Philadelphia, Pa.

HECTOR O. HAMILTON, 369 Lexington avenue, New York City.

HEUSTIS & HEUSTIS, Springfield, Mass.

HOFFMAN-HENON COMPANY, 1420 South Penna Square, Philadelphia, Pa.

HARRY C. HOLBROOK, 39 West Broad street, Columbus, O.

THEATRE DESIGNED

Name	Seats	Cost
Fayette, Washington C. H., O.	750	$42,000

THEATRES UNDER CONSTRUCTION

Midland, Newark, O.	1,652	$215,000
Not named, Lancaster, O.	1,000	105,000
Cliftona, Circleville, O.	760	65,000

THEATRE PROJECTED

Western, Columbus, O.	1,385	$200,000

E. C. HORN SONS, 1476 Broadway, New York City.

HOUCK & SMENNER, 108 East Washington street, Muncie, Ind.

C. G. HOWELL, 1018 Glenn building, Atlanta, Ga.

PETER M. HULSKEN, HULSKEN & STRONG, Domestic building, Lima, O.

THEATRES DESIGNED

Name	Seats	Cost
Schines Ohio, Lima, O.	2,000	$225,000
State, Sandusky, O.	1,800	210,000

THEATRES UNDER CONSTRUCTION

Ritz, Tiffin, O.	1,400	$150,000
Schines Ohio, Kenton, O.	1,100	75,000

J

JENS J. JENSEN, 1105 Lawrence avenue, Chicago.

JOHNSON & BRANSON, Lynchburg, Va.

EDWARD A. JUUL, Security National building, Sheboygan, Wis.

THEATRE PROJECTED

Have several projects pending.

K

ALBERT KAHN, INC., 1000 Marquette building, Detroit, Mich.

LOUIS S. KAPLAN, Fizcharges building, Trenton, N. J.

KENNE & SIMPSON, 1005 Land Bank building, Kansas City, Mo.

FLOYD F. KING, 201 Lauziston avenue, Lake Worth, Fla.

MELVIN L. KING, 300 Dennison building, Syracuse, N. Y.

RICHARD D. KING, Los Angeles, Cal.

W. H. KING, Magee building, Pittsburgh, Pa.

KIRCHOFF & ROSE, 1300-13 Empire building, Milwaukee, Wis.

WADE H. KLAMBERG, 407 Souderman building, St. Louis, Mo.

A. J. KLINKHART, Kohler building, Hagerstown, Md.

CHARLES E. KOUNTZ, 115 Young building, Hagerstown, Md.

H. K. KRAPP, 1 West 47th street, New York City.

E. D. KRENN & H. BEIDLER, 952 North Michigan avenue, Chicago.

L

THOMAS W. LAMB, 644 Eighth street, New York City.

C. W. LAMPE, 155 North Clark street, Chicago.

W. J. LAWS & COMPANY, First National Bank building, Oklahoma City, Okla.

WILLIAM H. LEE, 1505 Race street, Philadelphia, Pa.

THEATRES DESIGNED

Name	Seats	Cost
Drake, Oil City, Pa.	2,000	$250,000
Sedgwick, Philadelphia	1,800	203,000
Forum, Philadelphia	1,800	220,000
Anthony Wayne, Philadelphia	1,450	175,000
Astor, Reading, Pa.	2,700	325,000

THEATRES UNDER CONSTRUCTION

Parker, Darby, Pa.	2,000	257,000
Holme, Philadelphia	1,800	150,000

LEE, SMITH & VANDERVOORT, Sixth and Franklin streets, Richmond, Va.

THEATRE UNDER CONSTRUCTION

Name	Seats	Cost
Pitts, Fredericksburg, Va.	1,300	$125,000

LEON M. LEMPERT & SON, 1058 Mercantile building, Rochester, N. Y.

S. R. LEWIS, c/o Lewis & Capron, 407 South Dearborn street, Chicago.

LEWIS & DAUGHERTY, Adams building, Danville, Ill.

C. W. LINSLEY, Lamar building, Jackson, Miss.

H. C. LOOMIS, Fidelity Mortgage building, Cleveland, O.

J. HAL LYNCH & SON, 625 Locust street, St. Louis, Mo.

M

MACKENZIE & PRATT, 306 Genesee County Bank building, Flint, Mich.

EDW. GEO. MCCLELLAN, 7440 Cottage Grove avenue, Chicago.

MAGAZINER, EBERHARD & HARRIS, 603 Chestnut street, Philadelphia, Pa.

J. MANDOR MATSON, Racine, Wis.

MEGINNIS & SCHAUMBERG, 614 Federal Trust building, Lincoln, Neb.

C. MEYERS, 104 North 6th street, Springfield, Ill.

MIDWEST ENGINEERING & CONSTRUCTION CORPORATION, Interurban Terminal building, Columbus, O.

JOS. C. MORESI, 418 Canyon avenue, Fort Collins, Col.

B. A. MUELLER, Arcade building, East St. Louis, Ill.

N

J. E. Nasson, 622 Corn Exchange building, Minneapolis, Minn.

THEATRES DESIGNED

Name	Seats	Cost
Albert Lea, Minn.	1,200	$85,000
Haron, S. D.	800	65,000
Morehead, N. D.	800	68,000
Spring Valley, Minn.	450	50,000
Maston, Wis.	380	25,000

THEATRES UNDER CONSTRUCTION

Not named, Ely, Minn.	616	$75,000
Not named, Phillips, Wis.	400	25,000

THEATRE PROJECTED

Not named, Benson, Minn.	600	75,000

A. E. Neucks, 604 Old State National Bank building, Evansville, Ind.

THEATRE PROJECTED

Name	Seats	Cost
Washington, Evansville, Ind.	750	.....

M. Nirdlinger, Nirdlinger & Marlier, 905 Empire building, Pittsburgh, Pa.

C. H. North, 1711 Sansom street, Philadelphia, Pa.

O

Oppenhamer & Obel, 503 Bellin building, Green Bay, Wis.

THEATRES DESIGNED

Name	Seats	Cost
Crandon, Crandon, Wis.	800	.....
Grand, Wausau, Wis.	1,800	$450,000
Wausau, Wausau, Wis.	1,200	190,000
Mosinee, Mosinee, Wis.	800	39,000

THEATRES PROJECTED

Not named, Libertyville, Ill.	1,000	$185,000
Allen, Green Bay, Wis.	1,800	400,000
Not named, Green Bay, Wis.	2,500	800,000

P

Urban F. Peacock, (Formerly Peacock & Frank) 445 Milwaukee street, Milwaukee, Wis.

THEATRES DESIGNED

Name	Seats	Cost
Egyptian, Milwaukee, Wis.	1,600	$235,000
Venetian, Waterloo, Ia.	1,875	325,000
Capitol, Cedar Rapids, Ia.	1,950	675,000

THEATRE PROJECTED

Not named, West Allis, Wis.	1,200	$210,000

Oliver Randolph Parry, 1524 Sansom building, Philadelphia, Pa.

Henry T. Phelps, Hicks building, San Antonio, Tex.

Pope & Manning, Equitable building, Wilmington, Del.

J. E. O. Pridmore, 38 South Dearborn street, Chicago.

R

C. W. and George L. Rapp, 231 West 43rd street, New York City, and 190 North State street, Chicago.

Victor Rigaumont, State Theatre building, Pittsburgh, Pa., and 1540 Broadway, New York City.

Peter Rossello, 505 Cadillac Square building, Detroit, Mich.

LeRoy B. Rothschild, 215 East Broad street, Philadelphia, Pa.

Rubin & VeShancey, 960 Union Trust building, Pittsburgh, Pa.

Rubush & Hunter, 430 American Central Life building, Indianapolis, Ind.

Paul Ruehl, 247 Park avenue, New York City.

S. Russell, 11 East Lexington street, Baltimore, Md.

S

C. A. Sandblom, 145 West 45th street, New York City.

Henry J. Schneider, 66 Baldwin block, Council Bluffs, Ia.

Royal L. Simmons, Templin building, Elkhart, Ind.

W. W. Slack & Son, 1212 Trenton Trust building, Trenton, N. J.

THEATRE DESIGNED

Name	Seats	Cost
Thropp, Trenton, N. J.	1,600	$50,000

Horace L. Smith, c/o C. K. Howell, Inc., Richmond, Va.

E. Steinberg, 360 North Michigan avenue, Chicago.

A. M. Strauss, 415 Cal-Wayne building, Fort Wayne, Ind.

THEATRES DESIGNED

Name	Seats	Cost
Ernboyd, Fort Wayne, Ind.	3,100	$1,000,000
Court, Auburn, Ind.	1,200	50,000

THEATRE UNDER CONSTRUCTION

Palace, Anderson, Ind.	1,800	$350,000

THEATRES PROJECTED

Two, not named	2,100	$300,000
Not named	1.700	210,000

T

Thalheimer & Weitz, 10 South 18th street, Philadelphia, Pa.

THEATRES DESIGNED

Name	Seats	Cost
Lansdale, Lansdale, Pa.	1,000	$275,000
19th Street, Allentown, Pa.	1,000	250,000
Capitol, Allentown, Pa.	500	180,000

THEATRE UNDER CONSTRUCTION

Mount Ephriam, Mount Ephriam, N. J.	1,000	$225,000

THEATRE PROJECTED

Jenkintown, Jenkintown, Pa.	1,400	$310,000

Tilghman-Moyer Company, 141 West 19th street, Allentown, Pa.

C. Totten, 101 Hassayampa Hotel, Prescott, Arizona.

U

Fred T. Uezzell, Robinson building, Ocala, Fla.

United Studios, Inc., 14 West Lake street, Chicago.

V

Van Gunten & Van Gunten, 26 East Huron street, Chicago.

P. A. Vivarttas, Union City, N. J.

C. Edward Vosbury, 509 Binghampton Savings Bank building, Binghampton, N. Y.

W

Warren & Wetmore, 17 East 47th street, New York City.

Harry Weaver, Rush and Travis streets, Esperson building, Houston, Tex.

C. W. Webster & L. J. Latz, 5 North Genesee, Waukegan, Ill.

W. C. Weeks, 720 Ontario avenue, Sheboygan, Wis.

Emile Weil, Inc., Whitney Bank building, New Orleans, La.

Arthur Weiser, 510 Madison avenue, New York City.

Fred W. Wentworth, 140 Market street, Patterson, N. J.

THEATRES DESIGNED

Name	Seats	Cost
Stanley, Jersey City, N. J.	4,400	$1,250,000
Fabian, Hoboken, N. J.	3,300	600,000

Wm. J. Westfall, 1104 Nixon building, Corpus Christi, Tex.

Albert E. Westover, 109 South 22nd street, Philadelphia, Pa.

W. P. Whitney, 6951 South Green street, Chicago.

Thos. W. Williamson, Central National Bank building, Topeka, Kan.

Wm. Wrifford, 724 Washington street, Camden, N. J.

Z

John J. Zink, 2726 Overland avenue, Baltimore, Md.

Zook & McCaughey, 222 West Adams street, Chicago.

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Ohio

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Quiet *Electric Ventilator*
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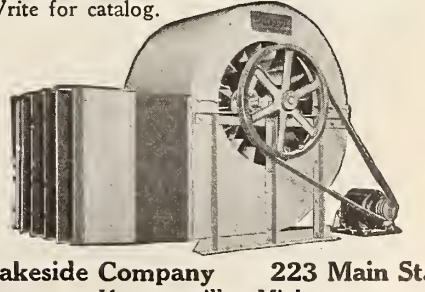


Lakeside Company 223 Main St.
Hermansville, Mich.

How to Save 50 Per Cent IN INSURANCE

By ERNEST A. ROVELSTAD

WOULD you be interested in saving three-fourths of your insurance cost? Of course you would, and it can be done. What is more, it will give you the wholesome feeling that you are giving your patrons the utmost of safety against fire injury and loss.

In the September 1 issue of "Better Theatres" we showed how insurance cost can be cut in half for the owner of a small neighborhood theatre with a small stage and a limited amount of fixed scenery. In this article we consider the fairly old theatre with complete theatrical equipment and seating about one thousand.

The theatre which is the subject of this discussion has brick exterior walls with ordinary wood joisted floors and roof. The theatre occupies the entire building except two small shops on the ground floor, and has full stage paraphernalia.

The rate of this theatre can be cut one-fourth by certain changes to be described hereinafter. Truly enough, this presumes the installation of an automatic sprinkler system to protect the stage section. Even without that improvement, however, the cost can be reduced more than one-half, and this for comparatively inexpensive changes.

* * *

Too much emphasis cannot be placed on the fact that insurance rates actually are reduced by simple care in the conduct of a theatre and by simple and almost costless alterations in the building as well as better equipment. Conversations with several theatre owners attending the M P T O A convention at Toronto last week revealed the rather startling information that several did not believe that the removal of rubbish, which would be a commonsense act of protection and ordinary housecleaning regardless of any money saving, would cut down the rate of insurance. As a matter of fact, it is one-fourteenth of the cost.

A. F. Hancock, vice-president of the Cosmopolitan Fire Insurance Company, newly organized to specialize in theatre insurance, told the convention something that explains the foregoing and at the same time should be revealing to the skeptic. Hancock declared that the insurance companies make their profits on low rate insurance rather than high rate. In other words, the insurance companies themselves prefer, from purely a business standpoint, that a theatre be as fully protected as possible, or to state it in another form, that the theatre be so protected that it pays a low rate. One reason for that is obvious: there is less risk for the insurance company in the best constructed and equipped theatre.

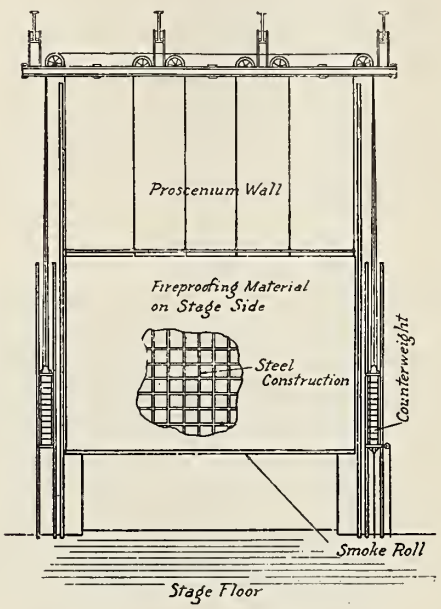
After the required changes listed in the following are made, the savings to the theatre owner in the cost of his building insurance to him are:

Instead of an annual cost of $21 annually for each $1,000 of insurance he will need pay only $10.10, a saving of $10.90, or more than one-half.

If he uses a standard steel curtain the cost will be still further reduced to $9.46.

If in addition the stage section were protected by an approved system of automatic sprinklers, the cost will be cut down to $6.00.

A theatre of the modern type of socalled fire-resistive construction, otherwise similar to that described in the introduction to this article, would bear an approximate annual rate of only $2.00 on each $1,000 of insurance, after completion of improvements, including protection of the stage section by automatic sprinklers.



A rigid theatre curtain, designed to resist a severe stage fire and recommended by the National Board of Fire Underwriters, is diagrammed above. It is planned to prevent entirely the passage of flame from the stage section to the auditorium, and to reduce to a minimum the passage of smoke.

How should the theatre owner go about obtaining the information upon which to save himself the money he has been paying out for high-rate insurance? We are listing herewith a dozen items often overlooked by theatre owners as means of saving themselves cash. These are based upon the example assumed at the outset of this article. It is emphasized, however, that these cases may not fit the particular theatre; they are rather a clue or a guide.

Property owners should always consult their local rating authorities to determine the schedule upon which their insurance is based. Theatre owners can obtain free advice from the rating experts for the asking; indeed, requests for such advice are urged.

The case of the small neighborhood theatre, discussed in the September 1 issue, and the instance of the 1,000-seat house which is the subject of this article, are based on the rating schedule called the Analytic System, popularly called the Dean Schedule.

It is to be noted that the Analytic System is not used in all states. It is employed, however, in the Midwestern Territory and in Cook County. The Midwestern Territory is under the jurisdiction of the Western Actuarial Bureau, and includes Ohio, Kentucky, Tennessee, Indiana, Michigan, Illinois, Wisconsin, Missouri, Iowa, Minnesota, North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, New Mexico, Colorado and Wyoming. In addition, the system is used in Arkansas and West Virginia under a copyright agreement, though the bureau does not have direct jurisdiction in those two states.

The New England states of Maine, Vermont, Massachusetts, Connecticut and Rhode Island also use the Analytic System, though the case is somewhat different and they really are under the Eastern jurisdiction. So, too, Cook county in Illinois, which includes Chicago, has adopted the system but it has its own organization separate from the Western Actuarial Bureau. The Analytic System was originated in 1902 and is under continual revision. It is copyrighted.

* * *

In other states different systems apply. Each state has its own schedule. Some use class rates, and in some there is only guesswork in the rating of theatre insurance. That is why a theatre owner or his architect should consult with the local rating authorities in all cases.

It is to be noted that in the contents insurance, which as noted in the September 1 article, is usually written separately from the building insurance, a corresponding saving can be effected.

If the changes to be listed hereinafter are made, the exhibitor will pay only $11.45 instead of $28.70, a saving of $17.25 or more than one-half.

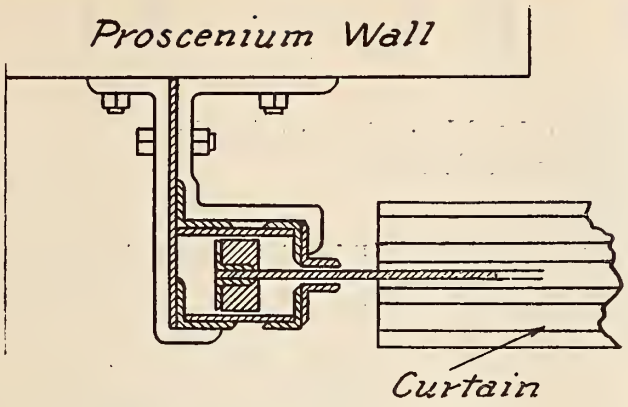
If he uses an approved sprinkler system to protect the stage section he need pay only $12.50.

If the theatre is of modern type with socalled fire-resistive construction, and with automatic sprinklers, the annual rate for contents would approximate $5 for each $1,000 of insurance.

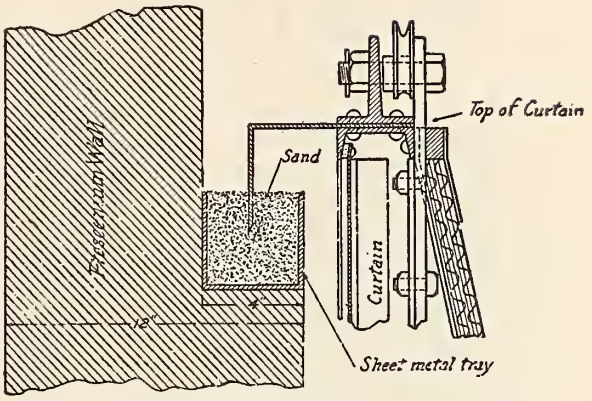
Now to get down to the eleven items on which savings can be made without taking into consideration the one-fifth reduction which the use of automatic sprinklers alone would bring. It is to be noted also that most of these methods of saving are required under building codes.

Rating authorities prefer that a steel curtain be used, and in connection with the item regarding asbestos curtains it should be added that a credit of $1.32 would be permitted for using the steel type. Asbestos curtains, these authorities declare, serve to retard the spread of a fire in the stage section to the auditorium while their particular value is in preventing panics by screening the smoke and flames from the audience.

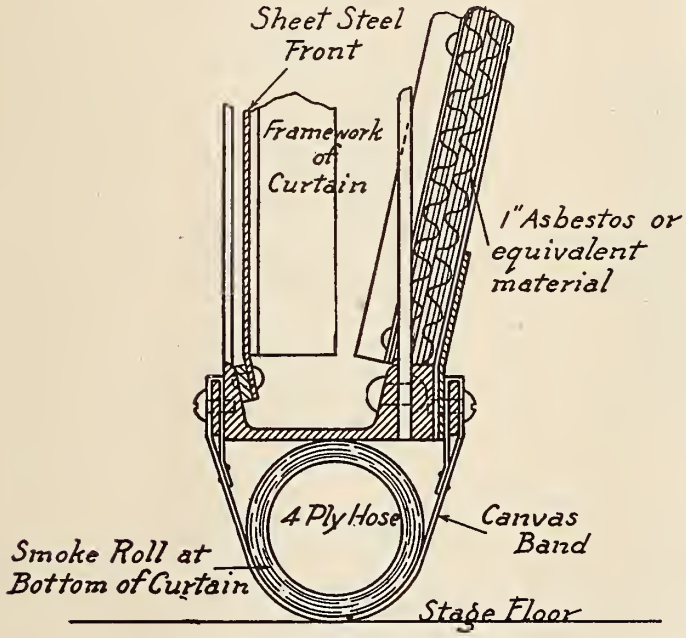
A diagram of a rigid curtain and sketches of how to attach asbestos roll smoke seals, as recommended by the National Board of



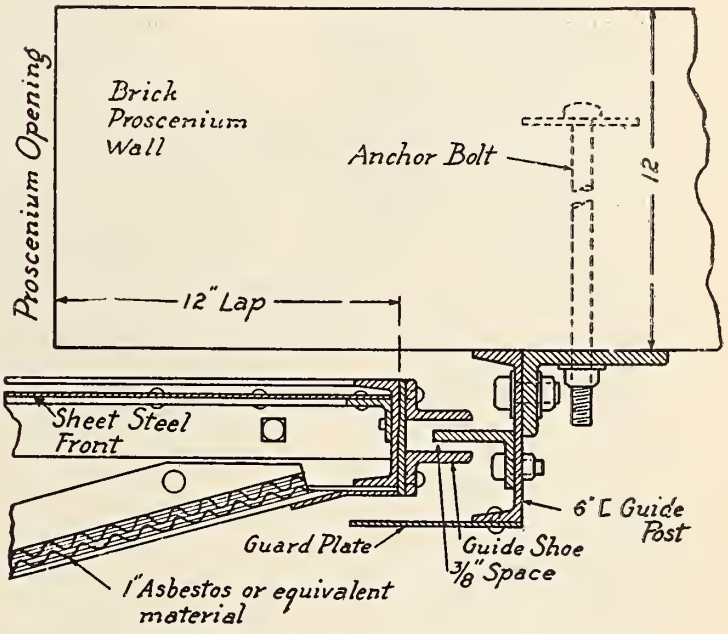
Asbestos smoke seal at side of curtain



Detail of smoke seal at top of rigid curtain



Attaching asbestos roll smoke seal to curtain bottom



Another method of constructing smoke seal at side

Fire Underwriters in its proposed building code, accompany this article.

Under the item on removal of gas lighting devices from the stage section it is also to be noted that properly guarded gas jets for heating cosmetics are permitted in dressing rooms and properly guarded gas exit lights are permitted in other portions of the stage section.

Following are the items and the savings they effect:

BUILDING INSURANCE

Annual cost per $1,000 of Insurance $21.00

Credits Obtainable for Compliance with Underwriters' Requirements (expressed in dollars per $1,000 of insurance):

1. For proper protection of openings in proscenium wall separating stage section from auditorium by an approved asbestos curtain and approved fire doors ..... $ 0.66
2. For the installation of an approved automatic ventilator in roof of stage section ..... .66
3. For protection of radiators and steam pipes by screens or guards to prevent contact with stage properties, etc. (not required in auditorium section) ..... .33
4. For removal of gas lighting devices from stage section 1.32
5. For replacement of obsolete unapproved motion picture machine with properly installed projection machine approved by Underwriters' Laboratories 1.32
6. For installation of projection booth complying with Underwriters' requirements 1.65
7. For installation of approved cabinets for storage of extra films .66
8. For correction of electrical defects and installation of all electric wiring and devices in conformity with National Electrical Code ..... .75
9. For removal of rubbish, unused stage properties, etc., and for general housecleaning 1.50
10. For installation of approved chemical extinguishers in accordance with Underwriters' requirements ..... .62
11. For installation of approved standpipe and hose equipment in accordance with Underwriters' requirements ..... .63

$10.10 10.10

Annual cost per $1,000 after completing improvements $10.90

CONTENTS INSURANCE

Annual Cost per $1,000 of Insurance $28.70

Credits Obtainable:

For compliance with Item 1 ..... $ 0.75
For compliance with Item 2 ..... .75
For compliance with Item 3 ..... .36
For compliance with Item 4 ..... 1.50
For compliance with Item 5 ..... 1.50
For compliance with Item 6 ..... 1.87
For compliance with Item 7 ..... .75
For compliance with Item 8 ..... .85

(Continued on page 101)

Where TO BUY It

Local Dealers in Equipment and Supplies are listed herewith as a handy reference for theatre owners and manufacturers

ALBANY

Empire Theatre Supply Company,
42 Orange street.

ATLANTA

National Theatre Supply Company,
139 Walton street.
E. E. Fulton,
146 Walton street.

BIRMINGHAM

Queen Feature Service.

BUFFALO

Buffalo Photo Material Company,
37 Niagara street.
Cine-Kodak Distributors,
740 Elmwood avenue.
National Theatre Supply Company,
372 Pearl street.
Neumade Products Corporation,
658 Michigan avenue.
United Projector & Film Corporation,
228 Franklin street.
Visual Demonstration System, Inc.,
259 Delaware avenue.

CHICAGO

Guercio & Barthell,
1018 South Wabash avenue.
E. E. Fulton Company,
1018 South Wabash avenue.
Illinois Theatre Equipment Company,
12 East Ninth street.
Movie Supply Company,
344 South Wabash avenue.
National Theatre Supply Company,
325 South Wabash avenue.
Joseph Spratler,
12-14 East Ninth street.

CINCINNATI

Cincinnati Motion Picture Company,
1434 Vine street.
National Theatre Supply Company,
520 Broadway.
L. M. Prince Company,
108 West Fourth street.
M. P. Romell Company, Inc.,
1411 Walnut street.
Clarence E. Runey,
1434 Vine street.

COLUMBUS, O.

American Theatre Equipment Company,
165¼ West High street.

SPRINGFIELD, O.

George Limbocker.

CLEVELAND

National Theatre Supply Company,
Film Exchange building.
Oliver Motion Picture Supply Company,
Film Exchange building.
Crystal Movie Screen Corporation,
10316 Madison avenue.

DALLAS

National Theatre Supply Company,
305 South Harwood street.
King Scenic & Theatre Company,
309 South Harwood street.

DENVER

National Theatre Supply Company,
2106 Broadway.

DES MOINES

Des Moines Theatre Supply Company,
922 Grand avenue.

DETROIT

MacArthur Equipment Company,
2301 Cass avenue.
National Theatre Supply Company,
Film Exchange building.

INDIANAPOLIS

E. E. Fulton Company,
340 North Illinois street.
National Theatre Supply Company,
128 West Ohio street.
Platt Studios,
1122 Prospect.
E. C. Scobey,
220 West Ohio street.

KANSAS CITY

John T. Beasley,
340 Manufacturers Exchange building.
Great Western Stage Equipment Company,
9th & Holmes streets.
National Theatre Supply Company,
108 West 18th street.
Polar Air Cooling System,
210 West 8th street.
Chas. W. Stebbins Picture Supply Company,
1320 Wyandotte street.

LOS ANGELES

Breck Photo Play Supply Company,
2028 South Vermount avenue.
De-Vry Motion Picture Agency,
American Bank building.
Pacific Amusement Supply Company,
1910 South Vermount avenue.
Slipper and Company,
838 South Olive street.
Theatre Equipment Company,
1956 South Vermount avenue.

MEMPHIS

National Theatre Supply Company,
400 South Second street.
American Visual Service,
240 Madison avenue.
Monarch Theatre Supply Company,
395 South Second street.
Universal Scenic Studio, Inc.,
Randolph building.

MILWAUKEE

E. E. Fulton Company,
151 Seventh street.
National Theatre Supply Company,
719 Wells street.
Ray Smith Company,
145 Seventh street.

MINNEAPOLIS

Advance Seating & Equipment Company,
708 Sixth Avenue, South.
Heywood-Wakefield Company,
353 Loeb Arcade.
Harold A. Larson, Inc.,
1005 West Franklin avenue.
National Theatre Supply Company,
221 Loeb Arcade.
Rialto Theatre Supply Company,
56 Glenwood avenue.
A. W. Starbird,
19 Wash. avenue, North.
Twin City Calcium & Supply Company,
706 First Avenue, North.
Twin City Scenic Company,
2819 Nicollet avenue.
Western Theatre Equipment Company,
35 Glenwood avenue.

NEW ORLEANS

American Seating Company,
808 Perdido street.
Harcol Film Company, Inc.
610 Bayonne street.
National Theatre Supply Company,
616 Saratoga street.
Southern Seating Company,
210 Decatur street.
George Viririto,
318 Bayonne street.

OKLAHOMA CITY

Davidson Theatre Supply Company,
516 West Grand.
Midwest Theatre Supply Company,
117 Hudson.
National Theatre Supply Company,
516 West Grand.

OMAHA

Exhibitors Supply Company,
1510 Davenport street.
National Theatre Supply Company,
1510 Davenport street.
Quality Theatre Supply Company,
1518 Davenport street.
Service Theatre Supply Company,
303 North 16th.
U. S. Theatre Supply Company,
1506 Davenport street.

PHILADELPHIA

Exhibitors Clearing House & Supply Company,
1243 Vine street.
National Theatre Supply Company,
1315 Vine street.
David F. Rieman,
1321 Vine street.
Clem Rizzo,
262 North 13th street.

PITTSBURGH

National Theatre Supply Company,
1016-8 Forbes street.
Movie Supply Company,
1010 Forbes street.

WHEELING, W. VA.

Standard Theatre Company,
6608 Jacob street.
Superior Motion Picture Supply Company,
1026 Forbes street.

ST. LOUIS

American Scenic Company,
2315 Walnut street.
American Silversheet Company,
915 Washington avenue.
Erker's,
610 Olive street.
E. E. Fulton Company,
3403 Olive street.
National Theatre Supply Company,
3315 Olive street.
E. C. Siegfried,
302 Empress Theatre building.

SALT LAKE CITY

National Theatre Supply Company,
132 East Second street, South.
Service Theatre Supply Company,
133 East Second, South.

SEATTLE

Film Supply Company,
217 Virginia street.
National Theatre Supply Company,
First & Battery streets.
B. F. Shearer, Inc.,
2318 Second avenue.

SPOKANE

Spokane Theatre Supply Company,
724 First avenue.

SYRACUSE

Motion Picture Equipment Service,
332 East Genesee street.

CALGARY, ALTA

Stevens Theatre Supplies,
Traders building.

EDMONTON, ALTA

Max Adamson,
c/o *Dreamland theatre.*

MONTREAL, QUE.

Canadian Theatre Supply Company,
12 Mayor street.
Electrics, Ltd.,
12 Mayor street.

'If He Is An EXHIBITOR He Is A Reader Of The HERALD-WORLD'

How to Save 50% In Insurance

(Continued from page 99)

By ERNEST A. ROVELSTAD

For compliance with Item 9	1.70	
For compliance with Item 10	.71	
For compliance with Item 11	.71	
	$11.45	11.45
Annual cost per $1,000 after completing improvements		$17.25

The use of sprinkling systems in the auditoriums of theatres has practically gone out. One reason is the fact that to remodel a theatre with such equipment would entail a complete shutdown for two months.

Installation of automatic sprinklers for the stage section would cost between $5,000 and $6,000 if no tank is added. If the latter is required because of low water pressure, the cost would approximate $15,000. Among the neighborhood theatres in Chicago which have them are the Pantheon, Sheridan, Uptown, Riviera and Granada. Automatic sprinklers are required in the Chicago building code.

There are several sprinkler financing agencies to assist the exhibitor in making installation without feeling the cost as a burden. Likewise, theatre owners can obtain insurance against faulty sprinklers at a very low price. On the stage section the damage from a faulty sprinkler would be confined to the scenery.

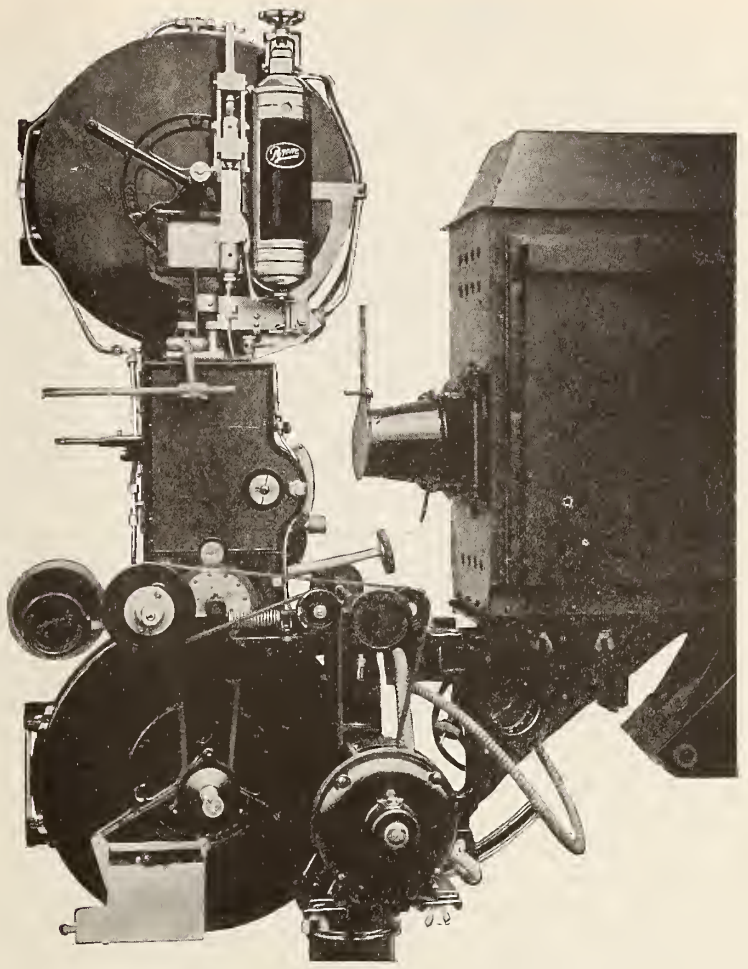
Note the saving for correction of electrical defects. Time was when the utilities companies had their own theories on recognition of wiring defects, and it seemed that the company's interest almost ceased when the original contract had been signed. Today they all insist on good wiring. In some cases it is noticed that the company would not connect the service until the wiring conformed to the building code.

Rating authorities say that some theatre electricians have complained to them against the "utilities trust" and the like, but the electricians have received scant sympathy, as the authorities hold that cheap work usually is the most expensive, and the wise exhibitor is practicing the best form of economy when he insists on the best wiring. Inspection service on wiring is provided without charge by the rating offices. A certificate of approval of the wiring of a theatre cannot be obtained at a charge.

It will be of interest to note that rating authorities no longer make any distinction between motion picture theatres having full stage equipment and the socalled "legits." The four general classifications of theatres used are (1) theatres without scenery (no stage); (2) theatres with a small amount of fixed scenery; (3) theatres with a large amount of fixed scenery, and (4) theatres with lifted scenery and complete stage equipment. But the "legit" and the motion picture theatre equipped for presentations are now in the same classification as far as insurance rating is concerned.

Honor British Producers

NEW YORK.—Alex de Wichfield, president of St. George's Productions, Ltd., and Captain Alastair Mackintosh, production and general manager of the same company, which film organization produced Rex Ingram's "The Three Passions," were honor guests at informal luncheon with United Artists' executives at the Colony last Tuesday.



Illustrating Pyrene device on projector

Pyrene Develops New Device To Fight Film Fire

A new device for extinguishing film fires has been developed by the Pyrene Manufacturing Company, 650 Belmont avenue, Newark, N. J., in the form of a Pyrene fire extinguisher which is mounted on the projector. The device was demonstrated recently before members of the press and representatives of the office of Will H. Hays.

At the demonstration a quantity of film was crammed into the projector and ignited. In about three seconds or less the new Pyrene device automatically stopped the projector and completely extinguished the blaze. The demonstration was repeated several times and officials of the Pyrene Company declared that more than 25 similar tests have been made in the past with similar fine results, and without damage to the projection machine.

The device not only automatically and virtually instantly extinguishes a film fire, but in addition will, at the same instant, cut off all electric current used in connection with the operation of the projector.

At the first flash of fire a deluge of Pyrene liquid under pressure is formed into the several compartments of the projector, smothering the fire before it has a chance to spread or cause panic among the theatre patrons. It was pointed out that the device reduces to a minimum the footage of film destroyed by the fire.

The projector can be put in operation immediately after the fire has been put out and damaged film removed.

The Pyrene Fire Extinguishing liquid used does no damage to the film or projector, it was explained. Film used in Simplex projector for the experimental work has been set on fire 25 or more times, and still, it was pointed out, there is no evidence of the projector ever having been on fire.

The Pyrene Extinguisher can be recharged in a couple of minutes.

Bloom and Kamrath, Consultants, Form Architectural Firm

S. C. Bloom and Charles F. Kamrath, exponents of modern refrigeration and air conditioning practices in engineering and architecture, have merged their activities and will conduct a consulting and architectural engineering business.

The new firm, which will have headquarters at 330 South Dearborn street, Chicago, will not confine its activities to any one industry, but will cover the broad field of air conditioning and refrigeration.

$2,500 for Storm Relief

(Special to the Herald-World)

NEW ORLEANS, Oct. 23.—About $2,500 was realized at the midnight theatrical performance at the New Saenger theatre Friday for the Red Cross storm relief fund.

SOME COMMENT on the SOUND PICTURE SURVEY

By R. V. PARSONS

A CAREFUL analysis of the comments by prominent theatre architects on the four questions submitted by the editor and published in the September 1 issue of BETTER THEATRES reveals a wide diversity of opinion on the general subject of acoustics in relation to talking picture theatres.

The theatre owner who contemplates installing sound film reproduction equipment is apt to be bewildered and even appalled by the expense which such an undertaking would apparently contemplate. Let us, therefore, examine these questions and answers from the standpoint of the acoustical engineer and from the standpoint of this very exact and practical science known as Architectural Acoustics.

For the sake of refreshing the memory, we will repeat the four topics that were discussed.

No. 1—What effect will synchronized pictures have on the acoustics in building the theatre of the future?

As a matter of fact, the use of synchronized pictures should have no extraordinary effect on future theatre building. A theatre is built primarily for entertainment purposes and if it is to fulfill this function successfully, it should be good acoustically. This has been true of the motion picture theatre just as much as the legitimate theatre for drama, due to the constantly increasing use of presentation programs and incidental orchestral features. The science has been available to all architects for years and the widest conceivable publicity has been given the practical application of the science to the design of theatres. Many theatres fall short of what might be termed perfect acoustical conditions only because of carelessness or indifference on the part of some architects, and their failure to take advantage of the science.

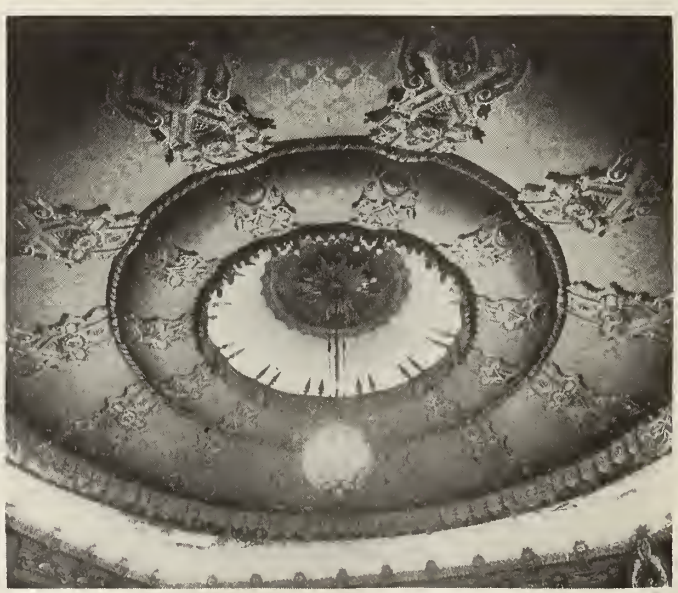
The fact is, that poor acoustical conditions will only become noticeably apparent in many theatres as talking pictures are introduced. This is due to the somewhat different standards of what constitutes good acoustics for speech and for music. Large theatres are apt to be very reverberant, particularly if less than capacity audiences are in attendance. Reverberation, of course, is the prolongation of sound in a room due to its continued reflection for an appreciable length of time after the source of sound has ceased, and it results in the blurring or running together of the syllables of speech and the notes of music.

Where the source of sound heretofore has been that of an orchestra or organ only, the effect of reverberation has been simply to provide a blending of notes that in many cases was not unpleasant. We must not overlook the fact that the standards of good acoustics after all are based on the consensus of public opinion, and public opinion is more or less swayed and formulated by the conditions with which it has to contend. Expressed in another way, we have to a certain extent become "used" to conditions which, while not perfect still are not so flagrantly bad as to be objectionable.

However, when speech is introduced in these same reverberant theatres, a more precise standard becomes necessary because any blurring or running together of the syllables of speech makes audition very difficult, if not impossible. Good acoustics demands that each syllable of speech shall stand out clear and distinct; that the speech shall reach auditors sufficiently loud to be heard and understood with comfort, and the speech or music shall not be disturbed by extraneous noises. These should be the standards for theatres and auditoriums of every character, so that as a matter of fact, the effect of synchronized pictures will simply be to bring about a more rigid adherence to these known and accepted standards of good acoustics.

It should be continually borne in mind that the acoustics of any theatre or auditorium, depend upon three factors, and three factors only —the size, shape and materials comprising the interior finish, which latter would include furnishings and the audience. When the acoustical problem can be approached in advance of construction, all these factors can be manipulated to provide good acoustics. Changes can be effected in shape to direct reflected sound so as to provide a well distributed degree of loudness or inten-

(Continued on page 131)



Pictures illustrate acoustical properties in new Fox Theatre, Detroit.

*Acoustical Engineer, Johns-Manville Corporation, New York City.

Above: The foyer, a charming introduction to a unique establishment. Especially noteworthy are the lights, the ceiling, and the fountain.

Below: The auditorium, as seen from the stage, where the radio performers do their stuff behind a glass "curtain."

The Mayfair—Built to Aid Another Business

Shenandoah, Ia., is the city which can boast of this extraordinary playhouse, which serves as a radio station by day and a picture and vaudeville theatre by night, building good-will for a seed company.

The quite "different" exterior of the Mayfair.

A Theatre Built and Operated to Feature Both Radio and Screen Shows

The Mayfair in Shenandoah, Ia., is one of those things you don't expect

THE step from selling snappy-eyed, wild Wyoming horses to the heart throbs of "Street Angel," is not a great one at the Mayfair theatre in Shenandoah, Ia., which is a radio studio by day (station KMA) and a motion picture theatre by night. This house is of Moorish design, and the building contains a store, as well as the theatre proper.

Heavy harness, juicy prunes, dainty dress goods, accident insurance, Colorado sheep and recently a carload of wild horses from Medicine Bow, Wyo., form part of the merchandise of this unique establishment. The theatre was erected at a cost of $90,000 by the May Seed & Nursery Company to entertain the thousands of visitors who come to the "friendly farmer" station to see and hear the radio performers, whose music and words are daily tuned into the homes of the Middle West. The broadcasting is done from the richly curtained stage, which forms the studio proper of KMA. A heavy plate glass curtain separates the stage from the audience. When the announcers sign off at 8:30 o'clock, the motion picture and vaudeville performance begins.

The selling, however, continues in the store just off the lobby. The radio station was one of the first to introduce direct advertising by air and intermingled with the songs of the Paint Boys, Russ and Bill (formerly Ray-O-Vac Twins of radio and stage fame), and the other performers, are sales talks not only on paint, tires, prunes, sheep and occasionally wild horses by cowboys from the west, but also descriptions of the latest "movie" thrillers. When, for example, Janet Gaynor in "Street Angel" was an attraction, the love thrills of this drama were briefly stressed in a theatre ad over the radio.

The auditorium, where people may watch the broadcasting, was turned into a motion picture theatre soon after its opening last November. It is of Moorish architecture and was designed by W. M. Raapke of the U. S. Scenic Studio, Omaha. The architect was George L. Fisher, of Omaha, and the constructing engineer was H. J. Joseph.

The structure adjoins the main building of the May Seed & Nursery Company, which was founded by E. E. May, who later became interested in radio broadcasting and won the *Radio Digest's* gold cup as the "world's most popular announcer."

The theatre is 132 by 61 feet. The auditorium, which seats 900, has a large balcony. Regular theatre seats are used. The studio stage has a plate glass front, which is raised by a mechanical device. The velvet curtain drops are rich in color, and there is a front curtain like that of the usual theatre.

The ceiling is finished to resemble a blue sky in which bright stars twinkle and across which clouds keep floating. Doves

(*Continued on page* 130)

National Screen Expands Chicago Studio Facilities

National Screen Service, in accordance with its policy of constantly improving the quality of its service, has moved into larger quarters at 810 South Wabash Avenue, Chicago.

The added floor space gives this organization a much better advantage in handling its increasing volume of special service work.

"An additional battery of cameras and stands," says an official of the company, "together with the most improved lighting equipment, places at the disposal of the Chicago and mid-west trade, a fully equipped studio capable of turning out the most elaborate special service order, in an incredibly short time. So unprecedented a volume of special film work in this territory is contingent upon last minute vaudeville bookings and over night changes in programs, that National Screen's increased facilities are a decided assistance to the local trade.

"The regular trailer service of the organization is also afforded in the new quarters, more efficient and expeditious handling than was formerly possible."

Here is the new service station of National Screen Service at 810 South Wabash Avenue, Chicago

Five Kohler Units Start For South Pole with Byrd

Five Kohler Electric plants are on their way to the Antarctic with the Byrd Expedition and on these five units the pioneers will depend for all illumination, for power in the workshops, and for their only connection with the world outside via radio.

Three of the plants will work their passage, as all good sailormen should, a 5 K. W. unit being installed on the 500-ton auxiliary steam schooner, City of New York, Commander Byrd's flagship. Two other units, each 2 K. W., will furnish auxiliary light and power on the supply ship, Chelsea, while two additional 2 K. W. units crated, were shipped to Dunedin, New Zealand, for transportation to the base camp at the Bay of Whales, Ross sea.

These 2 K. W. Kohler plants are similar to those in use by the United States government for air mail beacon purposes. On the Great Ice Barrier, they will be called upon to withstand an outside subzero temperature of from 30 to 60 degrees F. In addition to lighting four buildings, personnel, machine shop, radio station and storehouse, they are asked to deliver current for the operation of three powerful radio sending and receiving sets.

Theatre Is Renovated In Record Four Weeks

The Strand theatre at Amsterdam, N. Y., reopened October 8 after having been completely renovated within a record scheduled time of four weeks. Victor A. Rigaumont, theatre architect of New York, who drew up the plans, personally supervised the making of physical changes in the house as well as the installation of new seats, furnishings, decorations, chandeliers, and so forth. Vitaphone was installed during renovations.

Safeblowers Get Cash But Also Wreck Theatre

(Special to the Herald-World)

MT. VERNON, Ohio, Oct. 23.—Burglars who blew the safe of the Memorial theatre last week did such a thorough job of it that they not only obtained between $600 and $700 in cash but they also caused $1,000 damage to the building. Velour drapes were wrapped around the safe to muffle the sound. Manager Platt employed a detective agency to track the safe-blowers.

Projection Improvement Markets New Pin Press Adaptable to Power's

A new sprocket and pin press now being marketed by the Projection Improvement Co., Drifton, Pa., is the invention of Morris Finkel, projectionist, who is a member of Local 152.

Greater flexibility in application is claimed for the new product as well as adaptability to Power's projectors as well as all other makes of projectors.

Elimination of the necessity for the projectionist to replace worn intermittent sprockets with the aid of a steel punch and hammer, the use of which is injurious to the intermittent, is cited as an advantage of the Finkel press. It enables the projectionist to replace any part of the intermittent properly, retaining it true, with a resultant steady picture.

This new device can be used to tighten up taper pins holding intermittent sprockets which may become loose while projector is in operation. This may be accomplished with this new press in a fraction of a minute while the other projector is in operation, without the necessity of removing the intermittent movement from the mechanism. On Power's projectors the aperture plate and the lower apron need only to be removed.

Shumate to Stay East For Sax-A S R Talkies

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Harold Shumate, associate producer of Gotham, is to remain in New York to make dialogue and sound films for the new merger of Asher, Small and Rogers and Sam Sax—Gotham, it is learned here.

Reports that he will produce "A Modern Sappho," with Nazimova in an all-dialogue film, remain only partially confirmed. Three specials, however, are to be turned out before January 1, when, it is expected, equipment will be transferred from the Bristolphone laboratories in Waterbury, Conn., to the Tec-Art Studios here for use by the new Gotham organization. One of these films is to be a successor to "Times Square," with Alice Day and Arthur Lubin. George Jessel will probably make a feature for Gotham in New York. Noah Beery also is scheduled to go East for "Father and Son," an all-talkie.

Suggests Use of Headsets to Stop Needle Scratching

Use of a headset to eliminate the needle scratch in electrically amplified phonograph sets before the actual tone comes in is suggested by Lakeside Supply Company, manufacturers and distributors of accessories for music and sound reproducing devices.

The Lakeside Rotometer

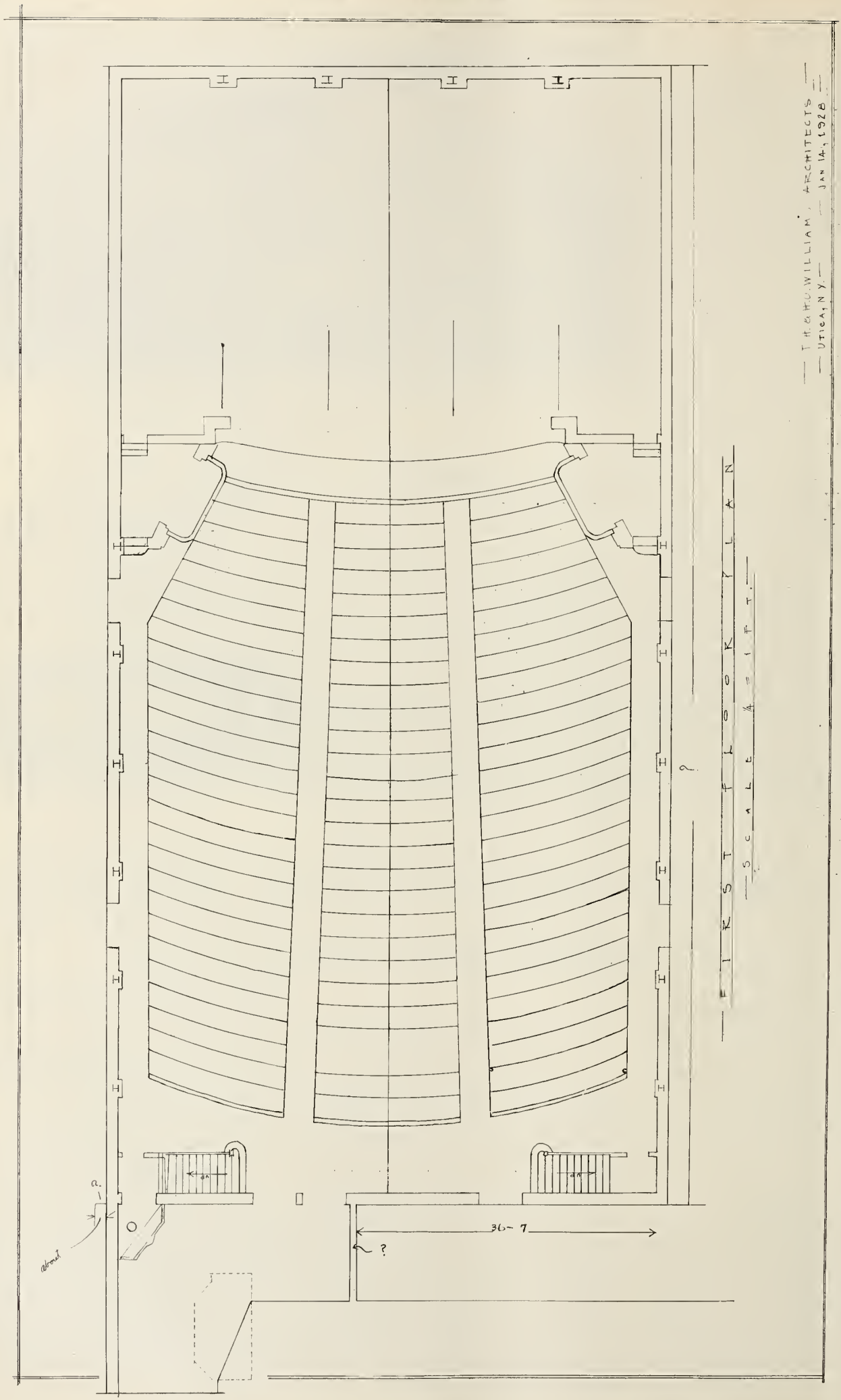
The company suggests that if the operator of the instrument wire in a head set, together with a switch, he then may listen in and deliver the music at the start of the record without the needle scratching in the blank grooves.

Lakeside also has placed on the market an instrument known as a rotometer which is used in testing the speed of the turntable on the reproducing instrument.

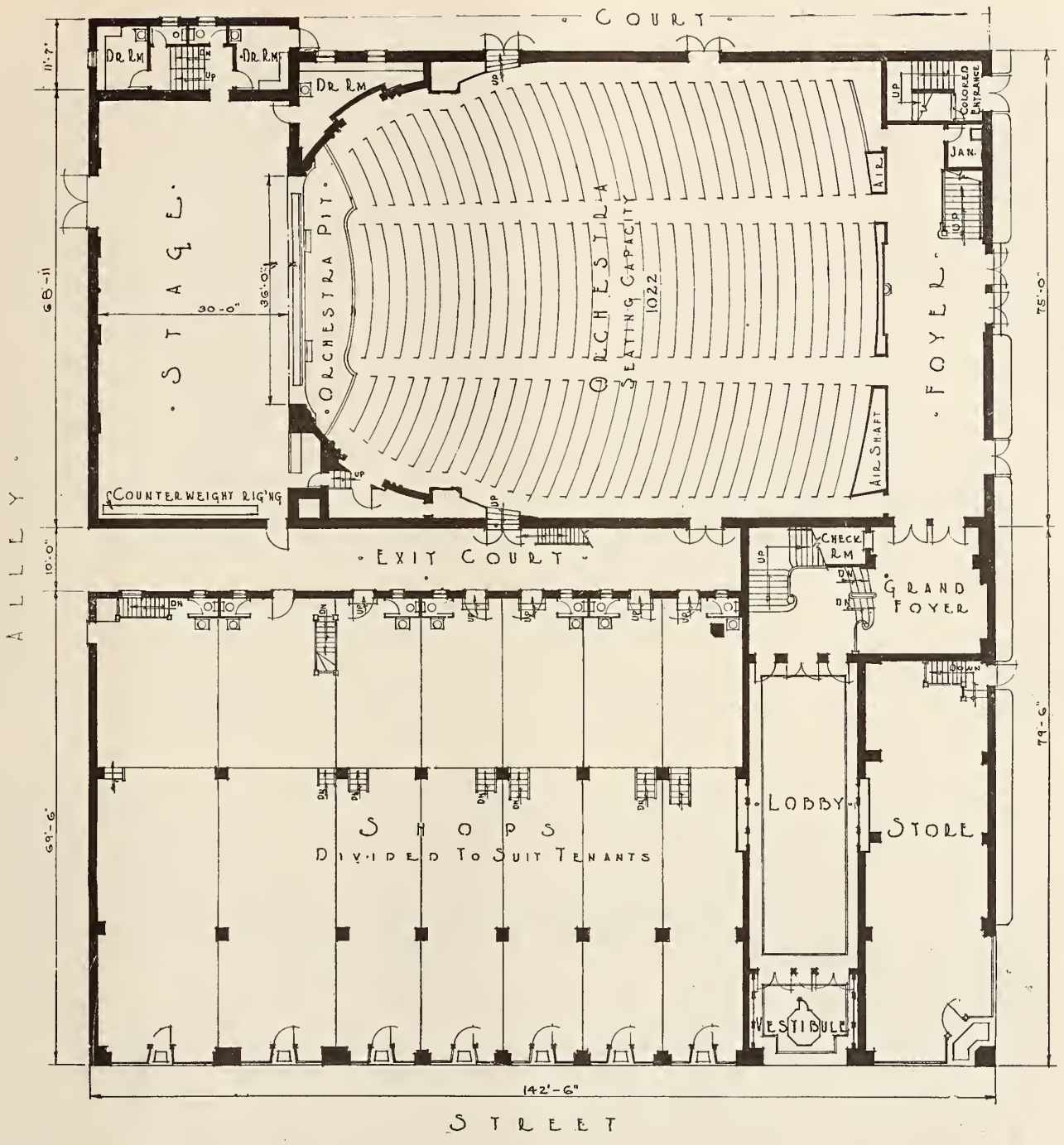
According to the company, the Arnold electric motor which it markets is in wide demand for electric reproducing devices. This motor, according to Lakeside, attains its speed in less than one revolution.

Jurors Make Quick Work Of Acquittal in Blue Case

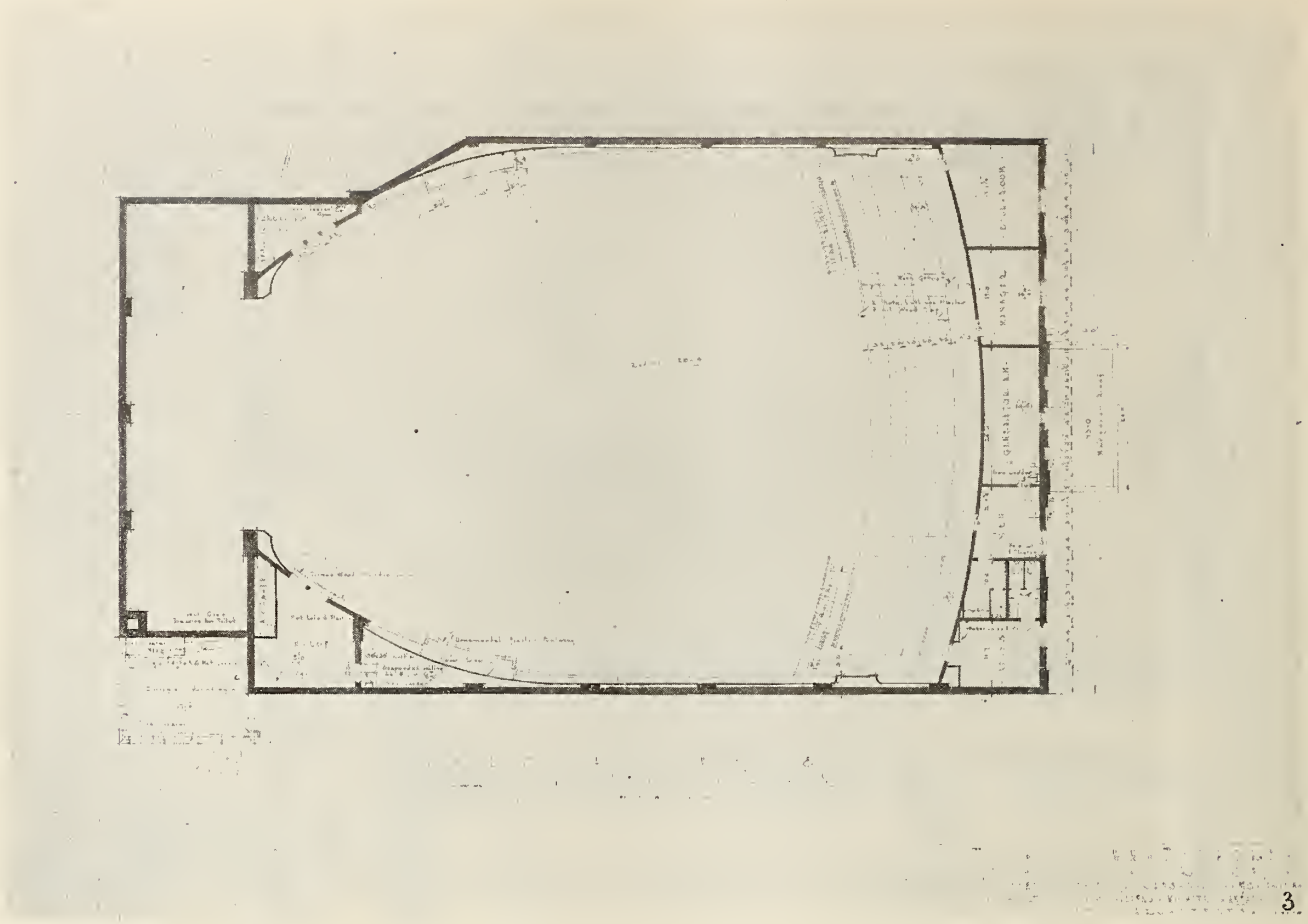
Theatre owners of Texarkana, Texas, have won a double victory in their fight against the Ministerial Alliance. Arthur Hardin, manager, had been charged twice with keeping his theatre open in violation of the Texas laws. It took the first jury all of six minutes to find Hardin not guilty, but the second panel turned him loose in exactly two minutes. The Ministerial Alliance is now threatening to appeal to the Bowie County Grand Jury to undo the work of the jurors.



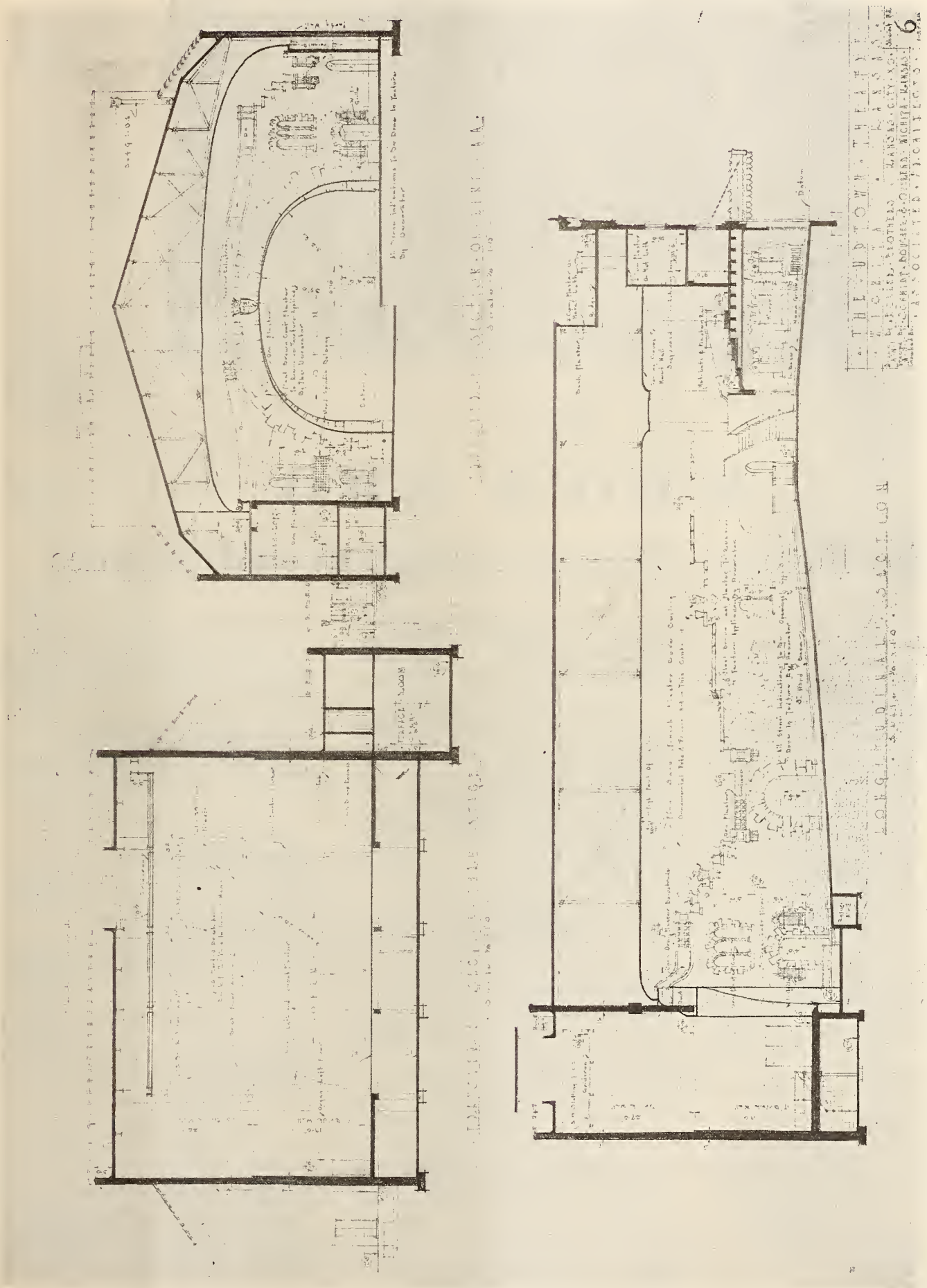
The plan of the main floor for Smalley's Johnstown theatre in Johnstown, N. Y. The original scale of the plan is one-fourth inch to the foot, and the architect's drawing has been reduced from 25 inches to 10¾ inches. The space at right is the location of the stage, the main entrance is at the upper left. The stairs lead to a single balcony. The theatre is pictured and described elsewhere in this issue. T. H. and H. O. Williams of Utica are the architects.



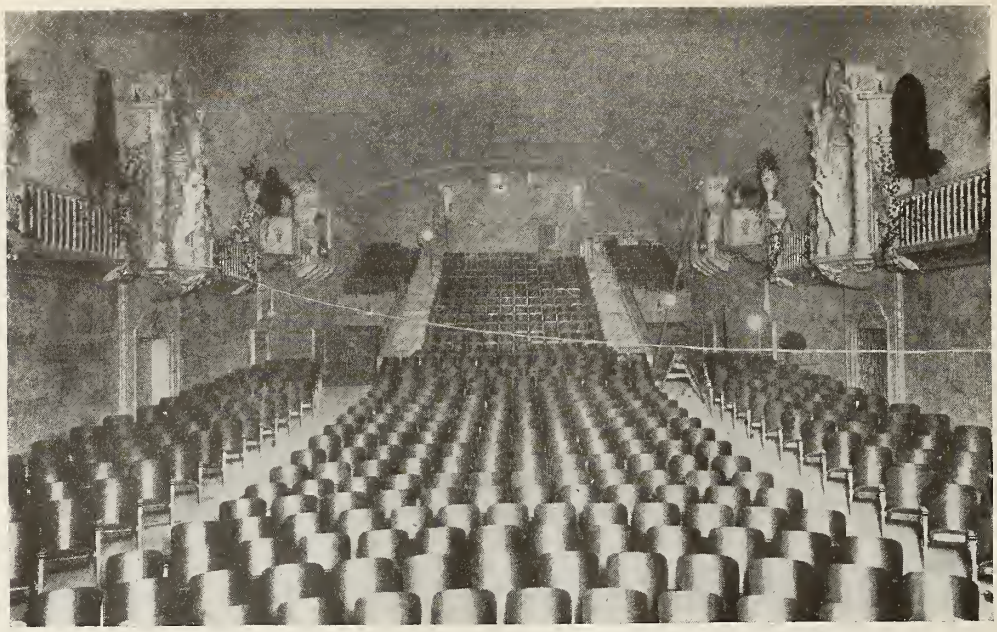
Main floor and building plan for the Missouri theatre in Columbia, Mo. This plate is repeated from the August 4th issue of "Better Theatres," in which other plans and a description of this theatre were presented. The Missouri is an interesting example of the type of structure involving the use of street frontage, the allocation and economical formation of shops, without impairing the exploitation abilities of the theatre. The Missouri regularly presents stage performances, requiring conveniences for actors. The main floor seats 1,022. The architects are Boller Brothers of Kansas City and Los Angeles.



Floor plans for the Uptown theatre in Wichita, repeated from the September 29 issue of BETTER THEATRES, in which this house was described. The upper plate shows the mezzanine and balcony; the lower plate, the main floor plan. Boller Brothers are the Architects



This plate was also prepared for the Uptown in Wichita, containing drawings of the architects (Boller Brothers) showing transverse and longitudinal sections. The two upper sections are transverse through the stage, the lower is a longitudinal section. This plate is also repeated from BETTER THEATRES of September 29.



The Granada theatre, Minneapolis, a house seating 700, was designed by Sieberberg & Kaplan.

WHO'S WHO

In the Field of Theatre Equipment and Supplies

A

Frank Adam Electric Company

3650 Windsor Place, St. Louis, Mo.

Manufacturer of Major system of stage lighting control, live and dead face light and power switchboards, panelboards and cabinets and knife switches.

EXECUTIVE PERSONNEL:

President and General Manager.....Fred B. Adam
Vice President in Charge of Sales.....
.....H. J. Reinhardt
Factory Superintendent.....N. J. Schmelig

BRANCHES

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago
Cincinnati, O.
Dallas, Tex.
Denver, Colo.
Detroit, Mich.
Jacksonville, Fla.
Kansas City, Mo.
Los Angeles, Cal.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York City
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
Richmond, Va.
San Francisco, Cal.
Seattle, Wash.
Tampa, Fla.
Tulsa, Okla.
Montreal, Que.
Toronto, Ont.
Vancouver, B. C.
Walkerville, Ont.
Winnipeg, Man.

Ajax Sheet Metal & Iron Works

57-59 Erie street, Milwaukee, Wis.

Manufacturer of ventilating units of different sizes

EXECUTIVE PERSONNEL:

President.....A. H. Wilson
Vice President.....W. C. Duwe
Secretary-Treasurer.....B. M. Willson

Alexander Film Company

Alexander Industries building, Colorado Springs, Col.

Producer of motion picture publicity films.

EXECUTIVE PERSONNEL:

President.....J. Don Alexander
First Vice President.....D. M. Alexander
Second Vice President.....Mark Fitzgerald
Secretary-Treasurer.....R. A. Duncan

BRANCHES

New York City
Detroit, Mich.
Los Angeles, Cal.

Allied Cloth Specialties, Inc.

(Division of American Aggregates Corporation)
Greenville, Ohio

Manufacturer of seat and chair covers for theatres.

EXECUTIVE PERSONNEL:

American Aggregates Corporation.
President.....F. D. Coppock
First Vice President and General Manager.....
.....C. E. Patty
Second Vice President and Sales Manager.....
.....G. C. Baker
Treasurer.....H. R. Brown
Assistant Treasurer.....V. F. Deeter
Sales and Advertising Manager, Allied Cloth Specialties, Inc.....E. C. Brown

American Blower Corporation

6000 Russell street, Detroit, Mich.

Manufacturers of Sirocco fans, "ABC" air washers, Ventura fans, Sirocco utility blowers.

EXECUTIVE PERSONNEL:

President.....Jas. Inglis
Vice President and General Manager.....
.....J. F. G. Miller
Vice President and Sales Manager....C. T. Morse
Vice President in Charge of Export.....F. R. Still
Secretary.....R. Vaile
Assistant Treasurer.....H. Ebel
Assistant Sales Manager.....G. C. Polk

FACTORIES

Detroit, Mich.
Cincinnati, O.
Windsor, Ontario, Canada.

American Carbonic Machinery Company

Wisconsin Rapids, Wis.

Manufacturer of air cooling and conditioning equipment.

EXECUTIVE PERSONNEL:

President.....G. W. Kibby
Vice President and General Manager..O. A. Labus
Second Vice President.....O. R. Roenius
Secretary.....O. E. Uehling

FACTORY

Chicago, Builders building.
Detroit, Mich., Michigan Theatre building.
New York City, 30 Church street.
Cleveland, O., 2036 East 22nd street.
St. Louis, Mo., Title Guaranty building.

American Encaustic Tiling Company, Ltd

16 East 41st street, New York City

Manufacturer of floor, wall and decorative tile of every description, fountains, mural panels, interior and exterior tile decorative treatments, smoking room and washroom tiling.

EXECUTIVE PERSONNEL:

President.....Chas. E. Diefanthaler

BRANCHES

Zanesville, O., Linden avenue.
Chicago, 332 South Michigan avenue.
Philadelphia, Pa., Packard building.
Los Angeles, Cal., 2030 East 52nd street.
San Francisco, Monadnock building.
Dallas, Tex., 802 Santa Fe building.

FACTORIES

Zanesville, O.
Maurer, N. J.
Los Angeles, Cal.
Hermosa Beach, Cal.

American Silversheet Company

800-812 Bomont street, St. Louis, Mo.

Manufacturers of Silversheet projection screens, Silversheet vaudeville frames, Silversheet steel frames, Silversheet screen brushes, American standard screens and American spring roller screens.

EXECUTIVE PERSONNEL:

President.....H. C. Woods
Treasurer.....J. A. Schuld
General Manager.....A. M. Pollack

BRANCHES

Silversheet products are distributed through all branches of the National Theatre Supply Company.

FACTORY

800-812 Bomont street, St. Louis, Mo.

The A. H. Andrews Company

107 South Wabash avenue, Chicago

Manufacturer of opera chairs.

EXECUTIVE PERSONNEL:

President.....W. F. Merle, Jr.
Secretary.....Henry J. Merle

BRANCHES

New York City, 105 West 40th street.
Portland, Ore., 475 Hoyt street.
Seattle, Wash., 617 Western avenue.
Waco, Tex., South 7th at Jackson.
Oklahoma City, Okla., 207 South Campuss street.

FACTORY

22nd and Fisk streets, Chicago.

Apex Electrical Manufacturing Company

1067 East 152nd street, Cleveland, O.

Manufacturer of vacuum cleaners, ventilating fans and bench grinders.

EXECUTIVE PERSONNEL:

Eastern Sales Manager.....R. J. Strillwater
Western Sales Manager.....P. M. Decker

Appreciation Films, Inc.

1029 South Wabash avenue, Chicago

Manufacturer of the film presentations, trailer announcements, screen advertising trailers, and the developing and printing of art titles.

EXECUTIVE PERSONNEL:

President.....W. J. Laubenheimer
Production Manager.....Stanley Polinsky
Sales Manager.....F. A. Collins
Secretary.....J. M. Collins

FACTORY

1029 South Wabash avenue, Chicago

Architectural Metal Products, Inc.

17 West 8th street, Covington, Ky.

Manufacturer of marquees, metal dovered doors, and ornamental bronze.

EXECUTIVE PERSONNEL:
Secretary.....J. E. Lee
Manager of Sales.....George D. Miller

Arlington Seating Company
Northwest highway, Arlington Heights, Ill.

Manufacturer of upholstered and veneer opera chairs.
EXECUTIVE PERSONNEL:
President.....A. F. Volz
Vice President.....C. E. McWharter
Secretary.....G. R. Volz
Treasurer.....G. K. Volz

Arnold Electric Signs, Inc.
1064 South Union street, Kokomo, Ind.

Manufacturers of raised glass letters, raised glass letter electric signs, raised glass letter interchangeable signs, exposed lamp letter signs for street or roof, interior Neon raised glass letter signs, complete marquise displays, interior directional signs.
EXECUTIVE PERSONNEL:
President and General Manager.....W. S. Hough
Vice President.....C. C. Kerlin
Secretary-Treasurer.....M. C. Hough
Sales Manager.....M. M. Grubbs
Kokomo, Ind.

The Artcraft Sign Company
D. T. & S. and Shawnee street, or Box 86 Lima, O.

Manufacturer of all types and all sizes of plain and elaborate electric signs and displays, canopies and marquees for theatres, and changeable letter electric program boards for outside use.
EXECUTIVE PERSONNEL:
President.....Charles G. Meyer
Sales Manager.....John Stone
Secretary-Treasurer.....H. A. Robertson
Vice President.....William Geisel

Associated Tile Manufacturers
420 Lexington avenue, New York City

Manufacturer of Keramic tile for floor and wall installation.
EXECUTIVE PERSONNEL:
Secretary and Treasurer.....M. A. Illing

Autovent Fan & Blower Company
1805 North Kostner avenue, Chicago

Manufacturer of a complete line of ventilating equipment.
EXECUTIVE PERSONNEL:
President.....J. E. Truitt
Sales Manager.....J. S. Eagen
BRANCHES
New York City, 1689 Woolworth building.
Boston, Mass., 180 Milk street.
Indianapolis, Ind., 716 Indiana Pythian building.
Cincinnati, O., 2413 Union Central building.
Philadelphia, Pa., 2401 Chestnut street.

B

Ball Theatre Organ School
23 East Jackson boulevard, Chicago

School for the thorough training of theatre organists.
EXECUTIVE PERSONNEL:
Clyde B. Ball.

Barbour Stockwell Company
100-300 Broadway, Cambridge, Mass.

Manufacturer of Blanchard film speed indicator.
BRANCHES
This indicator is exclusively distributed by the National Theatre Supply Company and all its branches.

Bayley Blower Company
732-750 Greenbush street, Milwaukee, Wis.

Manufacturer of fans, heaters, air conditioners, humidifiers, and de-humidifiers.
EXECUTIVE PERSONNEL:
President.....Philip Koehring
Vice President.....Richard Kiel
General Manager.....F. Stadelbauer
BRANCHES

New York	Indianapolis,
Chicago	Des Moines,
Detroit	San Francisco
Cincinnati	Los Angeles
Pittsburgh	Seattle
Washington	Salt Lake City
St. Louis	

FACTORY
Milwaukee, Wis.

—SPECIAL—

The Junior D. K.
Automatic Curtain
Control

NOW NOW
$175.00

TIFFIN Scenic Studios
TIFFIN, OHIO

Complete Stage Equipment
Catalogue Upon Request

Arthur Beck Company
4743-45 North Bernard street, Chicago

Manufacturer of sanitary specialties including formoclor, urinakleen, plumbers ideal cleaner, stainzoff, perfumador, theatre spray, floroscent.
EXECUTIVE PERSONNEL:
Proprietor.....Arthur Beck

Bell & Howell Company
1801-15 Larchmont avenue, Chicago

Manufacturer of Eyemo automatic motion picture camera, film cement and film splicers.
EXECUTIVE PERSONNEL:
President and General Manager.....J. H. McNabb
Vice President.....A. S. Howell
Secretary.....C. A. Ziebarth
Sales Manager.....Homer Hilton
BRANCHES
New York City, 11 West 42nd street.
Hollywood, Cal., 6324 Santa Monica boulevard.
London, England, 320 Regent street.

Belson Manufacturing Company
800 South Sibley street, Chicago

Manufacturer of floodlights, spotlights, boxlights, footlights, borderlights, coverlights, louvrelights, cloud and scenic machines, olivettes, exit signs, directional signs, reflectors of all types, plugging boxes, stage pockets, cyclorama striplights, Kausalites, act announcers, signal systems, dimmers, switchboards, panel boards, cables, plugs, connectors gelatines, towers, cleaning stands, and all accessories.
EXECUTIVE PERSONNEL:
General Manager.....David Belson
Sales Manager.....M. J. Belson
Engineer.....M. H. VanAllen
BRANCHES
Atlanta, Ga., E. A. Thornwell, Candler building.
Boston, Mass., David H. Davidson, 333 Washington street.
Delaware, O., George W. Armstrong.
Gary, Ind, Cinema Specialty Company.
Indianapolis, Ind., General Engineering Equipment Company, 315 Traction Terminal building.
Kansas City, Mo., Fitzhugh L. Funsten, 219 East 14th street.
Los Angeles, Cal., H. B. Squires Company, 229 Boyd street.
Louisville, Ky., Walker-Lilly Electric Company, Urban building.
Miami, Fla., Filer-Perry Equipment Company, 24 N. W. First avenue.
Minneapolis, Minn., H. R. Harris, 708 6th avenue, South.
New Orleans, La., Lyman C. Reed, 1230 Hibernia bank.
Omaha, Neb., Garritt S. Felt, 404 Merchants National Bank building.
Philadelphia, Pa., Adelphia Electric Company, 239 South Fifth street.
St. Louis, Mo., F. C. Unger, c/o Wm. Wurdack Electric Manufacturing Company, 4444 Clayton avenue.
San Antonio, Tex., Fred C. R. Spence, Box 119.
San Francisco, Cal., H. B. Squires Company, 538 Howard street.
Seattle, Wash., H. B. Squires Company, 552 First avenue, South.
Tampa, Fla., Filer-Perry Equipment Company, 240 Cass street Arcade.
Tulsa, Okla., Petroleum Electric Company, 217 East Archer street.

Beman Organ Company
16 Eldridge street, Binghampton, New York

Manufacturer of pipe organs.
EXECUTIVE PERSONNEL:
Frank Beman
Charles Richard McKay
BRANCHES
Chicago, 7318 Vernon avenue.
Bunker Hill, Ill.
Cranston, R. I., 869 Park avenue.
Worcester, Mass., 603 Plantation street.
Buffalo, N. Y., 89 North Pearl street.
Binghampton, N. Y., 16 Eldridge street.
Dallas, Tex., 2214 San Jacinto street.
Oakland, Cal., 4451 Redding street.

Bennett Organ Company, Inc.
4401 Third avenue, Rock Island, Ill.

Manufacturer of organs.
EXECUTIVE PERSONNEL:
President.....W. A. Brolin
Vice President.....R J Bennett
Secretary.....B. W. Flinn
Assistant Secretary.....C. J. Markhus
BRANCHES
Gary, Ind., 4369 Monroe street
St. Paul, Minn., 1925 Randolph street
Jacksonville, Fla., 710 Cedar street
Dallas, Tex., 1930 McMillan street
Philadelphia, Pa., 133 North Farson street
Kansas City, Mo., 7326 Highland avenue
Evansville, Ind., 401 Mary street
Freeport, Ill., 446 South Liberty avenue
San Antonio, Tex., 102 Dilworth avenue
Rockford, Ill., 1412 Harlem boulevard
Kenmore, N. Y., 81 Princeton boulevard

A. Hun Berry Fan Company
28 Binford street, Boston, Mass.

Manufacturer of ventilating fans.
EXECUTIVE PERSONNEL:
President.....Helen A. H. Berry

Bigelow-Hartford Carpet Company
385 Madison avenue, New York City.

Manufacturer of carpets and rugs.
EXECUTIVE PERSONNEL:
President.....John A. Sweetser
Vice President.....H. V. Campbell
Treasurer.....F. H. Deknatel
Secretary.....J. J. Delaney
BRANCHES
New York City, 385 Madison avenue.
Boston, Mass., 99 Bedford street.
Philadelphia, Pa., 956 Public Ledger building.
Atlanta, Ga., 120 Marietta street.
Chicago, 14 East Jackson boulevard.
Detroit, Mich., 1227 Washington boulevard.
Los Angeles, Cal., 818 South Broadway.
San Francisco, Cal., 770 Mission street.
St. Louis, Mo., 818 Olive street.
Dallas, Tex., 1404 Dallas National Bank building.
FACTORIES
Thompsonville, Conn.
Clinton, Mass.

Blizzard Sales Company
1514 Davenport street, Omaha, Neb.

Manufacturer of Blizzard fans and oilectric variable speed control.
BRANCHES
Distributed through National Theatre Supply Company.
FACTORIES
Creighton, Neb.
Omaha, Neb.

Brandt Automatic Cashier Company
515 First street, Watertown, Wis.

Manufacturer of coin changing machines, Brandt automatic cashiers.
Chairman of the Board and Treasurer.....E. J. Brandt
President.....E. W. Quirk
Secretary.....O. E. Hoffman

H. V. Bright
1104 Prospect avenue, Cleveland, O.

Manufacturer of turn stiles, registering and non-registering coin controlled.

Brunswick Balke Collender Company
623 South Wabash avenue, Chicago, Ill.

Manufacturer of combination radio and record playing instruments, Panatropes with radiola and records.
EXECUTIVE PERSONNEL:
President.....B. E. Bensinger
Sales Manager.....R. W. Jackson
Advertising Manager.....Paul Ellison
FACTORIES
Muskegon, Mich.
Indianapolis, Ind.
Los Angeles, Cal.
Long Island City, N. Y.
Rockford, Ill.

C

The Caille Brothers Company
6210-50 Second boulevard, Detroit, Mich.

Manufacturer of electric ticket chopper, hand and

Interior Color Lighting with *Reco* Color Hoods

Furnished in all colors and for all sizes of lamps.

Reco color lighting equipment will last indefinitely and will always retain its initial brilliancy.

Color Hood for 100 to 500 Watts Lamps

Write for Catalog and Prices

REYNOLDS ELECTRIC COMPANY
2651 W. Congress St. Chicago, Ill.

foot power ticket chopper, hand power ticket chopper, ticket box.
EXECUTIVE PERSONNEL:
President.....Adolph A. Caille
Vice President and Treasurer.....Arthur J. Caille
General Manager and Secretary.....Theo. L. Smith

Capehart Automatic Phonograph Corporation

Huntington, Ind.

Manufacturer of Capehart automatic orchestrope, and Capehart dynamic cabinet speaker.
EXECUTIVE PERSONNEL:
President.....J. W. Caswell
Vice President and General Manager.....H. E. Capehart
Secretary-Treasurer.....Winifred Runyan
BRANCHES
This product is sold exclusively through dealers.

The Celotex Company

645 North Michigan avenue, Chicago

Manufacturer of standard building board, roof insulation, industrial board, refrigerator insulation, acoustic celotex and carpet lining.
EXECUTIVE PERSONNEL:
President.....B. G. Dahlberg
Vice President, in charge of mill..B. G. Dahlberg
Vice President, in charge of sales..C. F. Dahlberg
Vice President, in charge of research.....T. B. Monre
BRANCHES

Seattle	Chicago
Cleveland	Boston
Los Angeles	Kentucky
New York City	Detroit
St. Louis	Minneapolis
New Orleans	Philadelphia

FACTORY
Marrero, La.

Central Import Company

1656 South Central Park avenue, Chicago

Manufacturer of super-transflex gelatine (wholesale only).
FACTORY
Germany.

Champion Blower & Forge Company

Lancaster, Pa.

Manufacturer of ventilating fans.
EXECUTIVE PERSONNEL:
President.....C. B. Long
Vice President.....Ed. Donohoe
Secretary.....O. H. Hertzler
Treasurer.....A. M. Smith

J. H. Channon Corporation

223-233 West Erie street, Chicago

Manufacturer of steel and asbestos curtains, draw curtain tracks and operators, stage hardware and counterweight rigging, grand piano trucks, cyclorama arms, and electric nigger head winch.
EXECUTIVE PERSONNEL:
President.....LeRoy J. Zorn
Vice President.....N. C. Nussbaumer
FACTORY
223-233 West Erie street, Chicago

Chicago Cinema Equipment Company

1736-54 North Springfield avenue, Chicago

Manufacturers of deluxe effect projectors, deluxe double dissolvers, deluxe automatic motor driven rewinds, deluxe rewind tables, high intensity floodlamps, spotlights, mazda spotlights, arc, air-electric effect machines, effect discs (motor driven and clockwork), floodlights, trailer cabinets, special switches and boxes, stage towers, cleaner stands, color wheels, color frames, speed indicators, music stands, orchestra lights, borderlights, floodlights, striplights, carbon racks, carbon waste cans, color frame racks, booth equipment, stage lighting equipment.
EXECUTIVE PERSONNEL:
President.....Walter W. Pitann
Vice President.....A. M. Berg
Secretary.....Arthur Pitann
Treasurer and Sales Manager.....Edw. H. Wolk

Chicago Flag & Decorating Company

1315-1325 South Wabash avenue, Chicago

Manufacturer of flags, banners, pennants, decorations, bunting and flag poles.
EXECUTIVE PERSONNEL:
President and Treasurer.....George L. Glendon
Vice President and Secretary.....Thomas Glendon

Chicago-Jefferson Fuse & Electric Company

1500 South Laflin street, Chicago

Manufacturer of Union renewable fuses, Gem switch boxes, Gem powerlets (conduit fitting), Union outlet boxes, Gem plug fuses, Jefferson bell and signal transformers, Jefferson sign transformers.
EXECUTIVE PERSONNEL:
President.....J. A. Bennan
Treasurer.....J. C. Daley
Vice President.....A. R. Johnson
BRANCHES

New York	St. Louis
Boston	Kansas City
Philadelphia	Denver
Cleveland	Oakland, Cal.

FACTORIES
1500 South Laflin street, Chicago.
1848 West 14th street, Chicago.
501 South Green street, Chicago.

J. R. Clancy, Inc.

1010 West Belden avenue, Syracuse, N. Y.

Manufacturer of a very complete line of theatrical stage hardware.
EXECUTIVE PERSONNEL:
President and Treasurer.....J. R. Clancy
Vice President.....E. K. Clancy
Secretary.....M. E. Myers

Clinton Carpet Company

130 North Wells street, Chicago

Manufacturer of ozite cushions.
EXECUTIVE PERSONNEL:
President.....L. H. Regensburg
Advertising Manager.....T. R. Sills
BRANCHES
New York City, Clinton Carpet Company, 295 Fifth avenue.
Los Angeles, Cal., Clinton Carpet Company 727 West Seventh street.
St. Johns, Quebec, Canada, Clinton Carpet Company.
FACTORIES

Milwaukee, Wis.	Newark, N. J.
Los Angeles, Cal.	St. Johns, Quebec, Canada.
	Hamburg, Germany.

Continental Electric Company, Inc.

325 Ferry street, Newark, N. J.

Manufacturer of cont-el-arc motorgenerator sets, motors, generators.
EXECUTIVE PERSONNEL:
President.....Walfred A. Peterson
Treasurer.....Mauritz Larsson
Secretary.....John Aanensen
Vice President.....Arthur W. Peterson

Cornell Wood Products Company

190 North State street, Chicago

Manufatcurer of Cornell wood board, Indian board, industrial board Number 1, industrial board Number 3, Cornell wood board, 4 ply blackboard, 6 ply blackboard.
EXECUTIVE PERSONNEL:
President.....W. I. Osborne
Secretary and Sales Manager.....F. W. Cole
Treasurer.....R. B. Havens
Manager, Advertising and Sales Promotion.....W. W. Race
BRANCHES
New York City, L. A. Dussol & Company, 25 Broadway.
Los Angeles, Cal., Gauthier & Hutchins, Inc.
Minneapolis, Minn., General Materials Company.
Washington, D. C., Van E. Rouse & Company, 410 Bond building.
FACTORY
Cornell, Wis.

Coxsackie Holding Corporation

38 Mansion street, Coxsackie, N. Y.

Manufacturer of professional projectors.
EXECUTIVE PERSONNEL:
President.....Herman A. Kelp
Vice President.....George M. Overbaugh
Secretary-Treasurer.....J. L. Myer
BRANCHES
Cleveland, O., Oliver Moving Picture Supply Company, 204 Film building.
Charlotte, N. C., Carolina Theatre Supply Company, United Film building.
Pittsburgh, Pa., Superior Motion Picture Supply Company, 1028 Forbes street.
Chicago, Movie Supply Company, 844 South Wabash avenue.
Albany, N. Y., Empire Theatre Supply Co., 42 Orange street.
Birmingham, Ala., Queen Feature Service, Inc., 1912½ Morris avenue.
Dallas, Tex., King Scenic & Theatre Supply Company, 309 South Harwood street.
Kansas City, Mo., A. A. Electric Machinery Company, Inc., 1117 Cherry street.
Detroit, Mich., McArthur Equipment Company, 2301 Cass avenue.
Louisville, Ky., Louisville Film & Supply Company, 555 South First street.
Omaha, Neb., O. S. Theatre Supply Company, Film Exchange building.
Providence, R. I., Wright & Macomber, 76 Dorrance street.
Buffalo, N. Y., United Projector & Film Corporation, 228 Franklin street.
Tampa, Fla., Amusement Supply Company, 709 Twiggs street.

Craftex Company

37 Antwerp street, Brighton, Mass.

Manufacturer of Craftex, Craftexsize, Craftcoat, Sunflex, and Shadowall.
EXECUTIVE PERSONNEL:
President.....David Murray
Treasurer.....H. G. Gardner
Vice President.....C. N. Eaton
BRANCHES
New York City, 285 Madison avenue.
Chicago, 307 North Michigan avenue.

Cramblet Engineering Corporation

286-288 Milwaukee street, Milwaukee, Wis.

Manufacturer of Evenheeters for organ chambers and Hotchkiss silent flashers for electric signs.
EXECUTIVE PERSONNEL:
President.....P. K. Cramblet
Sales Manager.....R. A. Grant
BRANCHES
Evenheeters are distributed through National Theatre Supply Company, whose branches are listed in this issue.
FACTORY
Milwaukee, Wis., 286-288 Milwaukee street

C. Cretors & Company

620 West 22nd street, Chicago

Manufacturer of corn popping and peanut roasting machinery.

Crystal Movie Screen Corporation

10316 Madison avenue, Cleveland

Manufacturer of motion picture screens.
EXECUTIVE PERSONNEL:
President.....Leo E. Dwyer
Secretary.....M. L. Dwyer

The Cutler-Hammer Manufacturing Company

12th street and St. Paul avenue, Milwaukee, Wis.

Manufacturer of theatre dimmers.
EXECUTIVE PERSONNEL:
President.....B. L. Borden
Vice President and Treasurer.....F. L. Pierce
Secretary.....W. C. Stevens
Sales Manager.....G. S. Crane
Manager of Operations.....H. A. Sedgwick
BRANCHES
New York City, 8 West 40th street.
Philadelphia, Pa., 1201 Chestnut street.
Buffalo, N. Y. 295 Main street.
Boston, Mass., 52 Chauncy street.
Pittsburgh, Pa., 132 Seventh street.
Cincinnati, O., 49 East Fourth street.
Cleveland, O., 815 Superior street.
Chicago, 323 North Michigan avenue.
St. Louis, Mo., 611 Olive street.
Detroit, Mich., 2539 Woodward avenue.
Atlanta, Ga., 1514 Healey building.
Milwaukee, Wis., 530 Wisconsin avenue.
San Francisco, Cal., 970 Folsom street.
Seattle, Wash., 2207 First avenue, South.
Los Angeles, Cal., 229 Boyd street.
FACTORIES
Milwaukee, Wis.
New York City.

D

The Davis Bulletin Company, Inc.

Lock street, Buffalo, N. Y.

Manufacturer of Davis lobby display bulletin and Davis act annunciators.
EXECUTIVE PERSONNEL:
President.....H. M. Davis
Secretary-Treasurer.....D. A. Borchard
FACTORY
Lock street, Buffalo, N. Y.

The Dayton Safety Ladder Company

121-123 West Third street, Cincinnati, O.

Manufacturer of Dayton safety ladders.
President and Sales Manager.....J. A. Scallan
Manager of Works.....W. E. Scallan
BRANCHES
Chicago, Ill., 562 Monadnock building
New York, N. Y., 116 West 39th street

Dazians, Inc.

142 West 44th street, New York City

Manufacturer and importer of fabrics for stage curtains, fabrics for costumes, trimmings for stage curtains, trimmings for costumes and window display fabrics.
EXECUTIVE PERSONNEL:
President.....Henry Dazian
Vice President.....Emil Friedlander
Treasurer.....Rudolph Werthmann
BRANCHES
Chicago, 203 North Wabash avenue.
Los Angeles, Cal., 728 South Hill street .

Del Castillo Theatre Organ School

State Theatre building, Boston, Mass.

EXECUTIVE PERSONNEL:
Director.....L. G. del Castillo
Assistant Instructor.....Earl Weidner

DeMoulin Brothers & Company

Greenville, Ill.

Manufacturer of uniforms.
EXECUTIVE PERSONNEL:
President.....Ed. DeMoulin
Vice President and General Manager.....U. S. DeMoulin
Secretary-Treasurer.....H. C. Diehl

DeVry Corporation

1111 Center street, Chicago

Manufacturer of automatic motion picture camera, super DeVry projector and DeVry portable projector.
EXECUTIVE PERSONNEL:
President.....H. A. DeVry
Purchasing Agent.....L. H. Dey
Advertising Manager.....A. P. Hollis
BRANCHES
New York City, 131 West 42nd street.

Display Stage Lighting Company, Inc.

410 West 47th street, New York City

Manufacturer of baby spotlight, 1000 watt spotlight, 1000 watt floodlight, gelatines, dimmers, footlights and borderlights.

EXECUTIVE PERSONNEL:
President.....John Higham
Vice President.....E. F. Kook
Secretary-Treasurer.....A. A. Price

BRANCHES
Philadelphia, Pa., 1919 East Alleghany avenue, Frank Pulkern, District Representative.
Washington, D. C., 839 Florida avenue, N. E., L. T. Souder, District Representative.

Oliver Ditson Company

179 Tremont street, Boston, Mass.

Manufacturer of musical instruments and publisher of music and musical literature.

EXECUTIVE PERSONNEL:
President.....Chas. H. Ditson
Vice President.....Wm. Arms Fisher
Secretary-Treasurer.....E. W. Briggs
Sales Manager.....David C. King

PLANTS
Boston, Mass., Oliver Ditson Company
New York City, Chas. H. Ditson & Company

Dowser Manufacturing Corporation

225 Broadway, New York City

Manufacturer of change over and light control, and foot switch.

EXECUTIVE PERSONNEL:
President.....J. M. Feldhun
Vice President.....Sydney Krause
Treasurer.....Chas. S. Thide

FACTORY
2340 Woodbine street, Rigdwood, L. I.

Dunbar & Company

2652 West Lake street, Chicago, Ill.

Manufacturer of corn popers and peanut roasters.

EXECUTIVE PERSONNEL:
Owner.....C. F. Dunbar
Manager.....H. Eigert

E

Eastman Brothers Studios, Inc.

36 West 46th street, New York City

Manufacturer of sceneries, props, costumes, Eastman painted glass and Eastman tapestries.

EXECUTIVE PERSONNEL:
President.....K. Eastman
Vice President.....I. Eastman
Treasurer-Secretary.....N. Eastman

BRANCHES
West Palm Beach, Fla., Julius Jackobs.
Los Angeles, Cal., Miss Petterson.
New York City, Gotham Glass Company.
New York City, Eastman Brothers Studios, Inc., Wholesale department, 547 Fifth avenue.

SCENIC STUDIO
Werba Theatre building, New York City

Edison Lamp Works of General Electric Company

Harrison, N. J.

Manufacturer of incandescent electric lamps.

EXECUTIVE PERSONNEL:
General Sales Manager.....G. C. Osborn
Assistant General Sales Manager.....E. E. Potter
Assistant General Sales Manager.....W. H. Thompson
Advertising Manager.....J. W. McIver

The Edwards Manufacturing Company

409-459 East Fifth street, Cincinnati, O.

Manufacturer of marquise, booths, ventilators, skylights, sheet metal building material.

EXECUTIVE PERSONNEL:
President.....E. W. Edwards
Treasurer.....H. W. Edwards
Secretary.....G. D. Myers
Vice President.....G. R. Edwards
Assistant Secretary.....C. S. Larkby

BRANCHES
Dallas, Tex., Market and Collin street.

Empire Laboratories, Inc.

723 Seventh avenue, New York City

Developing and printing of motion picture film.

EXECUTIVE PERSONNEL:
President.....Richard Fiedler
Vice President.....Albert Fiedler
Secretary-Treasurer.....M. Fiedler

FACTORY
West New York, N. J.

John W. English

1631 Belmont avenue, Cleveland, O.

Manufacturer and distributor of theatre curtains, theatre lighting, theatre curtain track and carpets and floor coverings. Interior decorations.

EXECUTIVE PERSONNEL:
Owner and Manager.....John W. English

FACTORY
1555 Hayden street, Cleveland O.

The Enterprise Optical Manufacturing Company

564 West Randolph street, Chicago

Manufacturer of The Motiograph projector.

EXECUTIVE PERSONNEL:
President and General Manager.....O. F. Spahr

Erker Brothers Optical Company

610 Olive street, St. Louis, Mo.

Manufacturer of ticket holders, ticket boxes, ticket office window shutters, bookkeeping system or theatre ledger, ticket window speaking tubes, film rewinders, film waxers, film cement, advertising slides, film trailers, lighting fixtures, motor attachments. Distributor of screens, frames, operator's tools, National carbons, stereopticons, booth equipment, spot lamps, lenses, stage lighting apparatus and electrical supplies.

Essannay Electric Manufacturing Company

1012 South Tenth avenue, Maywood, Ill.

Manufacturer of changeover and speed indicator.

EXECUTIVE PERSONNEL:
General Manager.....L. D. Strong

BRANCHES
Associated with all branches of National Theatre Supply Company.

Exhibitors Printing Service

711 South Dearborn street, Chicago

Publishers of programs and posters.

EXECUTIVE PERSONNEL:
President.....E. H. Newquist

F

M. G. Felder Sales Company

1560 Broadway New York City

Distributor of "Bio" carbons and "SA" carbons.

EXECUTIVE PERSONNEL:
Manager.....M. G. Felder

The Ficks Reed Company

424 Findlay street, Cincinnati, O.

Manufacturer of reed and fibre furniture.

EXECUTIVE PERSONNEL:
President.....Robert L. Ficks
Vice-President.....Louis P. Ficks
Secretary-Treasurer.....Gerald J. Ficks
General Sales Manager.....C. H. Davis

BRANCH
Cleveland, O., 1231 Superior avenue

Fidelity Electric Company

Lancaster, Pa.

Manufacturer of motion picture motors, ventilating fans and motor generators.

Film Inspection Machine Company, Inc.

33 West 60th street, New York City

Manufacturer of theatre film inspection machine and Duo film inspection machine for exchanges.

EXECUTIVE PERSONNEL:
General Manager.....H. B. Coles

Filmack Company, Inc.

730 South Wabash avenue, Chicago

Manufacturer of heralds, programs, and special announcement trailers.

EXECUTIVE PERSONNEL:
President.....Irving Mack
Secretary-Treasurer.....Louis Mack
Vice President.....B. Mack

Filmusic Company

6071 Santa Monica boulevard, Hollywood, Cal.

Manufacturer of Picturoll—organ music rolls for theatres using 88 note automatic organs.

Flexlume Corporation

1100 Military road, Buffalo, N. Y.

Manufacturer of electric signs.

EXECUTIVE PERSONNEL:
President.....R. R. Wiley
Vice President.....W. K. Wiley
Secretary-Treasurer.....E. B. Bennett

Forest Electric Corporation

272 New street, Newark, N. J.

Manufacturer of MP-15 and MP-30 rectifiers for projection lamps.

EXECUTIVE PERSONNEL:
President.....Geo. W. Beynon
Vice President.....J. K. Elderkin
Secretary-Treasurer.....Chas. J. Schmitt

BRANCHES
Chicago, Crooks Terminal
San Francisco, Cal., West American Sales Company

Foster & Bartlett, Inc.

45 West 45th street, New York City

Distributor of Dworsky fire proof automatic rewind, film cleaning machine Number 1, film cleaning machine Number 2, film waxing and processing, brake rewinds, rewinds, 16 MM waxing and processing machines, 16 MM cleaning machines, 16 MM rewind sets.

EXECUTIVE PERSONNEL:
President.....George H. Foster
Vice President and Treasurer.....Donald W. Bartlett
Secretary.....D. L. Hoagland

FACTORY
Long Island, N. Y.

The Foxboro Company

Nepsonet avenue, Foxboro, Mass.

Manufacturer of humidity controllers, temperature controllers, temperature recorders, humidity recorders.

EXECUTIVE PERSONNEL:
President.....B. B. Bristol
Treasurer.....E. H. Bristol
General Manager.....I. W. Reynolds
Sales Manager.....C. E. Sullivan

BRANCHES

New York	Rochester
Boston	Philadelphia
Chicago	Baltimore
Detroit	Atlanta
Pittsburgh	San Francisco
Cleveland	Los Angeles
Tulsa	Dallas
Minneapolis	Portland, Ore.

E. E. Fulton Company

1018 South Wabash avenue, Chicago

Manufacturer and distributor of adapters, carbon aisle lights, admission signs, arc feeds, booths, projection belting, leather boxes, ticket bowl cleaner, brass fixtures, cases and cans, reel carrying cement, film cabinets, film carbon savers, chewing gum remover, cleaners, film color hoods, color wheels, disinfectants and sprays, drain cleaner, exit lights, fabric cleaner, film cleaning fluid, film racks, fire extinguisher fluid, fireproofing materials, flashers, electric sign, furniture polish, inspection tables, janitor supplies, lights, spot, lamp dip (coloring), liquid soap and soap containers, lubricants (oil), lugs and terminals, wire, marble cleaner, metal polish, projectors, standard projection machine parts, projection room equipment, reels, film rewinders, rheostats, sprocket and pin removers, safety devices, projector screen painy, sharpeners, carbon shutters, Iris stripping flanges, film shutters, metal sign flashers, sound reproducting equipment, speed indicators, spot lights, ticket boxes and choppers, tool kits, tables, film inspection, ticket holders, waste cans.

EXECUTIVE PERSONNEL:
President.....C. H. Fulton
Vice President.....Pat Casey
Vice President and Sales Manager.....F. A. Van Husan
Treasurer.....A. G. Jarmin
Secretary.....Frank Meyer
Director.....C. C. Moskowitz

BRANCHES
St. Louis, Mo., 3403 Olive street.
Milwaukee, Wis., 151 Seventh street.
Indianapolis, Ind., 340 North Illinois street.
New Yory City, 115 West 45th street.
Atlanta, Ga., 100 Walton street.
San Francisco, Cal., 255 Golden Gate avenue.
Branches will be located by the first of the year in Boston, Mass., Dallas, Tex., and Los Angeles, Cal.

FACTORY
2001 South California avenue, Chicago.

G

Gallagher Orchestra Equipment Company

616-618 West Elm street, Chicago

Manufacturers of 14 types of orchestra music stands, orchestra chairs, piano racks, organ racks, conductor stands, organ console lift, organ seat, stage platform.

EXECUTIVE PERSONNEL:
President and Treasurer.....R. D. Gallagher
Secretary.....M. E. Komin
Directors.....
R. D. Gallagher, F. I. Gallagher and M. E. Komin

The L. J. Gardiner Company

935 Goodale boulevard, Columbus, O.

Manufacturer of gold fibre screens, Gardiner reflector arc lamps, tungar rectifiers, reel cabinets, reactor, steel booth, rewind unit, 3-phase motor generator, single-phase.

EXECUTIVE PERSONNEL:
President.....L. J. Gardiner

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Gates Radio & Supply Company

116 North Fifth street, Quincy, Ill.

Manufacturer of Wonder Electrograph, a synchronizing instrument for recorded music.

EXECUTIVE PERSONNEL:
Manager.....H. C. Gates
Chief Engineer.....P. S. Gates
Assistant Chief Engineer.....P. S. Tourney
Comptroller.....M. L. Hess

BRANCHES
Tampa, Fla., 709 Twiggs street
Charlotte, N. C., United Film building
Rochester, N. Y., 62 St. Paul street
Minneapolis, Minn., 5 West Lake street
Santa Rosa, N. M.
Syracuse, N. Y., 244 West Fayette street
Chicago, Ill., 844 South Wabash avenue
Duluth, Minn., 30 East Superior street
Omaha, Neb., 1518 Davenport street
Fayettsville, Ark.
Alliance, Neb.

Globe Ticket Company

112 North 12th street, Philadelphia, Pa.

Manufacturer of coupon reserve seat tickets (dated, undated, die cut, double end, etc.), subscription strips, destructible pass out checks, exchange tickets, wardrobe tickets, door checks, roll and machine tickets, drawing tickets.

EXECUTIVE PERSONNEL:
President.....W. E. Hering
Vice President.....P. C. Snow
General Sales Manager.....W. P. Snow

BRANCHES
Cleveland, O., 915 Superior avenue.
Baltimore, Md., 1301 Munsey building.
Cincinnati, O., 1030 Chamber of Commerce building.
Albany, N. Y., 1103 Home Savings Bank building.
Pittsburgh, Pa., 410 Diamond Bank building.

FACTORIES
Philadelphia, Pa., 112 North 12th street.
Boston, Mass., 113 Albany street.
New York City, 160 West 14th street.
Los Angeles, Cal., 420 San Pedro street.

Goldie Linen Company

14 West Lake street, Chicago

Manufacturer of chair covers.

EXECUTIVE PERSONNEL:
George W. Goldstine
Milton D. Goldstine

FACTORY
14 West Lake street, Chicago

Great Western Stage Equipment Company

817 Holmes street, Kansas City, Mo.

Manufacturer and distributor of scenery, draperies, stage riggings, stage electrical equipment.

EXECUTIVE PERSONNEL:
Manager.....Thomas L. Greening
President.....L. J. Adler
Vice President.....S. F. Hann
Secretary.....E. E. Hann

F. B. Griffin

Oshkosh, Wis.

Manufacturer of film cement.

EXECUTIVE PERSONNEL:
F. B. Griffin

H

Hall Organ Company

680 Campbell avenue, West Haven, Conn.

Manufacturers of pipe organs.

EXECUTIVE PERSONNEL:
President and Treasurer.....George A. North
Vice President.....Clarence B. Floyd
Assistant Treasurer.....Edwin H. North

J. H. Hallberg

29 West 57th street, New York City

Distributor of motor generators, dynamos and dynamotors, electric transformers for arc and Mazda lamps, gasoline-electric plants, projector carbons, low intensity reflector arcs, Holmes projectors, Hall & Connolly high intensity arc lamps and Minusa screens.

Harker Manufacturing Company

121-123 West Third street, Cincinnati, O.

Safety engineers and manufacturer of "Queen" brand of fire extinguishers and other safety appliances.

EXECUTIVE PERSONNEL:
J. A. Scallan

Hedman Manufacturing Company

1158 Center street, Chicago

Manufacturer and distributer of the F. & E. lightning coin changer.

EXECUTIVE PERSONNEL:
President.....H. R. Hedman
Vice President-Treasurer.....D. F. Fesler
Secretary & General Sales Manager.....B. G. Henn

BRANCHES
Chicago, F. & E. Lightning Coil Changer Sales Company, 608 South Dearborn street.

The Hennegan Company

311 Genesee street, Cincinnati, O.

Manufacturer of program covers.

EXECUTIVE PERSONNEL:
President.....John F. Hennegan
Vice President.....Joseph F. Hennegan
Secretary-Treasurer.....Stanley J. Hennegan
Sales Manager.....John E. Hennegan

FACTORY
Cincinnati, O.

The Hertner Electric Company

12690 Elmwood avenue, Cleveland, O.

Manufacturer of the Transverter, a line of motor generators for the theatre and rheostats in various sizes.

EXECUTIVE PERSONNEL:
President-Treasurer.....J. H. Hertner
Secretary.....C. C. Dash
Superintendent.....L. J. Benbow

BRANCHES
Represented by the National Theatre Supply Company.

Hillgreen Lane & Company

170 East Market street, Alliance, O.

Manufacturer of pipe organs.

EXECUTIVE PERSONNEL:
Robert Hillgreen
Charles A. Lane

AGENCIES
Dallas, Tex., Will A. Watkins Company
New York City, G. F. Dohring, 225 5th avenue
Berwyn, Ill., Fred W. Witt, 2713 Clarence avenue
Omaha, Neb., Sulivan Pipe Organ Company
Honolulu, T. H. Honolulu Music Company

FACTORY
Alliance, O.

Hoefer Change-Maker Company

3700 East Twelfth street, Kansas City, Mo.

Manufacturer and distributor of Hoefer change-makers (coin-changers).

EXECUTIVE PERSONNEL:
President and Treasurer.....B. C. Hoefer
Vice President.....Daniel Hoefer
Secretary.....I. S. Hoefer

BRANCHES
New York City, J. W. Gallagher, Office Machine Company, 90 West Broadway.
Los Angeles, Cal., J. R. Wright, 308 West Tenth street.
San Francisco, Cal., D. G. Story, 525 Market street.

Hoffmann & Soons

387 First avenue, New York City

Manufacturers of rheostats, voltmeter ammeter. speed indicator, panels, switches and boxes for projectors, elect specialties for theatres, projection generator service station, and electrical repairs.

EXECUTIVE PERSONNEL:
Ernest V. Hoffmann.
Jas. E. Soons.

BRANCHES
All branches of National Theatre Supply Company, and Sam Kaplan, New York City.

Holcomb & Hoke Manufacturing Company

1545 Van Buren street, Indianapolis, Ind.

Manufacturer and distributor of "Electramuse," a musical device, and popcorn and peanut machines.

BRANCHES
Branches and distributors of the Holcomb & Hoke products are located in the following cities:

San Francisco	Morristown, N. J.
Denver	Utica
Dallas	Baltimore
Birmingham	Kansas City
St. Louis	Memphis
Atlanta	New York
Knoxville	Louisville
Little Rock	Raleigh
Indianapolis	Peoria
Chicago	Sioux City
Detroit	Eatentown
Cleveland	Fargo
Columbus	Boston
Cincinnati	Omaha
Pittsburgh	Salt Lake City
Philadelphia	Minneapolis
Columbia	Portland, Ore.
Savannah	Seattle
Jacksonville	Los Angeles
Richmond, Va.	Phoenix, Ariz.
Jackson	Fairmont, W. Va.
Springfield, Mass.	Spokane
Huntington, W. Va.	New Orleans
Wichita, Kan.	Springfield, Mo.
St. Joseph, Mo.	Mobile, Ala.

Holland Pictures Productions

1402 Broadway, Detroit, Mich

Producer of special photography, theatre layout stills, trailers, special cutting, aerial photography, scenics.

EXECUTIVE PERSONNEL:
Continuity.....Eugene M. Holland
Secretary.....Alice B. Gray
Laboratory.....E. J. Schafer
Camera.....J. M. Farley

BRANCHES
Montreal, Quebec, Canada
London, England

Holmes Projector Company

1632 North Halsted street, Chicago

Manufacturer of Holmes portable, professional and Imperial projectors.

EXECUTIVE PERSONNEL:
President.....O. J. Holmes
Vice President.....A. B. Gould
Secretary-Treasurer.....C. M. Swan

Charles L. Hoyland Company

180 North Michigan avenue, Chicago

Manufacturer of advertising theatre curtains

EXECUTIVE PERSONNEL:
President.....Charles L. Hoyland
Treasurer.....A. L. Rothblum
Secretary.....M. J. Phelan

Arthur S. Hoyt Company, Inc.

90 West Broadway, New York City

Manufacturer of Jellitac poster paste.

EXECUTIVE PERSONNEL:
Vice President.....D. H. McConnell
Secretary.....S. H. Windell
Treasurer and General Manager.....W. L. Hunt

BRANCHES
Distributed largely through National Theatre Supply Company.

FACTORY
High Bridge, N. J.

Hub Electric Compny

2219-29 West Grand avenue, Chicago

Manufacturer of stage switchboards, power switchboards, panel boards, theatre lighting equipment, floodlights, cove lighting, attraction board sign letters.

EXECUTIVE PERSONNEL:
President.....E. L. Decker
Secretary.....A. M. Knauber
Treasurer.....K. G. Rennie

BRANCHES
New York City, 1457 Broadway.
Milwaukee, Wis., 123 South Second street.
Toledo, O., 1220 Madison avenue.

Huntington Laboratories, Inc.

900-970 East Tipton street, Huntington, Ind.

Manufacturer of Zefir perfumed blocs, crystals, bocketts, Liquasan liquid soap, perfumed disinfectants and cleaning materials.

EXECUTIVE PERSONNEL:
President.....J. L. Brenn
Vice President.....B. Alexander
Secretary.....E. F. Zahm
Treasurer.....F. E. Wickenhiser

BRANCHES
Des Moines, Ia., Ninth and Mulberry streets.
Sioux City, Ia., 7 Blackstone avenue.
Denver, Col., 1429 Eighteenth street.
Chicago, 64 East Jackson boulevard.

I

The Ideal Electric & Manufacturing Company

East First & Oak, Mansfield, O.

Manufacturer of electric motors for heating, ventilating and cooling purposes, and motor-generator sets for lighting, battery charging, motion picture arcs, etc.

EXECUTIVE PERSONNEL:
President and General Manager.....S. Glen Vinson
Secretary-Treasurer.....O. H. McDaniel

BRANCHES

New York	Los Angeles
Chicago	Milwaukee
San Francisco	New Orleans
Cincinnati	Pittsburgh
Jacksonville	St. Louis
Philadelphia	Cleveland
Kansas City	Atlanta

International Ticket Company

50 Grafton avenue, Newark, N. J.

Manufacturer of reserved seat tickets, machine folded tickets and roll tickets, and distributor of ticket issuing machines, ticket racks, ticket boxes, ticket punches, and ticket choppers.

EXECUTIVE PERSONNEL:
President.....Chas. Manshel
Vice President.....Milton M. Manshel
Secretary-Treasurer.....Louis F. Dopp

BRANCHES
New York City, 225 Fifth avenue

Johns-Manville Corporation

292 Madison avenue at 41st street, New York City

Acoustical engineering and contracting. Manufacturer of hot and cold pipe insulation, fire proofing compounding, motion picture booths, transite asbestos wood, asbestos roofing, asbestos theatre curtains.

EXECUTIVE PERSONNEL:
President.....T. F. Merseles
Vice President and General Sales Manager.....L. R. Hoff
Vice President and Industrial Manager.....J. S. Carroll
Staff Manager of Acoustical Section.....R. V. Parsons

BRANCHES

New York, N. Y.	Toronto, Ont.
San Francisco, Cal.	Chicago, Ill.
Cleveland, O.	

FACTORIES

Manville, N. J.	New Orleans, La.
Cincinnati, O.	Waukegan, Ill.
Nashua, N. H.	Pittsburg, Cal.

Jones & Hewitt Optical Company
2-4 Gordon street, Boston, Mass.

Manufacturer of lenses to order.

EXECUTIVE PERSONNEL:
Manager.....A. D. Jones

K

S. Karpen & Brothers
636 West 22nd street, Chicago

Manufacturer of lobby, foyer and mezzanine furniture.

EXECUTIVE PERSONNEL:
New York Office.....Jack S. Karpen
Chicago Office.....S. B. McDonald
Los Angeles Office.....A. T. Crutcher
Philadelphia Office.....C. J. Maxfield

BRANCHES
New York City, 37th and Broadway.
Chicago, 636 West 22nd street.
Huntington Park, Cal., 925 West Irvington street.
San Francisco, Cal., 180 New Montgomery.
Philadelphia, Pa., Finance building.

FACTORIES
Chicago. Michigan City, Ind.
Long Island City, N. Y. Huntington Park, Cal.

George Kilgen & Son, Inc.
4016 Union boulevard, St. Louis

Manufacturer of theatre organs and manufacturer of the Kilgen Wonder Organ for theatres.

EXECUTIVE PERSONNEL:
President.....Charles C. Kilgen
Vice President.....Alfred G. Kilgen
Vice President.....George J. Kilgen
Treasurer.....Charles C. Kilgen, Jr.

BRANCHES
Distributed by the National Theatre Supply Company whose branch offices are listed in this issue. The export department is located at George Kilgen & Son, 4016 Union boulevard. St. Louis.

FACTORY
4016 Union boulevard, St. Louis

Kinetic Engineering Company
Lansdowne, Pa.

Manufacturer of electric organ blower for pipe organs.
Secretary-Treasurer.....H. J. Knoll

BRANCH
New York City, 41 Park Row

Kliegl Brothers Universal Electric Stage Lighting Company
321 West 50th street, New York City

Manufacturer of footlights, border lights, proscenium lights, cove lights, illuminated signs, act announcers, exit signs, aisle lights, step lights, dimmers, panel boards, switchboards, floor pockets, wall pockets, automobile calls, fire logs, coal grates, electric fountains, crystal reflectors, spotlights, floodlights, stage lamps, color wheels, color frames, scenic effects, connectors, plugging boxes, music stands, piano lights, organ lights, leader stands, rheostats, pipe clamps, stage cable, gelatine mediums, color caps, lamp coloring, cable supports, terminal lugs, slide carriers shutters, blinders, lenses, enclosed switches.

EXECUTIVE PERSONNEL:
President.....J. H. Kliegl
Treasurer.....H. A. Kliegl
Purchasing Agent.....F. H. Bliss
Advertising Manager.....A. McGregor
Engineering.....H. A. Kliegl

Knowles Mushroom Ventilator Company
202-204 Franklin street, New York City

Manufacturer of cast iron and steel mushroom air diffusers and deflectors for auditoriums, Nu-notch mushroom air diffuser, Aerovalve mushroom air diffuser, Disc-loc gallery riser ventilator, oblong gallery riser ventilator, Tu-way air deflector, aisle hood air deflector and camelback air deflector.

EXECUTIVE PERSONNEL:
Manager.....Arthur F. Knowles
Secretary.....Elliot Knowles
Advertising.....Charles Z. Offin
Factory Superintendent.....R. A. McMillan

FACTORIES
Newark, N. J. Albany, N. Y.

Kohler Company
Kohler, Wis.

Manufacturer of electric plants, lavatories, drinking fountains and closet combinations.

EXECUTIVE PERSONNEL:
President.....Walter J. Kohler
Executive Vice President.....Herbert V. Kohler
Vice President.....J. B. Murphy
Secretary-Treasurer.....O. A. Kroos

BRANCHES
Atlanta, Ga., 54 Pryor street, North East.
Boston, Mass., 445 C street.
Chicago, Room 2215 Tribune Tower.
Detroit, Mich., 35 Parsons street.
Houston, Tex., 1319 Texas avenue.
Indianapolis, Ind., 337 North Penn street.
Kansas City, Mo., 1113 Wyandotte street.
Los Angeles, Cal., 1100 Santa Fe avenue.
Minneapolis, Minn., 1100 Nicollet avenue.
New York City, 711 Fifth avenue.
Omaha, Neb., 1907 Farnam street.
Philadelphia, Pa., 1603-1619 North 32nd street.
Pittsburgh, Pa., 401 Penn avenue.
Richmond, Va., 120 West Grace street.
St. Louis, Mo., 524-26 Arcade building.
San Francisco, Cal., 544 Second street.
Seattle, Wash., 1000 Mercer street.

The Kohler-Liebich Company, Inc.
3549-53 Lincoln avenue, Chicago

Manufacturer of organ chimes, organ marimbas, organ harps, organ celestes, organ xylophones, organ orchestra bells and organ glockenspiels.

EXECUTIVE PERSONNEL:
President.....Dr. T. G. Wallin
Vice President.....Oswald D. Luby
Secretary-Treasurer.....Otto H. Liebich

FACTORY
3549-53 Lincoln avenue, Chicago

L

Lakeside Company
Hermansville, Mich.

Manufacturer of ventilators, Type M, L-2, L-1, L and K.

EXECUTIVE PERSONNEL.
President.....S. E. Earle
Vice President.....G. H. Earle
Secretary.....W. A. Rowell
Treasurer.....I. W. Rowell

BRANCHES
Atlanta
Kansas City
Baltimore
Pittsburgh
Oklahoma City
St. Paul
Houston
Newark
Philadelphia
Minneapolis
Chicago
Cleveland
Boston

The Link Company, Inc.
Binghamton, N. Y.

Manufacturer of theatre pipe organs, pianos and autovox, an amplifying phonographic instrument playing any standard record, with two turn tables, so picture can be cued.

EXECUTIVE PERSONNEL:
President.....E. R. Link
Vice President.....G. R. Thayer
Secretary-Treasurer.....G. T. Link

BRANCHES
New York City, 148 West 46th street.

The Lit-War Company
200-300 West Second street, Wellston, O.

Manufacturer of Sunbeam reflecting arc lamps, olivette, senior spot, junior spot, footlights, top lights, strip lights.

EXECUTIVE PERSONNEL:
President.....I. W. Warden
Vice President.....E. L. Litter
Secretary-Treasurer.....E. D. Blanchard

M

Macoustic Engineering Company, Inc.
782 Union Trust Building, Ninth and Euclid, Cleveland, O.

Manufacturer of macoustic plaster.

EXECUTIVE PERSONNEL:
President and Treasurer.....E. J. Schroeter
Vice President.....B. J. Graham
Secretary.....B. S. Brady
Chief Engineer.....R. H. Schroeter

Major Equipment Company, Inc.
4603 Fullerton avenue, Chicago

Manufacturer of footlights, borderlights, spotlights, floodlights, olivettes, exit lights, stage switchboards and panelboards.

EXECUTIVE PERSONNEL:
President.....R. E. Major
Vice President and General Sales Manager.....P. J. Rabon

BRANCHES
Salt Lake City, Utah, 318 Dooly block
Tampa, Fla., 109 East Jackson street
Kansas City, Mo., 106 East 14th street
Boston, Mass., 222 Devonshire street
Minneapolis, Minn., 442 Builders Exchange
Pittsburgh, Pa., 501 Ferguson building
Atlanta, Ga., 64 Cone street, N W.
Los Angeles, Cal., 106 West Third street
Tulsa, Oklahoma, 215 South Victor street
Omaha, Neb., 213 South 12th street
Cleveland, O., 328 Chester-Twelfth building
Denver, Col., 1940 Blake street
Los Angeles, Cal., 106 West Third street
Buffalo, N. Y., 184 Main street
Jacksonville, Fla., 2822 St Johns avenue
New Orleans, La., 203 Natchez building
St. Louis, Mo., 3649 Bell avenue
Brooklyn, N. Y., 182 North 11th street
Granville Island, Vancouver, Canada
Winnipeg, Manitoba, Canada, 677 Notre Dame avenue
Philadelphia, Pa., 244 North 10th avenue
Seattle, Wash., 2914 First avenue, S.
Detroit, Mich., 2683 Wabash avenue
Richmond, Va., 4910 East Seminary avenue
Memphis, Tenn., 63 South Third street
Indianapolis, Ind., 230 South Pennsylvania street
Cincinnati, O., 44 East Third street
Toronto, Canada, 146 King street, W.
San Francisco, Cal., 255 Golden Gate avenue
Dallas, Tex., 1814 Allen building
Baltimore, Md., 320 South Hanover street
Los Angeles, Cal., 1127 South Wall street

A. G. Meier & Company
205 West Monroe street, Chicago

Manufacturer of uniforms of all kinds for theatres.

EXECUTIVE PERSONNEL:
Proprietor.....A. G. Meier
Proprietor.....E. G. Meier
Manager.....M. F. Birk

Midland Terra Cotta Company
105 West Monroe street, Chicago

Manufacturer of architectural terra cotta for exterior and interior of buildings.

EXECUTIVE PERSONNEL:
President.....Hans Mendius
Vice President.....Walter A. Hull
Secretary-Treasurer.....Walter S. Primley

BRANCHES
Maintain only sales representatives in the large cities of the central states.

FACTORY
54th avenue & West 16th street, Cicero, Ill.

W. J. Miller
321 Securities building, Des Moines, Ia.

Exclusive Theatre broker.

Minusa Cine Screen Company
2665 Morgan street, St. Louis

Manufacturer of Minusa DeLuxe special screens, minusa seamless white screens, minusa standard screens, vaudeville, flying frames, steel frames, box portable and spring roller screens, and screen brushes.

EXECUTIVE PERSONNEL:
General Manager.....D. G. Teasdale

BRANCHES
New York City, Room 808, 27 Cleveland Place, L. A. Brown, factory representative.

FACTORY
2665 Morgan street, St. Louis

The Missouri Fire Door & Cornice Company
3144 Easton avenue, St. Louis, Mo.

Manufacturer and distributors of standard fire doors, shutters for booths and fusible links.

EXECUTIVE PERSONNEL:
President.....A. P. Faessler

M. P. Moller, Inc.
Hagerstown, Md.

Manufacturer of pipe organs, especially the Moller DeLuxe Unit Theatre organ.

EXECUTIVE PERSONNEL:
President.....M. P. Moller
Vice President.....J. O. Trunkhouser
Treasurer.....G. S. Trunkhouser
Secretary and Sales Manager.....E. A. Shulenberger

BRANCHES
Kansas City, Mo., 224 Lathrop building
Minneapolis, Minn., 4109 Lyndale avenue
Cincinnati, O., 223 West Seventh street
Atlanta, Ga., 129 North avenue, N. E.
Philadelphia, Pa., 1203 Franklin Trust building
New York City, 1203 Loew building, 1540 Broadway
Memphis, Tenn., Medical Arts building
Buffalo, N. Y., 333 Jackson building
Pittsburgh, Pa., 1514 Forbes street
Seattle, Wash., 1009 First avenue
Chicago, 6054 Cottage Grove avenue
Providence, R. I., 202 Strand building
Denver, Col., 1626 California street
San Francisco, Cal., 116 Golden Gate avenue
New Orleans, La., 415 Bouny street
San Antonio, Tex., Jefferson hotel

Morelite Company, Inc.
600 West 57th street, New York City

Manufacturer of Morelite deluxe reflector arc lamps, super-morelite reflector arc lamps, improved super-morelite reflector arc lamps, morelite rectifiers, accessories for morelite reflector arc lamps and rectifiers, mirror reflectors.
Distributors for motion picture projectors and parts.

EXECUTIVE PERSONNEL:
President and Treasurer.....Arnold Tyroler
Vice President and Secretary.....Sidney Nickelsburg

The Morrow Co., Inc.
326 West Madison street, Chicago, Ill.

Manufacturer of vacuum cleaner of electric portable type, and attachments for the machine.

EXECUTIVE PERSONNEL.
President.....R. H. Morrow, Sr.
Vice President-Treasurer.....R. H. Morrow, Jr.
Secretary.....M. B. Morrow

FACTORY
626 Gand avenue, Waukegan, Ill.

Robert Morton Organ Company
1560 Broadway, New York City

Manufacturers of theatre pipe organs.

EXECUTIVE PERSONNEL:
President.....Louis E. Goodman
Vice President and General Manager.....R. Pernot Joseph Matthews
Secretary-Treasurer.....Samuel M. Smith

BRANCHES
New York City, 1560 Broadway.
Chicago, 624 South Michigan boulevard.
San Francisco, Cal., 168 Golden Gate avenue.
Los Angeles, Cal., 1914 South Vermont street.

FACTORY
Van Nuys, Cal.

N

National Carbon Company, Inc.
(Carbon Sales Division)

P. O. Box 400, Cleveland, O.

Manufacturers of carbons for motion picture projectors, spotlights and effect lights; brushes (carbon and graphite) and metal-graphite for electric motors, generators, and converters.

EXECUTIVE PERSONNEL:
Manager.....E. A. Williford
Assistant Manager.....E. R. Geib
Assistant Manager.....J. A. Hammond
Advertising Manager.....A. Broggini

BRANCHES
Jersey City, N. J., 580 Henderson street.
Chicago, 551 West Monroe street.
Pittsburgh, Pa., Arrott Power building, No. 3 Barker place.
Birmingham, Ala., 1824 Ninth avenue, North.
San Francisco, Cal., 599 Eighth street.

FACTORIES
Cleveland, O.
Fostoria, O.

National Electric Ticket Register Company

1806 Kienlen avenue, St. Louis, Mo.

Manufacturer of ticket registers.

EXECUTIVE PERSONNEL:
President.....W. L. Sullivan
Secretary-Treasurer.....W. L. Peabody

BRANCHES
National Theatre Supply Company, (All offices)
Midwest Ticket & Supply Company, 845 South Wabash avenue, Chicago
Simplex Ticket Company, 3120 West Grand avenue, Chicago
World Ticket & Supply Company, 1600 Broadway, New York City

National Kei-Lac Company

557 West Jackson boulevard, Chicago

Manufacturer of theatre advertising clock and slides and lamps for same.

EXECUTIVE PERSONNEL:
President.....M. Dubin
Vice President.....Ben G. Phelps
Secretary-Treasurer.....George Willens

National Lamp Works of General Electric Company

Nela Park, Cleveland, O.

Manufacturer of incandescent lamps.

EXECUTIVE PERSONNEL:
General Sales Manager.....J. E. Kewley
Assistant General Sales Manager.....N. H. Boynton
Assistant General Sales Manager.....W. H. McKitterick

BRANCHES
Cleveland, Pittsburgh, Boston, Detroit, Oakland, Cal., New York, Kansas City, Minneapolis, St. Louis, Chicago, Buffalo, Philadelphia, Atlanta

National Program & Printing Company

729 South Wabash avenue, Chicago

Publisher of theatre programs, heralds, dodgers and window cards.

EXECUTIVE PERSONNEL:
President.....A. Steinberg

BRANCH
New York City, 320 West 46th street.

PLANTS
Chicago, 729 South Wabash avenue.
New York City, 320 West 46th street.

National Theatre Supply Company

624 South Michigan avenue, Chicago

Distributor of general line theatre equipment; complete mechanical service.

EXECUTIVE PERSONNEL:
President.....H. L. Clarke
Vice President and General Manager..W. E. Green
Vice President and Secretary.....B. A. Squire
Vice President and Sales Manager..G. E. DeKruif
Vice President.....O. S. Oldknow
Vice President.....Joe Hornstein
Vice President.....W. C. Michel
General Purchasing Agent.....L. S Hunt
General Auditor.....M. V. Carroll
Assistant Treasurer.....H. S. McLeod

BRANCHES
Chicago, W. C. Denny, district manager, 624 South Michigan avenue; B. Pearlman, 825 South Wabash avenue.
Cincinnati, O., J. Stallings, 520 Broadway.
Cleveland, O., R. W. Cudmore, 2112 Payne avenue.
Denver, Col., J. J. Morgan, 2106 Broadway.
Detroit, Mich., E. H. Forbes, Cass and Montcalm streets.
Indianapolis, Ind., Don K. Smith, 120 West Ohio street.
Kansas City, Mo., A. G. Smith, 108 West 18th street.
Milwaukee, Wis., H. R. Vogel, 719 Wells street.
Minneapolis, Minn., A. T. Crawmer, 221 Loeb Arcade.
Omaha, Neb., J. B. Schuyler, 1510 Forbes street.
Pittsburgh, Pa., E. B. Morton, 1006 Forbes street.
St. Louis, Mo., L. D. Edwards, 3315 Olive street.
New York City, W. E. Green, district manager, 721-23 Seventh avenue.
Baltimore, Md., N. C. Haefele, 309 North Gay street.
Boston, Mass., J. S. Cifre, 211 Columbus avenue.
Buffalo, N. Y., A. Becker, 372 Pearl street.
New Haven, Conn., L. Phillips, 133 Meadow street.
New York City, J. C. Hornstein, 1560 Broadway.
Philadelphia, Pa., H. Blumberg, 1317 Vine street.
Washington, D. C., N. C. Haefele, 937 H. street, N. W.
Atlanta, Ga., Oscar S. Oldknow, district manager, 189 Walton street.
Atlanta, Ga., J. B. McIlheran, 187 Walton street.
Charlotte, N. C., R. A. Davis, 222 West Fourth street.
Dallas, Tex., J. I. Roberts, 306 South Harwood street.
Memphis, Tenn., Arthur de Stefano, 400 South Second street.
New Orleans, La., J. C. Brown, 616 Saratoga street.
Oklahoma City, Okla., C. P. Anderson, 516 West Grand avenue.
San Francisco, Cal., P. C. Parrish, assistant district manager, 121 Golden Gate avenue.
Los Angeles, Cal., A. Hanson, 1910 South Vermont street.
Portland, Ore., F. B. Carter, 460 Glisan street.
Salt Lake City, Utah, E. D. Smith, 132 East Second South street.
San Francisco, Cal., R. C. Barthel, 121 Golden Gate avenue.
Seattle, Wash., R. C. Peacock, First and Battery streets.

National Ticket Company

Pearl & Webster streets, Shamokin, Pa.

Manufacturer of tickets of every description—roll, folded, flat, strip, book, reserved seat, etc.

EXECUTIVE PERSONNEL:
Treasurer.....N. R. Ludes
Secretary.....W. A. Conway
Vice President.....J. J. Conway
President.....A. E. Conway

National Uniform Company

12-14-16 John street, New York City

Manufacturer of uniforms and porter's blouses and pants.

W. P. Nelson Company

614 South Michigan avenue, Chicago

Interior decoration and furnishings.

EXECUTIVE PERSONNEL:
President.....N. J. Nelson
Vice President.....C. H. Schmitz
Treasurer.....N. J. Nelson
Secretary.....E. C. Glasser

BRANCHES
New York City, 209 West 33rd street.
Philadelphia, Pa., 703 Ranstead street.
Cleveland, O., 4408 Carnegie avenue.

FACTORIES
New York City.
Philadelphia, Pa.
Cleveland, O.

Nelson Wiggen Piano Company

1731 Belmont avenue, Chicago

Manufacturer of selector duplex organ, super duplex organ, duplexophone amplified talking machine.

EXECUTIVE PERSONNEL:
President and Treasurer.....O. Nelson
Secretary.....Peder Wiggen

Claude Neon Lights, Inc.

50 East 42nd street, New York City

Manufacturer of commercial display signs, interior and exterior decorative lighting, building and marquee lighting and aviation beacons.

EXECUTIVE PERSONNEL:
President.....W. T. P. Hollingsworth
Vice President.....R. L. Kester, Jr.
Treasurer.....William Franksen
Publicity Manager.....J. H. O'Neil

BRANCHES
Pittsburgh, Pa., Alpha Sign Company
Detroit, Mich., Bellows-Claude Neon Company
Distributing Branches: Columbus, Toledo, Cincinnati, Cleveland, Grand Rapids, and Flint.
South Boston, Mass., C. I. Brink
Buffalo, N. Y. Claude Neon Displays, Inc.
Chicago, Ill., Claude Neon Federal Company
Distributing Branches: Dallas, Houston, Indianapolis, Lexington, Louisville, Milwaukee, Minneapolis, New Orleans, Shreveport.
Baltimore, Md., Claude Neon Lights of Maryland, Inc.
New York City, Claude Neon Lights, Inc.
Los Angeles and Oakland, Cal., Electrical Products Corporation of California
Distributing Branches: San Francisco, Fresno, Long Beach, San Diego, Mexico City.
Denver, Col., Electrical Products Corporation of Colorado
Portland, Ore., Electrical Products Corporation of Oregon
Salt Lake City, Utah, Electrical Products Corporation of Utah.
Seattle, Wash., Electrical Products Corporation of Washington.
Distributing Branches: Spokane.
St. Louis and Kansas City, Mo., Federal Brilliant Company
Bridgeport, Conn., Kane Sign Service
Schenectady and Albany, N. Y., Kolite Electric Sign Manufacturing Company
Atlanta, Ga., Munn Sign & Advertising Company
Toronto, Canada, Claude Neon Macey, Ltd.
Vancouver, B. C., Neon Products of Western Canada, Ltd.
Philadelphia, Pa., Philadelphia Sign Company
Miami, Fla., Elliott Claude Neon Corporation
Distributing Branches: Jacksonville and Tampa.
Richmond, Va., W. B. Saunders, Jr.
Havana, Cuba, Anuncios K. P. Luz Neon, S. A.

The New York Blower Company

3155 Shields avenue, Chicago, Ill.

Manufacturer of fans, blowers, unit heaters, air cleaners, air washers, and heating coils.

EXECUTIVE PERSONNEL:
President.....J. W. Mathis
Vice President.....J. H. Shrock
Secretary.....H. F. Maier
Treasurer.....E. Mathis

BRANCHES
Pittsburgh, Pa. Detroit, Mich.
Cleveland, O. Bridgeport, Conn.

Northwestern Electric Company

408 South Hoyne avenue, Chicago, Ill.

Manufacturer of the Martin rotary converter for changing AC to DC for projection lamps.

EXECUTIVE PERSONNEL:
President-Treasurer.....S. H. Martin
Vice President.....E. P. James
Secretary.....M. J. Clark

P

The Paine Company

2949-51 Carroll avenue, Chicago

Manufacturer of expansion shells, toggle bolts, countersunk washers and finn head bolts.

EXECUTIVE PERSONNEL:
President-Treasurer.....E. C. Hall
Vice President.....J. H. Nicholson
Secretary.....H. F. Kellogg

BRANCHES
New York City, 79 Barclay street

FACTORY
2949-51 Carroll avenue, Chicago

Perfex Electric Company

122-124 Southard avenue, Toledo, O.

Manufacturer of Perfex high intensity lamp, Perfex low intensity lamp with 8" mirror, Perfex low intensity lamp with 6¾" mirror, and model L rectifier.

EXECUTIVE PERSONNEL:
President.....C. A. Pennoyer
Secretary & Treasurer.....H. F. Bush

Perkins Curtain Carrier Company

517 Bluff street, Waterloo, Ia.

Manufacturer of curtain tracks, curtain controls and electric cycloramic tracks.

EXECUTIVE PERSONNEL:
President and Manager.....S. E. Perkins
Secretary.....G. M. Perkins

FACTORY
312 South street, Waterloo, Ia.

The Pettibone Manufacturing Company

626-632 Main street, Cincinnati, O.

Manufacturer of uniforms.

BRANCHES
San Francisco, Cal., 821 Market street
Washington, D. C., 608 Washington Loan & Trust building

Albert Pick & Company

1200 West 35th street, Chicago

Manufacturer of carpets, carpet cushion, draperies, lobby furniture, janitor's supplies, linoleum and lamps.

BRANCHES
New York City, Cooper Square, L. Barth & Co., Inc.

Henry Pilcher's Sons, Inc.

918 Mason avenue, Louisville, Ky.

Manufacturer of pipe organs.

EXECUTIVE PERSONNEL:
Chairman of Board.....R. E. Pilcher
President and General Manager.....W. E. Pilcher
Vice President.....Paul B. Pilcher
Secretary-Treasurer.....G. W. Pilcher

The Pioneer Rubber Company

Willard, O.

Manufacturer of toy balloons, plain and advertising.

EXECUTIVE PERSONNEL:
General Manager.....J. C. Gibson
President.....T. W. Beelman
Secretary.....K. L. Milligan

BRANCHES
Los Angeles, Cal., 1240 South Main street

FACTORIES
Plant No. 1., General Offices, Willard, O.
Plant No. 2., Attica, O.

Walter G. Preddey

187 Golden Gate avenue, San Francisco, Cal.

Manufacturer of mirror arc, Preddy mirror dissolve, rewind cabinet, heavy duty spotlamp, projectophone, baby spotlamp and reel end alarm.

EXECUTIVE PERSONNEL:
Proprietor.....Walter G. Preddey
Manager.....Robert Bemis
Secretary.....J. W. Martin
Superintendent of Shop.....M. Lewis

BRANCHES
Omaha, Neb., Quality Theatre Supply Company.
Los Angeles, Breck Photoplay Supply Company.
Chicago, Guercio & Barthel.
Seattle, Wash., Great Western Theatre Equipment Company.
Fargo, N. D., McCarthy Theatre Supply Company.
New Orleans, La., Harcol Motion Picture Industries.
Oklahoma City, Okla., Davidson Theatre Supply Company.
Salt Lake City, Utah, Service Theatre Supply Company.

Projection Improvement Company
Drifton, Pa.

Manufacturer of intermittent sprocket and pin press.
EXECUTIVE PERSONNEL:
President.....Morris Finkel
Vice President and Treasurer....William Waskevich

The Prometheus Electric Corporation
360 West 13th street, New York City

Manufacturers of organ heaters, ticket booth heaters.
EXECUTIVE PERSONNEL:
President.....A. M. Hess
Vice President.....B. F. Herman
Treasurer.....W. G. Bunzl
Secretary.....A. Haussmann

Pyrene Manufacturing Company
560 Belmont avenue, Newark, N. J.

Manufacturer of special automatic projector fire extinguisher and electric cut off. All types of hand fire extinguishers.
EXECUTIVE PERSONNEL:
Vice President.....Edward J. Waring
Secretary and Treasurer.....Edward A. Clapp
BRANCHES
Atlanta, Ga., 242 Spring street, N. W.
Chicago, 444 West Grand avenue.
Kansas City, Mo., 2010 Grand avenue.
San Francisco, Cal., 977 Mission street.
FACTORIES
560 Belmont avenue, Newark, N. J.
Meeker avenue, Newark, N. J.

Q

Quality Slide Company
6 East Lake street, Chicago, Ill.

Manufacturer of slides, flashagraphs and trailers.
EXECUTIVE PERSONNEL:
President and General Manager.....Harry S. Block
Secretary-Treasurer.....H. C. Lahann

R

Ransley Studios
54 West Randolph street, Chicago

Manufacturer of slides, transparencies and special trailers.
EXECUTIVE PERSONNEL:
J. F. Ransley

Raven Screen Corporation
1476 Broadway, New York City

Manufacturers of Haftone motion picture screen.
EXECUTIVE PERSONNEL:
President.....A. L. Raven
Vice President.....F. A. Raven
Secretary-Treasurer.....E. D. Reif
FACTORY
College Point, L. I.
Cornell & Newman avenues, Clason Point, New York City.

R C A Photophone, Inc.
411 Fifth avenue, New York City

Manufacturer of sound recording equipment for motion picture producers; Combined sound and picture projection equipment for theatres.
EXECUTIVE PERSONNEL:
President.....David Sarnoff
Vice President.....Elmer E. Bucher
Commercial Vice President.....Leroy P. Sawyer
Technical Vice President.....Dr. Alfred N. Goldsmith
FACTORY
Product of this company is manufactured by General Electric Company, Schenectady, N. Y., and Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

G. Reising & Company
227 West Austin avenue, Chicago

Manufacturer of artificial flowers, trees, shrubs, vines baskets, etc.
EXECUTIVE PERSONNEL:
President and Manager.....G. Reising

B. F. Reynolds & Company
118 West Ohio street, Chicago

Air conditioning engineers and contractors and manufacturers of heating and ventilating systems.
EXECUTIVE PERSONNEL:
Alfred P. Brown
R. T. Brackett
E. B. Brown, Jr.
BRANCHES
Detroit, Mich., 708 Owen building
FACTORY
609-11 North La Salle street, Chicago, Ill.

Reynolds Electric Company
2650 West Congress street, Chicago

Manufacturer of sign flashers, dimmer flashers and color hoods.
EXECUTIVE PERSONNEL:
President.....O. D. Ziegler
Vice President and Treasurer.....W. L. Laib
Secretary.....E. J. Whitman
BRANCH
New York City.

Rialto Import Corporation
135 West 44th street, New York City

Manufacturer of crystal chandeliers, crystal brackets and torchiers.
EXECUTIVE PERSONNEL:
President.....Joseph L. Weiss
Treasurer and Secretary.....Harry H. Freedman
Vice President.....David Cohen

James E. Richards Company
2 Norwood street, Dayton, O.

Manufacturer of white trousers and summer uniforms for ushers.
EXECUTIVE PERSONNEL:
President and General Manager.....James E. Richards

Richards-Wilcox Manufacturing Company
31 Third street, Aurora, Ill.

Manufacturer of theatre curtain operators.
EXECUTIVE PERSONNEL:
President and General Manager.....W. H. Fitch
Secretary-Treasurer.....Milton D. Jones
Superintendent.....P. L. Hoffman
BRANCHES
New York City, 85 Walker street.
Chicago, 166-168 West Lake street.
Detroit, Mich., 505 Donovan building.
Philadelphia, Pa., 507 Arch street.
Cleveland, O., 459 Hippodrome Annex.
St. Louis, Mo., 2006 Locust street.
Boston, Mass., 124-126 Pearl street.
Los Angeles, Cal., 500-501 Hibernian building.
Des Moines, Ia., 619 Hubbel building.
San Francisco, Cal., 111 Sutter street.
Minneapolis, Minn., 321 Plymouth building.
Cincinnati, O., 512 Provident Bank building.
New Orleans, La., 709 Hibernia building.
Kansas City, Mo., 206 Reliance building.
Indianapolis, Ind., 1939 North Meridian street
Seattle, Wash., 1214 Hoge building.
Omaha, Neb., 202-203 City National Bank.
Milwaukee, Wis., 445 Milwaukee street.

Rockbestos Products Corporation
Nichol and Canner streets, New Haven, Conn.

Manufacturer of Rockbestos motion picture cable for projectors, arcs, spots, etc., Rockbestos switchboard wire, Rockbestos fixture wire, and Rockbestos rheostat wire.
EXECUTIVE PERSONNEL:
President.....A. G. Newton
Treasurer.....I. H. Charlotte
Sales Manager.....E. C. Lackland
BRANCHES
New York City, 5942 Grand Central Terminal
Chicago, 224 Madison avenue
Pittsburgh, Pa., 465 Union Trust building
Los Angeles, Cal., 336 East Fourth street
Seattle, Wash., 524 First avenue, South
San Francisco, Cal., 314 12th street
St. Louis, Mo.
Buffalo, N. Y.
New Orleans, La.

Rosco Laboratories
367 Hudson avenue, Brooklyn, N. Y.

Manufacturer of gelatine sheets, lamp coloring, chewing gum remover and acid etch frosting; distributor of fyrgards, metal gelatine cases, metal wooden gelatine frames, color wheels.
EXECUTIVE PERSONNEL:
General Manager.....Sidney K. Rosenstein
Purchasing Department.....A. Levy
Superintendent.....P. Carmichael

Roth Brothers & Company
1400 West Adams street, Chicago

Manufacturers of Actodectors and emergency lighting plants.
EXECUTIVE PERSONNEL:
President.....C. H. Roth
Vice President and General Manager.....George Smith
Sales Manager.....Max L. Robinson
BRANCHES
Birmingham, Ala., Queen Theatre Service Company, Potter building.
Phoenix, Ariz., Cinema Electric Company, Inc., Heard building.
San Francisco, Cal., Theatre Lighting & Equipment Company, 255 Golden Gate.
San Francisco, Cal., E. E. Fulton Company, 255 Golden Gate avenue.
Winnipeg, Man., Canadian Theatre Supply Company, Capitol Theatre building.
Montreal, Que., Electrics, Ltd., Albee building, 20 Mayor street.
Toronto, Ont., Canadian Theatre & Electrical Supplies, 61 Albert street.
Vancouver, B. C., Theatre Equipment Supply Company, 906 Davies street.
Vancouver, B. C., United Electric Company, Ltd., 1118 Granville street.
Denver, Col., Graham Brothers, 546 Lincoln street.
Washington, D. C., Capitol Theatre Supply Company, 316 McGill building.
Washington, D. C., Motion Picture Theatre Supply Company 908 G street, N. W.
Tampa, Fla., Amusement Supply Company, 709 Twiggs street.
Chicago, E. E. Fulton Company, 1018 South Wabash avenue.
Chicago, Movie Supply Company, 844 South Wabash avenue.
Indianapolis, Ind., E. E. Fulton Company, 340 North Illinois street.
Gary, Ind., Cinema Specialty Manufacturing Company, P. O. Box 1037.
Wichita, Kan., Southwest Theatre Equipment Company, 321 North Main street.
Louisville, Ky., American Motion Picture Company, Alamo Theatre building.
Louisville, Ky., Louisville Film & Supply Company, 555 South First street.
New Orleans, La., Electrical Supply Company, Magazine and Common streets.
Boston, Mass., Independent Theatre Supply Company, 47 Church street.
Boston, Mass., Harry T. Holbrook Company, 5 Isabella street.
Baltimore, Md., J. F. Dusman, 213 North Calvert street.
Detroit, Mich., McArthur Equipment Company, 1963 Grand River at Adams.
Minneapolis, Minn., Rialto Theatre Supply Company.
Duluth, Minn., Northern Theatre Supply Company, 209 West First street.
Kansas City, Mo., Chas. M. Stebbins Picture Supply Company, 1820 Wyandotte.
St. Louis, Mo., E. E. Fulton Company, 3403 Olive street.
Omaha, Neb., Quality Theatre Supply Company, 1605 Davenport street.
New York City, E. E. Fulton Company, 115 West 45th street.
Brooklyn, N. Y., Otto Greenbaum, 1682 Cornelia street.
New York City, Amusement Supply Company, 729 Seventh avenue.
New York City, Crown Motion Picture Supply Company, 729 Seventh avenue.
New York City, Capitol Motion Picture Supply Company, 727 Seventh avenue.
New York City, Sam Kaplan, 729 Seventh avenue.
Rochester, N. Y., T. H. Green Electric Company.
Buffalo, N. Y., United Projector & Film Corporation, 228 Franklin street.
Charlotte, N. C., Carolina Theatre Supply Company.
Dayton, O., Dayton Theatre Supply Company, 225 Jefferson street.
Toledo, O., American Theatre Equipment Company, 310 St. Clair street.
Portland, Ore., Portland Moving Picture Machine Company, Rivoli Theatre building.
Philadelphia, Pa., Glem Rizzo, 262 North 13th street.
Pittsburgh, Pa., Superior Motion Picture Supply Company, 1028 Forbes street.
Providence, R. I., Rhode Island Theatre Supply Company, 27 Snow street.
Providence, R. I., Wright & Mascomber, 76 Dorrance street.
Greenville, S. C., Independent Theatre Supply Company, 111 West Coffee street.
Sioux Falls, S. D., American Theatre Supply Company.
Memphis, Tenn., Monarch Theatre Supply Company, 935 South Second street.
Dallas, Tex., King Scenic Company, 300 South Harwood street.
Houston, Tex., Southern Film Service, 811 Franklin avenue.
Charleston, W. Va., Charleston Electric Supply Company.
Wheeling, W. Va., Standard Theatre Supply Co., 3608 Jacob street.
Seattle, Wash., B. F. Shearer Company, 2318 Second avenue.
Milwaukee, Wis., E. E. Fulton Company, 151 Seventh street.

Roxbury Carpet Company
Central street, Saxonville, Mass.

Manufacturers and distributors of carpets and rugs.
EXECUTIVE PERSONNEL:
President.....J. F. Brown
Vice President.....W. S. Febiger
Treasurer and General Manager....H. B. Sprague
BRANCHES
New York City, 295 Fifth avenue.
Boston, Mass., 99 Chauncy street.
San Francisco, Cal., 833 Market street.
Chicago, 1906 Republic building.
Detroit, Mich., Book Cadillac building.
Kansas City, Mo., 210 West Eighth street.

Russell Uniform Company
1600 Broadway, New York City

Manufacturer of uniforms of all kinds.
EXECUTIVE PERSONNEL:
President.....Joseph A. Russell

S

Screen Publications, Inc.
Box 216, Appleton, Wis.

Manufacturers of weekly programs.
EXECUTIVE PERSONNEL:
President.....David Smith
Vice President.....A. C. Bosser
Secretary.....L. K. Hoffman

Screw Machine Products Corporation
1012 Eddy street, Providence, R. I.

Manufacturer of Select-O-phone automatic interior telephone.

EXECUTIVE PERSONNEL:
President.....George Briggs
Treasurer.....S. E. Lummis

BRANCHES
Hartford, Conn., 64 Farmington avenue
Boston, Mass., Room 318 10 High street
New York City, Room 406 55 Fifth avenue
Chicago, 6524 Oliphant avenue
Seattle, Wash., B. I. Schwartz

J. P. Seeburg Piano Company

1510 Dayton street, Chicago

Manufacturer of reproducing pipe organ, automatic phonograph, automatic pianos, automatic orchestrions.

EXECUTIVE PERSONNEL:
President.....J. P. Seeburg
Vice President.....W. L. Pace
Treasurer.....N. Marshall Seeburg
Secretary.....R. H. Malmquist

Semon Bache & Company

636 Greenwich street, New York City

Manufacturer of lenses, mirrors and colored glass.

EXECUTIVE PERSONNEL:
President.....J. Dreyfuss
Vice President.....I. Sobel

Sobel & Kraus, Inc.

517-21 East 136th street, New York City

Manufacturer of roofing and sheet metal work and the Esskay automatic ventilator.

The Spencer Turbine Company

486 New Park avenue, Hartford, Conn.

Manufacturers of vacuum cleaners, central vacuum cleaning systems, organ blowers (Orgoblo), Turbo compressors.

Stevens Sound Proofing Company

407 South Dearborn street, Chicago

Manufacturer of a system of sound proofing designed for every type of sound transmission problem encountered.

EXECUTIVE PERSONNEL:
President.....R. L. Ames
Vice President and Treasurer..C. Whitney Stevens
Secretary and Manager.....J. F. Foster
Assistant Manager.....C. R. Jacobs

BRANCHES
Chicago, G. F. Becker Company, 407 South Dearborn street.
St. Louis, Mo., R. V. Aycock Company, 3900 Chouteau avenue.
Kansas City, Mo., R. V. Aycock Company, 1522 Grand avenue.
Dallas, Tex., R. V. Aycock Company, 2114-16 Griffin street.
Tulsa, Okla., R. V. Aycock Company, 119 West First street.
Boston, Mass., F. E. Berry Jr. & Company, Inc., Little building.
Hartford, Conn., F. E. Berry Jr. & Company, Inc., Essex building.
Seattle, Wash., Asbestos Covering & Supply Company, 1037 Sixth avenue, S.
Tacoma, Wash., Asbestos Covering & Supply Company, 1720 Pacific avenue.
Portland, Ore., Asbestos Covering & Supply Company, 124 North Fifth street.
Columbus, O., B. M. Freeman Company, 42 East Gay street.
Cincinnati, O., Cincinnati Builders & Supply Company, 534 Main street.
Philadelphia, Pa., Albert Zellfelder, 1324 Walnut street.
New York City, Ferro Building Products Company, Graybar building.
Buffalo, N. Y., Niagara Asbestos Corporation, 11 Terrace.
Pittsburgh, Pa., Pittsburgh Building Specialties Company, Jones Law building.
Minneapolis, Minn., H. O. Johnson, Builders exchange.
Duluth, Minn., Walker Jamar Company, 365 South First avenue, E.
Detroit, Mich., Wm. Foster Shaw, Majestic building.
Indianapolis, Ind., Charles E. Wehr, 222 Hune Mansur building.
Washington, D. C., W. Lester Baker, Peoples Life Insurance building.
Louisville, Ky., Building Equipment Company, 912 South Eighth street.
Cleveland, O., Rivet Grip Steel Company, 2404 Prospect avenue.
Omaha, Neb., American Acoustical Company, 1100 First National Bank.
Nashville, Tenn., Ryan Sales Company, 1122 Stahlman building.
Atlanta, Ga., Ryan Sales Company, 252 Spring street, N. W.
Memphis, Tenn., Ryan Sales Company, 770 South Cooper street.
Knoxville, Tenn., Ryan Sales Company, 426 West Depot street.
Tampa, Fla., Ryan Sales Company, 811 First National Bank.
New Orleans, La., Nachary Builders Supply Company, 802 Perdido street.
San Francisco, Cal., Albert B. Mann, 417 Crocker building.
Houston, Tex., R. V. Aycock, 1308 Conti street.

The Strong Electric Company

2501 Lagrange street, Toledo, O.

Manufacturer of mirror arc lamps (junior, standard and hylo), and rectifier single 15 amp., rectifier signel 30 amp., and rectifier double 15 amp.

EXECUTIVE PERSONNEL:
President and Manager.....Harry A. Strong
Purchasing.....Glen Shepler

T

Talbot Manufacturing Company

1213-17 Chestnut street, St. Louis, Mo.

Manufacturer of cabinet and portable pop corn machines.

Tiffin Scenic Studios

Tiffin, O.

Manufacturer of stage scenery, stage draperies, stage rigging, curtain controls, and auditorium draperies.

EXECUTIVE PERSONNEL:
Business Manager.....P. T. Sennett
Production Manager.....E. E. O'Connell

The Tile-Tex Company

1232 McKinley avenue, Chicago Heights, Ill.

Manufacturer of resilient floor tile, sizes 6x6, 6x9, 12x12, 12x24, 18x24, thicknesses 1/8" and 3/16", colors red, tan, blue, black, mahogany, gray and green.

EXECUTIVE PERSONNEL:
President.....O. A. Heppes
Secretary and Treasurer.....G. P. Heppes
Vice President.....H. L. Davison
Manager.....F. H. Smith

DISTRIBUTORS
Baltimore, Md., Adams Floor Company, 330 North Charles street.
Washington, D. C., Adams Floor Company, 1503 Connecticut avenue.
Great Falls, Mont., Archie W. Adams, 816 First National Bank building.
Fort Wayne, Ind., Arc-Con Specialties Company, 225 East Columbia street.
Kalamazoo, Mich., Asbestoloid Products Company.
Boston, Mass., Bloom South & Gurney, 176 Federal street.
Sioux Falls, S. D., Builders Supply Company, Paulton building.
Cedar Rapids, Ia., Building Specialty Company, Capitol building.
Memphis, Tenn., Cheers Floor & Screen Company, 884 Adams avenue.
Chattanooga, Tenn., J. A. Currin & Company, 815 Georgia avenue.
New Brunswick, N. J., Downer Brothers Company.
Omaha, Neb., Carl A. Erickson Company, 2224 Leavenworth street.
Dayton, O., Federal Flooring Company, 15 East Jefferson street.
Portland, Ore., Feltstone Company, Inc., 329 East Salmon street.
Richmond, Va., Flexible Floors Company, 11th and Bank streets.
Charlotte, N. C., Flexible Floors Company, Builders building.
St. Louis, Mo., Floor-Wall Corporation, 1530 Olive street.
Wichita, Kan., Haines Tile & Mantel Company, 152 North Market street.
Enid, Okla., Haines Tile & Mantel Company, 219 West Broadway.
Louisville, Ky., Hegan-Magruder Company, 647 South Third street.
Milwaukee, Wis., Howard Company, Inc., 290 Third street.
Joliet, Ill., Joliet Mantel & Tile Company, Plainfield Road.
Cincinnati, O., F. A. Kamp Flooring Company, 32 Sixth street.
Knoxville, Tenn., King Mantel & Furniture Company, 306 South Gay street.
San Antonio, Tex., Kirkwood & Wharton, 456 Main avenue.
Houston, Tex., A. S. Koehler, Post Dispatch building.
Cleveland, O., Lamson Floors Company, 2006 East 46th street.
Detroit, Mich., Lamson Floors Company, Penobscot building.
Jacksonville, Fla., W. A. Lippincott, Inc., Barnett National Bank building.
Atlanta, Ga., W. A. Lippincott, Inc., Henry Grady building.
Miami, Fla., W. A. Lippincott, Inc., 300 Myer-Kiser building.
Charlotte, N. C., W. A. Lippincott, Inc., Builders building.
Boise, Idaho, E. W. Little Roofing Company, 811 Bannock street.
San Francisco, Cal., Malott & Peterson, 20th and Harrison streets.
New York, N. Y., The Marblehead Company, 225 West 34th street.
Denver, Col., McElhinney Tile & Marble Company, 1623 Glenarm street.
Sioux City, Ia., McNeil & Sons, 308 Jackson street.
Milwaukee, Wis., Midwest Tile Art Company, 1624 Fond Du Lac avenue.
Salt Lake City, Utah, Morris & Sons Company, 21 West South Temple street.
Minneapolis, Minn., Glenn R. Murray & Company, 80 South 8th street.
Lincoln, Neb., W. T. Moodie Tile & Marble Company, Bankers Life building.
New Orleans, La., Nachary Builders Supply Company, Inc., 802 Perido street.
Birmingham, Ala., Nagel Sales & Engineering Company, 1108 Fifth avenue.
Minneapolis, Minn., Plant Company, 318 First avenue, N.
Jackson, Miss., Planters Lumber Company, Mill and Fortification streets.
Seattle, Wash., Raecolith Floor & Stucco Company, 2 Hanford street.
Yokohama, Japan, H. E. Root, 22 Yamashita-Cho.
Nashville, Tenn., Ryan Sales Company, 1124 Stahlman building.
Canton, O., Reliable Floors Company, 839 Market avenue.
Philadelphia, Pa., Selby, Battersby & Company, 812 Noble streets.
Dallas, Tex., Southwestern Flooring & Sales Company, 1300 Young street.
El Paso, Tex., Southwestern Sash & Door Company, Inc.
San Diego, Cal., Special Service Flooring Co., 2700 Kettner boulevard.
Los Angeles, Cal., Special Service Flooring Company, 708 Fine Arts building.
Pittsburgh, Pa., Standard Floor Company, 6601 Kelly street.
Buffalo, N. Y., Stevens Floor Co., 41 Elmwood avenue.
Toledo, O., Trouhaft Brothers, 1914 Sylvania avenue.
Tulsa, Okla., United Floor Covering Company, 327 East 4th street.
Kansas City, Mo., Weatherproof Products Company, 43rd and Main streets.
Indianapolis, Ind., Wege-Stanford Marble & Tile Company, 603 Odd Fellows building.

The Toycraft Rubber Company

East 7th street, Ashland, O.

Manufacturer of Toyco promotion balloons for publicity work.

EXECUTIVE PERSONNEL:
President.....H. D. Winbigler
Vice President and Sales Manager.....C. C. Spies
Secretary-Treasurer.....R. T. Scantlebury

Trico Fuse Manufacturing Company

Tenth and McKinley avenue, Milwaukee, Wis.

Manufacturer of Trico renewable fuses, Kantark non-renewable fuses, Trico clear top plug fuses, Trico fuse pullers.

EXECUTIVE PERSONNEL:
General Manager.....O. H. Jung
Sales Promotion.....B. M. Slicting
Purchasing.....J. A. Krebs
Advertising.....E. Shubert

The Trumbull Electric Manufacturing Company

Plainville, Conn.

Manufacturer of Trumbull controlite, the ideal control board for theatre lighting, safety switches, panelboards and switchboards for electrical distribution.

EXECUTIVE PERSONNEL:
President.....Gov. John H. Trumbull
Vice President.....Frank T. Wheeler
Treasurer.....Henry Trumbull
Secretary.....Stanley S. Gwillim

BRANCHES
Boston, Mass., 1002 Statler building.
Chicago, 2001 West Pershing Road.
New York City, 114 Liberty street.
San Francisco, Cal., 599 Mission street.
Atlanta, Ga., 1049 Green Cove avenue, North East.
Philadelphia, Pa., care Philadelphia Bourse.

FACTORIES
Plainville, Conn., main factory and office.
Ludlow, Ky., Branch panelboard and switchboard factory.
Trenton, N. J., Porcelain plant.

Tucker Duck & Rubber Company

515 Garrison avenue, Fort Smith, Ark.

Manufacturer of folding chairs.

EXECUTIVE PERSONNEL:
President.....H. Temple Tucker
Secretary.....Allen Cox
Sales Manager.....E. O. Staton

BRANCHES

New York City	Philadelphia, Pa.
Atlanta, Ga.	Cincinnati, O.
Chicago	Minneapolis. Minn.
Kansas City, Mo.	Oklahoma City, Okla.
Dallas, Tex.	Houston, Tex.

Typhoon Fan Company

345 West 39th street, New York City

Manufacturers of cooling systems, refrigerating systems, ventilating, air conditioning fans.

EXECUTIVE PERSONNEL:
President.....James F. Dailey
Vice President.....Frank Butt
Secretary and Treasurer.....J. Schoenfeld

FACTORIES

New York City.	New Orleans, La.

United Services and National Booking Offices

Suite 1008, 127 North Dearborn street, Chicago

Theatre construction, remodeling and general theatrical management and booking.

EXECUTIVE PERSONNEL:
President.....Herbert Frankham
Vice President.....J. B. Andrews
Secretary-Treasurer.....Albert Dempsey

United States Gypsum Company

300 West Adams street, Chicago

Manufacturer of shellrock, rocklath, gyplap, red top plaster, moulding plaster, gauging plaster, pottery plaster, dental plaster, orthopedic plaster, hydrated lime, oriental stucco, plastint, textone, textolite, pyrobar, thermofill, pyrocell, structolite, sabinite.

EXECUTIVE PERSONNEL:
President.....S. L. Avery
Vice President in charge of production.....O. M. Knode
Vice President in charge of sales..C. F. Henning
Secretary-Treasurer.....R. G. Bear

BRANCHES

Boston	Detroit
New York City	Milwaukee
Buffalo	Minneapolis
Pittsburgh	Denver
Baltimore	Kansas City
Washington	St. Louis
Atlanta	Dallas
Memphis	Los Angeles
Cincinnati	San Francisco
Cleveland	

FACTORIES

Boston	Piedmont, S. D.
New York City	Loveland, Colo.
Philadelphia	Denver
Oakfield, N. Y.	Southard, Okla.
Gypsum, O.	Eldorado, Okla.
Plasterco, Va.	Sweetwater, Tex.
Alabaster, Mich.	Laramie, Wyo.
Detroit	Heath, Mont.
Chicago	Arden, Nev.
Milwaukee	Midland, Cal.
Fort Dodge, Ia.	

United States Ozone Company

500 North Dearborn street, Chicago

Manufacturer of United States ozone water purifiers, United States controlled ozone air conditioning equipment and Radi-Ion ionizing air conditioning apparatus.

EXECUTIVE PERSONNEL:
President.....F. H. Montgomery
Vice President and Chief Chemist.....Frank E. Hartman
Secretary-Treasurer.....W. Ray Montgomery

BRANCHES
San Francisco, Cal., 61 Fremont street.
Detroit, Mich., 220 Bagley street.

FACTORY
Waukegan, Ill.

U. S. Sanitary Specialties Corporation

435 South Western avenue, Chicago

Manufacturer of soap equipment, liquid soap, deodorizers, spray fluids, theatre sprays, metal polish, furniture polish and cleaners.

EXECUTIVE PERSONNEL:
President.....H. I. Koppelman
Vice President.....George L. Simmonds
Secretary-Treasurer.....L. Koppelman

BRANCHES
New York City, 59 East 12th street.
Birmingham, Ala., 1326 First avenue.

FACTORIES
Chicago, 435 South Western avenue.
New York City, 59 East 12th street.

Universal Motor Company

Harrison street, Oshkosh, Wis.

Manufacturer of electric lighting plants of all sizes, in both direct and alternating current for either permanent use or for emergency.

EXECUTIVE PERSONNEL:
President.....E. H. Fahrney
General Manager.....J. B. Eck
General Sales Manager.....R. H. Garrison
Secretary-Treasurer.....G. L. Sitter

Universal Stamping & Manufacturing Company

2839-2851 North Western avenue, Chicago

Manufacturer of Coinometer change machine.

EXECUTIVE PERSONNEL:
President.....A. A. Monson
Secretary.....A. Shapiro
Treasurer.....M. Halveson
Sales Manager.....W. H. Geisser

Vallen Electric Company

225 Bluff street, Akron, O.

Manufacturer of Vallen noiseless all-steel curtain track, high speed curtain control, junior curtain control, syncontrol, hand and fixture winches, noiseless wood curtain track.

EXECUTIVE PERSONNEL:
President and owner.....E. J. Vallen

Vitaphone Corporation

321 West 44th street, New York City

Manufacturer and distributor of Vitaphone for sound effect, music and speech in films.

EXECUTIVE PERSONNEL:
President.....H. M. Warner
Vice President.....G. E. Quigley
Treasurer.....Albert Warner
Vice President.....J. L. Warner
Comptroller and Assistant Treasurer.....Samuel Carlisle

BRANCHES
Atlanta, 163 Walton street.
Chicago, 839 South Wabash avenue.
Dallas, 304 South Jefferson street.
New York City, 321 West 44th street.
Philadelphia, 1219 Vine street.
San Francisco, 71 Leavenworth street.

Plants
Hollywood and Brooklyn

Voigt Company

1743 North 12th street, Philadelphia, Pa.

Manufacturers and designers of lighting fixtures, drinking fountains, illuminated mirrors, exit and direction signs.

EXECUTIVE PERSONNEL:
President.....Max Voigt
Secretary and Treasurer.....A. Voelker, Jr.
Sales Manager.....C. J. Frank

W

Ward Leonard Electric Company

31 South street, Mount Vernon, N. Y.

Manufacturer of theatre dimmers, arc rheostats, projection lamp rheostats.

EXECUTIVE PERSONNEL:
President.....Leonard Kebler
Vice President and General Manager.....D. J. Burns
Sales Manager.....L. H. Haight
Treasurer.....W. H. Mott

I. Weiss & Sons

508 West 43rd street, New York City

Manufacturer of curtains, draperies and scenery.

EXECUTIVE PERSONNEL:
Isidor Weiss Mac Weiss
Henry Weiss

Weldon Williams & Lick

Fort Smith, Ark.

Manufacturer of amusement tickets of all kinds.

EXECUTIVE PERSONNEL:
President.....C. A. Lick
Vice President.....W. T. Henning
Secretary-Treasurer.....S. W. Jackson
General Manager.....C. A. Lick, Jr.

Western Commercial Company

8 Beach streeet, New York City

Distributor and importer of carbons.

Westinghouse Electric & Manufacturing Company

East Pittsburgh, Pa.

Manufacturer of motion picture MG sets, control panels, ballast rheostats, starters, fans, floodlights, lighting fixtures, lamps, fan and compressor motors, control panel boards, theatre switchboards, safety switches.

BRANCHES
Motion picture equipment distributed through Buckeye Distributing Company, Cleveland, O., and National Theatre Supply Company, Chicago.

FACTORIES
East Pittsburgh, Pa.
Brooklyn, N. Y.

Westinghouse Lamp Company

150 Broadway, New York City

Illuminating engineers and manufacturer of Mazda incandescent electric lamps of all sizes.

EXECUTIVE PERSONNEL:
President.....E. M. Herr
Vice President.....Walter Cary
Vice President.....A. E. Allen
Treasurer.....T. J. Illing

FACTORIES

Bloomfield,	Milwaukee, Wis.
Belleville, N. J.	Brooklyn, N. Y.
Trenton, N. J.	

Weston Electrical Instrument Corporation

Waverly Park, Newark, N. J.

Manufacturer of speed indicators, voltmeters, ammeters, wattmeters, vacuum tube testers, phase angle meters, electrical testing instruments.

EXECUTIVE PERSONNEL:
President.....E. F. Weston
Vice President and Secretary.....Caxton Brown
Treasurer.....E. R. Mellon
Sales Manager.....H. L. Gerstenberger

BRANCHES
New York City, L. C. Nichols, 50 Church street.
Philadelphia, L. D. Joralemon, 912 Oris building.
Chicago, Westburg Engineering Company, 703 Monadnock block.
San Francisco, J. H. Southard, 682 Mission street.
Boston, J. O. Murray, 176 Federal street.
Detroit, T. J. Mueller, General Motors building.
Rochester, Schiefer Electric Company, 89 East avenue.
Cincinnati, Beedle Equipment Company, Union Trust building.
Atlanta, E. A. Thornwell, Candler building.
Seattle, Graybar Electric Company, 84 Marion street.

Wheeler Reflector Company

275 Congress street, Boston, Mass.

Manufacturer of exit signs, footlights, borderlights, proscenium reflectors, cove lighting and special reflectors.

EXECUTIVE PERSONNEL:
President.....H. C. Hawks
Vice President.....G. J. Henry
Treasurer.....Russell Burrage

BRANCHES
New York City, 68 Thomas street.
Atlanta, Ga., 201 Red Rock building.
Cleveland, O., 618 St. Clair avenue, N. E.
St. Louis, Mo., G. H. Cohn Agency Company, Arcade building.
Chicago, Daniel Woodhead Company, 15 North Jefferson street.
Indianapolis, Ind., Scott-Jagua Company, Terminal Warehouse.
Seattle, Wash., H. B. Squires Company.
San Francisco, Cal., H. B. Squires Company.
Los Angeles, Cal., H. B. Squires Company.
Canada, Canadian General Electric Company.
Export, Parr Electric Export Corporation, New York City.

FACTORIES
Main plant, Burrage, Mass.
Shop, Boston, Mass.

Wicks Pipe Organ Company

Highland, Ill.

Manufacturer of pipe organs.

EXECUTIVE PERSONNEL:
President.....John F. Wick
Vice President.....Eugene Schott
Secretary-Treasurer.....Louis J. Wick

BRANCHES
St. Louis, Mo., Wicks Pipe Organ Company, 3680 Lindell boulevard.
Indianapolis, Ind., Wicks Pipe Organ Company, c/o Hewes College of Fine Art.
Kansas City, Mo., J. W. Jenkins Music Company.
San Francisco, Cal., Sherman Clay & Company.
Montrose, Cal., W. J. Mullaney.
Dallas, Tex., Southern Pipe Organ Company, 1913 Commerce street.
New Orleans, La., Southern Pipe Organ Company of Louisiana, 425 Drydes street.
Winnipeg, Canada, J. J. H. McLean, Limited, 329 Portage street.
Honolulu, Hawaii, Ware & McCreery.
Boston, Mass., Geo. L. Parker, 142 Berkeley street.
Washington, D. C., Arthur Jordan Company, G street, corner 13th street.

Windowcraft Valance & Drapery Company

328 Superior avenue, N. W., Cleveland, O.

Manufacturer of draperies and fabric stage sets.

EXECUTIVE PERSONNEL:
Alfred M. Emerling Julius L. Cohen

Wittenmeier Machinery Company

850 North Spaulding avenue, Chicago

Manufacturer of air cooling systems, and CO_2 refrigerating machinery.

EXECUTIVE PERSONNEL:
President.....Stephen Sholter
Vice President.....E. F. Bergmann
Secretary.....A. F. Hunt

BRANCHES
New York City, 30 Church street.
New Orleans, La., H. F. Kelly, Southern representative, Whitney Central building.

The Wooten-Gedge Company

7310 Woodward avenue, Detroit, Mich.

Manufacturer of opera chairs.

EXECUTIVE PERSONNEL:
President.....W. W. Gedge
Treasurer.....W. A. Wooten

BRANCHES
None as yet but contemplate one at Chicago, New York and Philadelphia shortly.

FACTORY
Union City, Ind.

Rudolph Wurlitzer Company

121 East 4th street, Cincinnati, O.

Manufacturer of organs, pianos, harps and radios.

EXECUTIVE PERSONNEL:
President.....Rudolph H. Wurlitzer
Vice President and Treasurer.....Farny R. Wurlitzer
Vice President.....T. P. Clancy
Vice President.....J. L. Ryan
Secretary.....J. P. Weis

BRANCHES

Cleveland, O.	Boston, Mass.
Buffalo, N. Y.	Columbus, O.
Chicago,	Dayton, O.
Cincinnati, O.	Detroit, Mich.
Greensburg, Pa.	Middletown, O.
Pittsburgh, Pa.	Hamilton, O.
Milwaukee, Wis.	Rochester, N. Y.
Ironton, O.	New York City.
St. Louis, Mo.	Kansas City, Mo.
Niagara Falls, N. Y.	San Francisco, Cal.
Los Angeles, Cal.	Philadelphia, Pa.
Springfield, O.	Louisville, Ky.
Piqua, O.	Syracuse, N. Y.

FACTORIES
North Tonawanda, N. Y.
De Kalb, Ill.

York Safe and Lock Company

York, Pa.

Manufacturer of safes, burglary chests and vault doors.

EXECUTIVE PERSONNEL:
President and General Manager....S. Forry Laucks
Sales Manager Safe Division.....M. W. Davis

BRANCHES
New York City, 55 Maiden Lane.
Baltimore, Md., 7 West Redwood street.
Boston, Mass., 98 Sudbury street.
Chicago, 217 West Monroe street.
Philadelphia, Pa., 711 Chestnut street.
Seattle, Wash., 112 Third avenue, South.
St. Louis, Mo., 408 North Fourth street.
Cleveland, O., 109 East St. Clair avenue.
San Francisco, Cal., 200-218 Howard street.
Pittsburgh, Pa., 1522 Oliver building.
New Haven, Conn., 273 State street.
Houston, Tex., 1120 Main street.

Miami, Fla., 208 N. E. Fourth street.
Los Angeles, Cal., 914 Towne avenue.
Montreal, Que., 390 St. James street.
Havana, Cuba.
Honolulu, Hawaii.
Paris, France.
Tokyo, Japan.

FACTORIES

York, Pa.
Baltimore, Md.

National Studios, Inc.

226-232 West 56th street, New York City

Photographs, lantern slides, transparancies, window displays.

EXECUTIVE PERSONNEL:

President.....B. J. Knoppleman
Vice President.....H. A. Rosenberg
Vice President.....Murray Rosenbluh
Secretary.....Jack Knoppleman
Treasurer.....Nat Cherin

The Page Organ Company

519 North Jackson street, Lima, O.

Manufacturers of pipe organs.

EXECUTIVE PERSONNEL:

President.....E. A. Williams
Secretary-Treasurer.....Walter M. Scott

The Arcus Ticket Company

348 North Ashland avenue, Chicago

Manufacturer of roll and folded tickets, coupon books, strip tickets, diagram racks, advance sale racks, vending machines, ticket boxes, reserved seat coupon tickets.

EXECUTIVE PERSONNEL:

President-Treasurer.....James S. Arcus
Vice President-Secretary.....H. J. Hessell

BRANCH

New York City, 461 Eighth avenue.

Good-All Electric Manufacturing Company

Ogallala, Neb.

Manufacturer of rectifiers A C to D C and Orchestrola, a double disc, electric theatre phonograph.

EXECUTIVE PERSONNEL:

President.....R. A. Goodall
Treasurer.....C. M. Goodall
Secretary.....I. Larson

BRANCHES

Omaha, Neb., Leo Blank, Film Exchange building.
Kansas City, Mo., J. E. Foland.
Boston, Mass., Rayart Distributing Corporation, 56 Piedmont street.
Charlotte, N. C., Carolina Theatre Supply Company, 206 South Poplar street.
Dayton, O., Dayton Theatre Supply Company, 224 South Main street.
Birmingham, Ala., Queen Feature Service, Inc., 1912½ Morris street.

Hall & Connolly, Inc.

24 Van Dam street, New York City

Manufacturer of HC high intensity projection lamps, high intensity reflector projection lamps, low intensity reflector lamps, high intensity spot lights, studio high intensity lamps.

EXECUTIVE PERSONNEL:

President.....Theodore Hall
Treasurer.....J. J. Connolly

National Screen Service, Inc.

126-130 West 46th street, New York City

Producer of actual scene trailers, advertising films, advertising trailers, animated leaders, announcements, art titles, advertising cartoons, day sets for trailers, film titles, film trailers, industrial films, leaders (film music trailers), organ novelties, film overture descriptions, film song reel trailers, synchronized trailers, talking trailers, titles (film), trailers.

EXECUTIVE PERSONNEL:

President.....Joseph Pollak
Vice President and General Manager.....Herman Robbins
Vice President.....Toby Gruen
Vice President.....A. Weinberg

BRANCHES

Trailer distribution points and special service departments.
Chicago, 810 South Wabash avenue.
Los Angeles, Cal., 1922 South Vermont avenue.
London, Eng., 25 Denmark street, W. C. 2.

SALES OFFICES

Oklahoma City, Okla., Wallace Walthall, 702 West Grand avenue.
Kansas City, Mo., Beverly Miller, 128 West 18th street.
Philadelphia, Pa., Harry Kirchgessner, 1237 Vine street.
Boston, Mass., Edward Connelly, 45 Church street.
Cleveland, O., Robert S. Gordon, 713 Film building.
Minneapolis, Minn., E. B. Kopman, 353 Loeb Arcade.
Buffalo, N. Y., Mell R. Edwards, 505 Pearl street.
San Francisco, Cal., Louis Reichert, 298 Turk street.

STUDIOS

New York City, 126 West 46th street.
Chicago, 810 South Wabash avenue.
Los Angeles, Cal., 1922 South Vermont avenue.
London, Eng., 25 Denmark street, W. C. 2.

Steel Furniture Company

1480 Buchanan avenue, South West, Grand Rapids, Mich.

Manufacturer of all types of theatre chairs.

EXECUTIVE PERSONNEL:

President and General Manager.....E. S. Irwin
Sales Manager.....R. F. Winegar

BRANCH

New York City, 1560 Broadway.

Automatic Devices Company

737 Hamilton street, Allentown, Pa.

Manufacturer of Atabilarc motor generator, ADC automatic curtain machine, ADC silent-steel curtain track.

EXECUTIVE PERSONNEL:

President and Treasurer.....Irving Samuels
Secretary.....K. E. Gemmel

BRANCHES

Canada.
China, Shanghai.
Hawaii, Honolulu.
Cuba, Havana.

FACTORIES

Allentown, Pa., 1139 Maple street.
Newark, N. J., 136-146 Miller street.

Da-Lite Screen & Scenic Company

922-24 West Monroe street, Chicago

Manufacturer of screens.

EXECUTIVE PERSONNEL:

A. L. DeBerri
J. C. Heck

The Edwin F. Guth Company

Washington boulevard at Jefferson, St. Louis, Mo.

Manufacturer of lighting fixtures for theatres.

EXECUTIVE PERSONNEL:

President.....Edwin F. Guth
Vice President.....Geo. S. Watts
Treasurer.....O. D. Guth
Sales Manager.....R. Oberhauser

BRANCHES

Kansas City, Mo.
New York City
Philadelphia, Pa.
Boston, Mass.
Milwaukee, Wis.
Pittsburgh, Pa.
San Francisco, Cal.
Columbus, O.
Detroit, Mich.
Atlanta, Ga.
Los Angeles, Cal.
St. Paul, Minn.
Cleveland, O.

BRANCHES

National Theatre Supply Company distributes this product.

Heywood-Wakefield

209 Washington street, Boston

Manufacturer of theatre chairs.

EXECUTIVE PERSONNEL:

President.....Levi H. Greenwood
Treasurer.....H. C. Perry
Manager of Factories and Warehouses.....Richard N. Greenwood
Supervisor of Sales Public Seating Division.....Robert E. Greenwood

BRANCHES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago
Denver, Col.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Cal.
Minneapolis, Minn.
New Orleans, La.
New York City.
Oklahoma City, Okla.
Philadelphia, Pa.
Portland, Ore.
San Francisco, Cal.
Seattle, Wash.

FACTORIES

Gardner, Mass.
Erving, Mass.
Wakefield, Mass.
Chicago.
Orilla, Ont.
Portland, Ore.

Platter Cabinet Company

North Vernon, Ind.

Manufacturers of Phototone.

EXECUTIVE PERSONNEL:

President.....C. E. Platter
Secretary and Treasurer.....O. R. Platter

BRANCHES

Chicago, 845 South Wabash avenue.
New York City, 1531 Broadway.
Philadelphia, Pa., 1325 Vine street.
Pittsburgh, Pa., 1025 Forbes street.
Cincinnati, O., 327 East Sixth street.
Oklahoma City, Okla., 705 West Grand street.
Minneapolis, Minn., 5332 Chicago avenue.
Dallas, Tex., 1805 Commerce street.
Kansas City, Mo., 3706 Broadway.
Argos, Ind.
Suffolk, Va.
Baltimore, Md., 563 Calvert building.
Charlotte, N. C., 220 West Fourth street.

Eberson Designs Masterpiece in Chicago Paradise

(*Continued from page 36*)

they look it. Furthermore, investigation discloses that the sculptures, of which there are actually 26 and seemingly more, are by authentic Chicago artists, Fred M. Torrey, Nellie Walker and Sidney Bedore. These figures represent the human form in its loveliest and most languorous states and are placed atop and between the columns, where they can look down upon the standees as though saying, "Look at me and you won't be wasting any time." Quite probably they are right.

Besides the sculptored works, there are murals in the foyer as well as elsewhere. These are by Professor Julius Moessel, a painter of Munich, Germany, said to be famous. Moessel happened to be in this country at the time Eberson got around to considering his decorations. The result is some genuine allegorical material on the walls of the Paradise, the chief of which is in the auditorium and so shall be described later.

The other rooms—inner foyers, corridors, lounges, etc.,—are in a like manner of prodigal size and splendor. That word splendor, while truly apt, has been used so much to represent the mere throwing of a lot of miscellaneous things into a theatre, that it does not do justice to the Paradise. There is restraint apparent in this "atmospheric" house. There is not "too much." For example, the inner foyers have art objects, mirrors, etc., placed about, but far less than one might expect. The gilt-framed oil paintings on the walls are unobtrusive. Incidentally, there are no chandeliers, the architect's explanation being that he did not want his exquisitely groined ceilings to be hidden. The lounges are fashioned and furnished in the style of the entire theatre and do all that is humanly possible to satisfy the human being's craving for comfort and a lot of it.

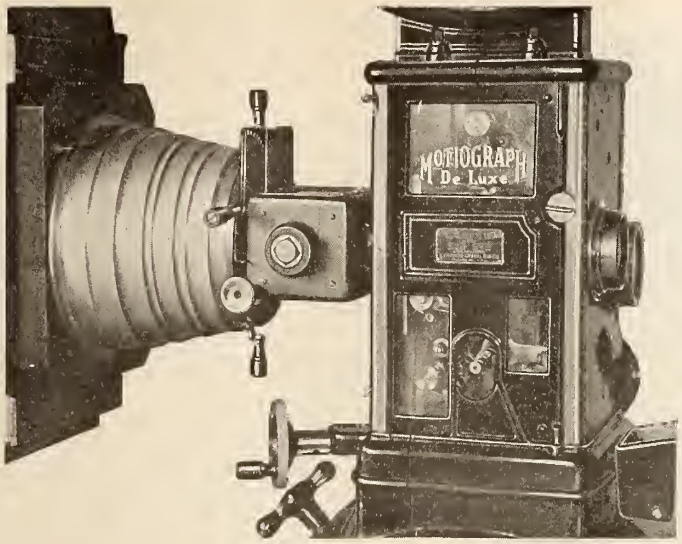
Now the auditorium. The other chambers were rooms—the king's household. This is his garden. There are 3,610 seats on the two floors, 2,280 of them being on the main floor. Thus the Paradise can call itself a 4,000-seat house. There seems to be far more room than necessary for this many seats, and the architect says that this is true, capacity having been sacrificed to capaciousness. It may be pointed out that even 3,610 seats are a lot for a theatre without a mezzanine, a second balcony, boxes or loges. Being a garden, the auditorium has walls of the peristyle type, with suitable modifications, and are done, of course, in relief. Birds of the genus black and genus white are here and there, just as they'd be in any good garden, while, also, here and there are splendid sculptured figures. Something different in the way of treatment at the proscenium arch are passageways beneath each organ loft, entered up steps and through a sort of portico.

Now for Helios and his chariot of fire, Helios being, of course, the original Greek god of the Sun. This is the main mural by Herr Moessel. It is a painting stretching across much of the proscenium arch and just above it, where the vaulted ceiling dips downward. Helios is drawn by four winged horses, with birds and fairies fluttering about him, the latter swinging flaming torches. With the house in darkness, concealed lights so work as to send great broadening beams from the resplendent painting. All this is called the "Birth of Light."

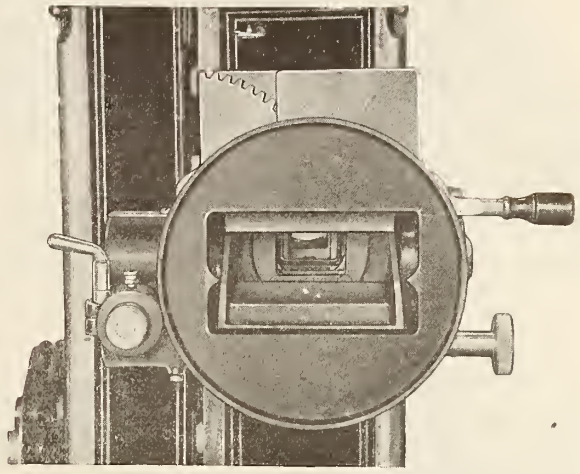
A notable feature of the Paradise is also a moving stage platform. Electrically operated, it can be moved up and over the elevator-orchestra pit, straight out to the audience. All the principal workshops and offices are located around the stage.

Being in Chicago, the Paradise is judiciously equipped to foil members of the underworld. Two reinforced concrete steel-lined vaults are located in the basement under the two box offices (which, incidentally, are located on each side of the lobby entrance), and the cashiers' money drawers are connected with said vaults by sealed gravity chutes.

The theatre operates in the stage-show circuit, for which production is done at the Oriental, a Balaban & Katz Loop house.



Close-up of cone, shutter and mechanism.



A close-up rear view of the new shutter

Above are sectional views of the new Motiograph

Less Heat on Film, Claimed for Improved Projector

Heat on film reduced 6½ per cent, declares Enterprise

ADDITIONAL heat impressed upon the film with the advent of the high intensity lamp, the reflecting arc lamps and more recently the high intensity reflecting arc lamp brought about the development of the Model "H" Motiograph DeLuxe Projector and the new type shutter, reducing by 6½ per cent the heat on the film, says the Enterprise Optical Manufacturing Company.

"The necessity for some form of practical solution became evident through the complaints of projectionists to the effect that these forms of illuminants caused a buckling or warping of the film which seriously interfered with their efforts to project a picture in true sharp focus," says the statement. "It became more evident when film distributing companies reported that in many cases film had been returned to them from theatres using these high powered illuminants in a condition not suitable for reshowing and in some cases actually ruined.

"In view of these circumstances, which most of us are familiar with, our company began about two years ago to seek some practical solution of the problem, the result of which was the announcement to the trade some few months ago of the new Model 'H' Motiograph DeLuxe Projector, in which is incorporated what has been later proven a practical solution of the problem of eliminating the heat from the film.

"Our engineers in seeking a solution for this problem, considered all of the known methods of heat dissipation, including cooling cells, heat absorbing filters, forced air and other devices, all of which offered no practical or satisfactory solution. The transposition of the ordinary disc type of revolving shutter positioned between the lens and the screen to a position between the film and light source was also considered and discarded. While it was found that this would have the effect of eliminating the heat from the film, there was a tendency to increased flicker, which was objectionable due to positioning the shutter near the focal plane.

"Horizontal, cylindrical type of shutter rotating on a horizontal axis and positioned between the film and light source was finally found to be the correct type and one that while affording the all important function of eliminating the heat from the film, would as well not only permit the maintenance of the present standard of projection but improve projection. The axis of the shutter is positioned four and one-quarter inches from the film and the diameter is three and one-quarter inches. The cutting blades of the shutter, of which there are two, are positioned around the circumference of the cylindrical casting forming the shutter and are equally spaced, the shutter having the appearance of a hollow cylinder with sections cut out, and these cut out sections affording the passage of the light through the system.

"By designing the shutter in cylindrical formation, we are able to secure two distinct advantages for better projection. The position of the two blades being such that during the cut-off action the edge of the shutter blade nearest the film intercepts the light beginning at the bottom of the light beam and cutting off toward the center of the beam and near the focal plane. Simultaneously the other blade intercepts the light beginning at the top of the beam and also cutting off toward the center of the beam. The blades being an integral part of the shutter casting, it will be readily seen that first blade cutting off from the bottom of the beam and toward the center would take an upward course during the rotation of the shutter and its cutting off action would occur near the focal plane while the opposite blade would take a downward course and its cutting off action would be further away from the focal plane.

* * *

"In the action of these two shutter blades, one cutting off near the focal plane and the other cutting off at a point further away, we obtain the first advantage in that with the edges of the cutting off blades functioning at different points in relation to the focal plane, we secure what might be termed a blending of the cut-off which tends to eliminate the objectionable flicker.

"The second advantage is also a result of this cylindrical design of the shutter in that with the action of the two cut-off blades operating to intercept the light beam horizontally from the top and bottom simultaneously and across the narrow dimension of the aperture, a gain in efficiency is secured. This results in an increase in illumination of the projected image of about 15 per cent.

"We are able to proportion the blades of the new type shutter so that we have a period of darkness representing that time during which no light reaches the screen of only 45 per cent with the new shutter and a period of light of 55 per cent in contrast with the old type of disc shutter, in which we have a period of darkness of 60 per cent and a period of light of 40 per cent.

* * *

"The action of the new shutter in eliminating the heat from the film is due naturally to the interception of the light beam and incidentally the heat between the light source and the film. As the shutter makes one complete revolution during the cut-off action and another complete revolution during what might be termed the flicker interception, the entire action of the light beam and its incident heat is prevented from acting on the film while the film is in motion before the aperture and once while the film is at rest before the aperture, the heat of the light beam being allowed to reach the film only at two short intervals, once when the film comes to a stop before the aperture and again after the flicker interception and until the film starts in motion again.

"Some interesting data were secured as a result of tests conducted in our factory in which a regular Model 'H' Motiograph DeLuxe Projector equipped with a Motiograph Reflecting Arc Lamp as an illuminant was used, operated at 25 amperes. Temperatures were recorded with a pyrometer, the thermo-couple being positioned at the aperture center or film position. Tests were conducted in each case over a period of thirty minutes operation, the Model 'H' projector being operated at different speeds

The new Nelson-Wiggen six turntable, sound reproducing instrument.

during each period of the test. It was found that an average temperature at the aperture of 564 degrees was obtained. A previous test made with a Motiograph De-Luxe projector of the Model 'F' type having the outside or shutter of the rotating disc type showed that the temperature at the aperture remained constant at 1486 degrees. Thus with the new type shutter the temperature at the aperture is 922 degrees less or 62½ per cent, representing just that amount of heat that is prevented from reaching the film.

* * *

"Other important features of the new shutter tending both to improve projection and to further protect the film from heat action include the designing of the shutter so that its ends are constructed somewhat similar to the blades of a fan. These end blades accomplish a circulation of forced air which functions to draw the radiated heat from the film gate, film tracks, tension springs and aperture. Tests conducted at the factory show that as a result of this new shutter design the metal immediately surrounding the film gate and cooling plates showed a temperature which remained constant at 100 degrees in contrast with a temperature of 270 degrees where the old type shutter was used.

"We believe, therefore, that we have made an important contribution to the industry in perfecting a practical apparatus which will function to eliminate the heat from the film. In addition to the advantages it offers to film producing companies in safeguarding their product from the detrimental effects of heat which warps, buckles and shortens the useful life of the film, we feel we are benefiting the whole industry in that the film passing before the projector aperture in a true flat focal plane, distinctly better projection is assured with the fact that the objective lens is enabled to function to the full advantage of its high corrections and the inherent beauty of the photography is allowed to reach the screen. There is also to be considered the beneficial effects of unwarped and unbuckled film in sound projection, since it is well understood that buckled and warped film tends to operate against perfect tone value in sound reproduction."

Clark Munson Invents Phonograph Record Device

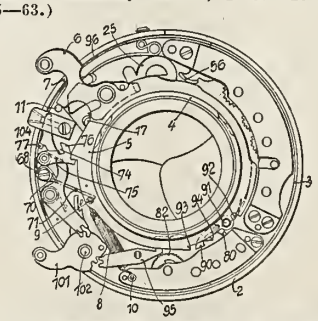
(Special to the Herald-World)

CHAMPAIGN, ILL., Oct. 23.—Clark Munson, manager of the Virginia theatre, here, has secured a patent on a seal for phonograph records. The purpose of the seal is to provide a way of showing that the record has not been previously used, it being necessary to break the seal to play the record.

Pathe Appoints Dickson

HOLLYWOOD.—Theodore E. Dickson has been appointed service manager at the Pathe studios in Culver City. In this capacity Dickson will have general supervision of everything in connection with the physical side of the new Pathe pictures with the exception of architectural design, building and construction.

1,687,123. CAMERA SHUTTER. Friedrich Deckel and Martin Geiger, Munich, Germany, assignors to the Firm: Friedrich Deckel Prazisionsmechanik und Maschinenbau, Munich, Bavaria, Germany. Filed Oct. 23, 1926, Serial No. 143,551, and in Germany Dec. 2, 1925. 25 Claims. (Cl. 95—63.)



1. In a photographic shutter the combination with a blade mechanism including a blade actuating ring and a master member for operating said ring, of a retarding device operated by said master member and a second retarding device also operated by said master member, the first of said retarding devices controlling the duration of exposure and the second controlling the master member before the beginning of the exposure.

Union Theatres Head Tells of Australia's Rise

Union Theatres, Ltd., huge picture and vaudeville circuit in Australia is spending immense sums on theatre construction and has retained John Eberson, Chicago architect, says Stuart F. Doyle, managing director, who is visiting in New York.

The Capitol, Sydney, an atmospheric house of the Italian Florentine design and seating 3,500 was opened three months ago, and has been a phenomenal success. The State theatre, Sydney, is now nearing completion at a cost of $5,000,000. The building contains twelve floors of shop arcades combined with a 3,000 capacity Louis type of theatre.

The State, Melbourne, which opens early in January, has a seating capacity of 4,000, whilst Perth has just opened its first super theatre in the Ambassadors, with a seating capacity of 2,700, being another Atmospheric theatre, the type that Union Theatres most favor.

Doyle sets the comparative strength of Union and Hoyts theatres as follows: 40 city owned theatres by Union Theatres and 7 owned by Hoyts, in addition to which both companies own a number of suburban and country theatres in Victoria and New South Wales. Doyle has arranged for Union Theatres, Ltd., to be granted licenses for 12 theatres to be immediately wired for Vitaphone and Movietone with nine more to follow. Installations will be complete early in the New Year.

Last month Union Theatres increased their capital by the issue of 2,000,000 dollars worth of shares at par, which was in the nature of a bonus distribution for the 3,000,000 dollars worth of shares already issued, as the latter are at 50 per cent premium.

Nelson-Wiggen Device Has Six Turntables

The new sound reproducing device, put on the market by Nelson-Wiggen Piano Company, has six turntables, which adds to the scope of the instrument. The four center turntables are worked automatically—no operator being necessary. The instrument is also equipped with the two single turntables, for cueing the picture.

On the Duplex-o-Phone, one can play six different records within a second's notice, fading out one and bringing in the next tune instantaneously. Thus, it is claimed, one can control the volume from the softest to the loudest tone. The Duplex-o-Phone is also arranged to handle from one to four dynamic speakers, and each can be controlled individually from the other. By this control, the sound can be modulated to suit the show house. The instrument is equipped with a powerful amplifying unit, built to handle four speakers.

Orman in 10th Radio Talk

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—"The Play's the Thing," was the title of a radio discussion of screen writing offered by Felix Orman over KFI last Thursday afternoon. This was the tenth of the weekly radio talks on motion pictures by Orman to listeners on the National Broadcasting Company circuit, and the fourth of the new series explaining how pictures are made.

Lead in Sales Drive

(Special to the Herald-World)

NEW YORK, Oct. 23.—At the end of the third week of First National's fall sales drive, the three leaders in each district were (Eastern district) New Haven, Buffalo and Philadelphia; (Western) Salt Lake City, Denver, Milwaukee; (Southern) Kansas City, Pittsburgh, Dallas; (Canadian) Vancouver, Winnipeg, Toronto.

What the Bank Does with Theatres

(*Continued from page* 11)

through the exhibitors' association, with the result that we made an appreciable saving there."

I should mention several times Davis interrupted himself to say that he was referring only to the theatres with which he was connected. He did so again.

"But they were losing money and now many of them aren't," I reminded him. "You found business errors in them, and they may apply to theatres that are making money but might make more."

"Sounds reasonable. But I don't want you to think I am criticizing. Let's put it this way: I've had certain experiences with a number of motion picture theatres and I've got certain ideas about the theatre business."

"We're all entitled to our opinions," I put in. "And because of your experiences, exhibitors in a lot of places might like to hear them."

* * *

That must have sounded reasonable too!

"For one thing," he said after a moment's thought, "I firmly believe that exhibitors are becoming obsessed with the deluxe house idea, and for having stage shows and large orchestras in theatres where the expenditure is not justified. Maybe the public did not demand and did not want such entertainment. They got it anyway.

"A deluxe show at best is expensive. And to some they are long and tiring. Also, it is, of course, absurd to try to put on a show of this nature unless the best talent is obtained.

"Most of the theatres we are operating as receivers were employing large orchestras and attempting stage productions of doubtful entertainment value. The combined cost of music and stage production was approximately 50 per cent of the gross receipts.

"Well, on top of that there was an advertising cost that ran approximately from 20 to 30 per cent, and a film cost of about 20 per cent. This left very little for salaries, rent, payment of mortgage indebtedness and other similar expenses. Where was the profit to come from?

"Now, we didn't stand for that very long. In the smaller theatres such shows had to go. In others we continued orchestras and some kind of stage show policy. But not at any such cost as before. In the theatres where the combined cost of stage productions and music had been about 50 per cent of the gross receipts, we reduced the figure to 30 per cent. And we reduced the film cost too until it reached about 10 or 15 per cent.

* * *

"In some of the theatres which have stages, and a clientele to warrant it, we present vaudeville over the weekend. But in these houses the combined cost of musicians and stage is not to exceed 15 per cent of the total gross receipts if the film costs run from 10 to 15 per cent of the gross.

"The Movietone and Vitaphone are, of course, having their effect on the picture houses and are, in my opinion, past the experimental stage."

His chat with me—which was a chat only because his tone of voice and manner had made it one—was over. The gesture that made it so was the business man's—decisive. He abruptly picked up a paper from his desk. But there's more to the picture. Chester Davis is robust of build. His face is quite round. The type is a genial one. I knew I was dismissed because he already had given me liberally of his time.

Then when I rose, and he did too, taking my hand, Chester Davis told me this:

"It is my firm belief that the public desires a good film and a comfortable theatre, and that the picture is of primary importance. The side shows, such as stage productions and orchestras, have overemphasized and they are costly.

"I feel that most exhibitors feel that they should get back to a strictly motion picture business, rather than the lavish productions which endeavored to compete with the theatrical revues."

And I was on my way.

An Organ in the Making

(*Continued from page* 91)

various parts of the theatre, such as the rear seats under the balcony, or its effect upon persons in the front rows.

Each theatre presents its own special problems, I was told, and it is in recognition of this fact that the engineering department has developed into such an important unit. Today it is the rule, rather than the exception, for the architect or builder to place the problem of the organ arrangement in the hands of the organ builder's engineering experts sufficiently early to enable their recommendations to be included in his general layout.

The extent to which the engineering department's work extends throughout the large plant was evidenced in a small adjoining room, which was equipped with modern machinery especially designed for making blue-prints for every department contributing in any way to the building of the instrument.

Two methods of installing the organ chambers, each having its own advantages for special types of theatre conditions, are now generally used. One of these is the placement of the organ chambers on the sides of the proscenium arch, usually 12 to 14 feet above the level of the stage. The other method is to install it above and in the center of the proscenium arch. Two examples of typical installations of these methods are reproduced above.

* * *

Leaving the engineering department with a better appreciation of the important part this department plays, it is but a few steps into the work rooms of the great plant itself. The cable department happens to be our first stop and here we see how the cables are made and tested before going into the wiring department, where they are fixed on actions. Some of these cables are from 150 to 200 feet long, and I was told that if the wire used in an average organ were figured in terms of mileage, it would stretch out between 50 and 100 miles.

The arrangement of the wires, which off hand appears to be a hopelessly intricate task, is accomplished with speed and efficiency on a slotted bench. When taken off the bench the wires, amazingly it seemed, fitted correctly the action, where contact is made by a silver tube with silver wire.

The pneumatics or motors for the action range in size from an inch square to eight and nine inches long. Sterling silver contact blocks and switches are used throughout, since it has been found that this is the only material which will stand up. Thousands of contacts are used in each organ.

The next department we approach is one in which magnets are wound. There is a magnet for every pipe in the organ, I am informed. It is highly important that the magnets be wound alike and this is accomplished by automatic machines, which do the work with unerring precision. Later we see these magnets mounted on poles and coated with insulating varnish and baked in electric ovens.

The next department proved to be one of the most interesting and fascinating in the plant. This was the voicing department. The voicing division consists of 21 individual sound proofed rooms in charge of master voicers, many of whom have devoted a life time to their particular craft.

Every pipe in an organ, both metal and wood, is individually voiced. The voicer works from the specifications of every stop, and with him rests in a great measure the responsibiilty for the ultimate color tone of the organ.

* * *

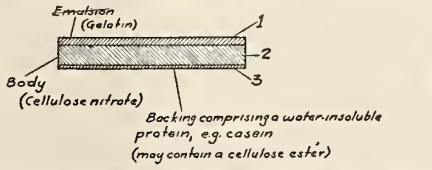
The effort to achieve the finest in tone quality and the careful process of painstaking workmanship was never more in evidence than in the making and voicing of the pipes. For example, I was astounded to see handsome trumpets, such as are to be found in the windows of music stores, and learn that these trumpets are made of the best brass tubing, despite the fact that they will never be visible. In the metal pipe department I saw hundreds of pipes of various sizes being painstakingly cut and fashioned by hand. The metal for the pipes is cast at the plant. Pure tin, from the Cornish mines of England, spotted metal, plain metal and zinc and brass are used for the various pipes.

For the wood pipes the finest quality of California sugar pine only is used—every inch of the wood is perfect, without a blemish. The wood pipes are treated with two coats of orange shellac. This, however, is getting ahead of my story, for the preparations for the building of a wood pipe really begin two years before, when the wood is still in the rough lumber stage and is placed for air drying in special sheds having a capacity of about two million feet. It is later treated in steam heated dry kilns to take out all the moisture. An organ pipe must be able to withstand, without deterioration, the changes of atmospheric conditions in various parts of the country.

Those having a penchant for comparisons will find it interesting to speculate on the fact that the smallest pipe in an organ may be a half inch long and the diameter of a straw, while the largest pipe may tower to a height of 32 feet.

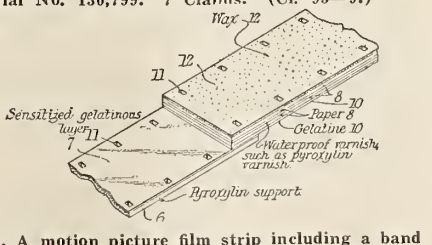
[This description of the making of an organ will be concluded in the next issue of "Better Theatres."]

1,680,636. PHOTOGRAPHIC FILM. Frank Forster Renwick, Parlin, N. J., assignor, by mesne assignments, to Du Pont-Pathe Film Manufacturing Corporation, Wilmington, Del., a Corporation of Delaware. Filed Aug. 20, 1925. Serial No. 51,508. 6 Claims. (Cl. 95—9.)



1. A cinematographic non-static photographic film having a body of cellulose nitrate and a non-scratching substantially smooth backing electrically positive with respect to the body and composed of a water-insoluble protein substantially free from grains and free from pigmentary and other granular materials.

1,687,048. MOTION-PICTURE-FILM STRIP. Edward C. Van Doorn, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 23, 1926. Serial No. 130,799. 7 Claims. (Cl. 95—9.)



1. A motion picture film strip including a band of sensitized material and a protective strip therefor comprising two co-extensive bands laminated together by a waterproof adhesive.

Your
TRADE NAME
Is Invaluable to Your Business

By LEO T. PARKER

A REVIEW of the records of recent higher court litigations disclose that frequently the owners of new theatres have adopted names similar to the names of established theatres. It is certain that copying of a trade name, purposely or unintentionally, results in expensive and prolonged litigation with the final termination of the controversy being that the copied or imitated name must be abandoned, and payment of heavy damages may be imposed by the court upon the infringer.

Unquestionably, many owners have expended considerable time, labor and money in establishing a prosperous theatre business under a distinctive name, only to have a competitor adopt a name so similar that the public is misled by announcements and advertisements.

Therefore, the purpose of this article is to thoroughly and practically review the leading higher court decisions involving infringement of theatre trade names. Numerous citations of important parts of the court opinions will be given verbatim to substantiate various statements of the law.

* * *

Distinction Between Trade Marks and Trade Names

Generally speaking, names used to indicate theatre businesses are legally known as "trade names," and are quite different from "trade marks." Trade marks relate specifically to the names or marks of salable merchandise and may be registered in the United States patent office. Trade names, as applied to businesses, are not registerable, except under certain state regulations and statutes. However, the owner of an infringed trade name may sue the infringer on the grounds of unfair competition, irrespective whether he has registered the name under a state law.

For instance, in explaining this phase of the law a recent higher court said:

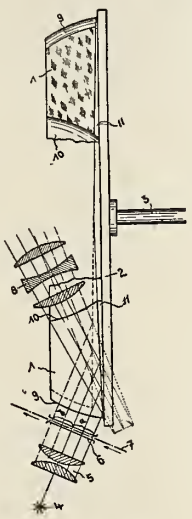
> **"Unfair competition is distinguishable from the infringement of a trade mark, in that it does not necessarily involve the question of the exclusive right of another to the use of the name, symbols, or device copied or imitated. A word may be purely generic or descriptive, and so not capable of becoming an arbitrary trade mark, and yet there may be an unfair use of it which will constitute unfair competition."**

Also, it is important to know that it has been held in numerous instances that unfair competition is not confined to the imitation of a trade mark, but takes as many forms as the ingenuity of man can devise. It may consist of the imitation of a sign, a trade name, a label, a program, an advertisement, or almost any other imitation by a business rival of some distinguishing earmark of an established business, providing the imitation is calculated to mislead the public and lead patrons into the belief that they are patronizing the original user of the name.

Therefore, in determining whether or not a theatre name infringes a previously used one, the important consideration for the court is whether or not the patrons of the original theatre are likely to be confused or deceived by the similarity of the later adopted name when used on the theatre, in the theatre advertisements, or otherwise.

1,687,193. CINEMATOGRAPHIC PROJECTION APPARATUS WITH OPTICAL COMPENSATION. Ludwig Bertele, Dresden, Germany. Filed Nov. 19, 1927. Serial No. 234,529, and in Germany Oct. 16, 1926. 3 Claims. (Cl. 88—16.8)

1. A cinematographic apparatus for optical compensation of the movement of a film picture com-



prising a rota-table disk having a plurality of reflecting surfaces disposed annularly thereof, and curved, prismatic refractors each having varying effective optical distances carried by the disk to render the effective path of rays of light passing through the film of constant length.

Generally it has been held that no person or firm is entitled to the exclusive use of a trade name that merely describes the business to which it appertains.

For example, trade names of theatres as "Motion Picture Theatre," "Show House" and the like, are purely descriptive of the business and are therefore the common property of all persons who choose to adopt and use them. Only such names, symbols, or combination of words that are distinctive in an original sense may be appropriated as trade names.

Moreover, it has been held on numerous occasions that although a theatre name has been commonly used by theatre owners in different cities, the name may attain a secondary meaning which readily indicates a *certain* theatre to the public, the owner of the name may prevent other theatre owners from adopting it, under the circumstances that the first user is likely to be damaged by the second user.

Therefore, such words as "National," "American," "Safety," "New York," "Ohio," and the like, may acquire a valuation, although used in combination with other words which may be descriptive of the business, whereby the original user legally has the exclusive right to their use in the area in which the business is operated.

For example, in the case of Cleveland Opera Company v. Cleveland Civic Opera Association, 154 N. E. 352, decided within the past few months, it was disclosed that in 1920 the Cleveland Opera Company was organized and began conduction of its theatre. In 1924 another company was organized under the name of Cleveland Civic Opera Association and began operation of a theatre in the same city but in a different locality. The former company filed suit to prevent the latter from using the selected name Cleveland Civic Opera Association on the contention this name infringed the adopted name Cleveland Opera Company.

The counsel for the Cleveland Civic Opera Association contended that its name was not so similar to the name Cleveland Opera Company to deceive the public, or injure the latter's business. However, the higher court, granted an injunction preventing the use of the Cleveland Civic Opera Association name and explained the law, as follows:

> **"The great weight of authority is that there can be no monopoly in words of this character. . . . Now is there a substantial similarity in the names? . . . We must keep in mind, however, that while there is no monopoly in the use of the geographical and descriptive words, such as the word "Cleveland" and the word "Opera," yet these words are banned under the authorities, if when used in connection with the other words constituting the name they result in apparent or obvious confusion, or by inference tend in that direction to such extent that there is a probability that by reason of confusion unfair competition may be the result—in other words, unfair competition arises as the child of confusion. . . . The use of the word 'Association' is indistinctive, and does not differ from the meaning and character of the word 'Company' . . . because an 'association' is essentially a 'company,' and thus there is nothing in its appearance or character that would fix it in a differentiating manner in the mind of one reading it. . . . A comparison of the two names indicates such a great similarity that the only probable result would be in confusion, and, if confusion, then, naturally and probably, unfair competition."**

* * *

Right to Use Own Name

Very often, the owner of a theatre uses his name as a part of the firm name. Under these circumstances, if he is the first to use the name, he is entitled to its exclusive use in the locality from which his patrons are drawn. Moreover, another person having the same or similar name is liable in damages if he uses it as a part of a theatre name in the same locality from which the original user of the name draws patronage. In other words, no person has a legal right to use his own name as a part of or as the whole of a firm name, if such use effects injury or damage to another individual or firm.

On numerous occasions it has been held that the legal right of the original user of his name to obtain a judgment for damages, or injunction to prevent another from using the name, is based upon whether or not the new use results in loss or damage to the original user.

Generally, the person who has last adopted the name, in the same locality, may avoid liability by having printed on his stationery, signs, advertisements, and the like, a notification in large type that he is not connected with the original user of the name.

For illustration, in the leading case of Baker v. Baker, 77 Fed. 181, the court held a man named Baker liable for infringement and ordered him to use his name in such way as to make it "plainly distinguishable" from the

original firm name in which a person named Baker used his name. Many other cases are on record where the courts consistently hold that while a person cannot be denied the privilege of using his own name, he must not use it in a manner designed to deceive the public.

Moreover, slightly changing the form of an established trade name, as from "Parker Theatre" to "Parker House" will not avoid infringement.

The oldest and leading case involving this point of the law is Howard v. Henriques, 3 Sandr. 725. Previous to this litigation, it was generally contended that only the names of manufactured articles were subject to exclusive ownership of the first user.

In this case, which is often cited in present day controversies, a man named Irvin had for many years operated a hotel named "Irvin Hotel." Another person established a hotel in the same city and used the firm name "Irvin House." The proprietor of the "Irvin Hotel" instituted legal proceedings against the owner of the "Irvin House" for damages. The higher court, in holding that the latter name infringed the former established the law for all classes of business, as follows:

* * *

"A party will be protected in the use of a name which he has appropriated, and by his skill rendered valuable, whether the same is upon articles of personal property which he may manufacture. . . . Every man may and ought to be permitted to pursue a lawful calling in his own way. But he must not, by any deceitful, or other practice, impose upon the public and must not, by dressing himself in another man's garments, and by assuming another man's name, endcavor to deprive that man of his own individuality, and thus despoil him of the gains to which, by his industry and skill, he is fairly entitled. To make the application, if one man has, by superior knowledge, made his hotel desirable for the traveler, caused its name to become popular through the land, another man ought not to be permitted the same name in the same town, and thus deprive him who first appropriated the name of some portion of the fruits of that good-will which honestly belong to him alone. Therc is an abundance of names which they can designate their hotel, and if they can, by their own efforts, by their own skill and careful attention build up a profitable business and succeed in causing their hotel to become known and popular they will in turn be entitled to protection against those who may seek to deprive them of the advantage which they may thus honestly acquire."

* * *

On the other hand, it is important to know that a person may, under certain circumstances, use his own name in connection with a theatre business although a previously established theatre in the same city may have adopted the same name.

For illustration, in the leading case of Loew's Boston Theatre Company, 143 N. E. 496, it was shown that a man born in Rumania, was christened Elias Low, which at the place of his birth was pronounced Luev or Lurvre. He came to the United States in 1911, when 13 years of age, and entered the theatrical business in 1917. Since 1916 he spelled his name as Low or Lowe. After he was fairly launched in the motion picture businesses he adopted the middle initial "M" and spelled his surname "Loew." He became owner of a theatre at Lynn in 1918, and in 1919 bought one in Roxbury, and has since bought theatres, or an interest therein, at Portland, Lawrence, and Fitchburg, Mass., and also, in various other cities.

In 1921 he formed a Massachusetts corporation, known as E. M. Loew's, Inc., the purpose of which was to buy and sell theatres. The word "Loew" was not used in connection with his theatres in Lynn, Lawrence, or Portland. The one in Fitchburg was operated and advertised as "E. M. Loew's Majestic."

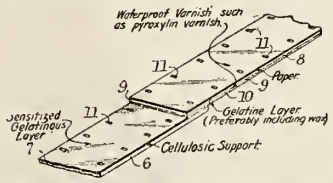
Another man named Marcus Loew for 17 years had been conducting theatrical business under the name Loew's, throughout the United States and Canada. This chain of theatres is well advertised, and the name "Loew's Theatre," and the kind and quality of entertainment which they provide have become well known.

Marcus Loew, however, did not own or operate a theatre in Lynn, Lawrence, Portland, or Fitchburg, where the E. M. Loew's theatres were.

Later Elias M. Loew opened a theatre in a suburb in Boston and Marcus Loew filed suit to prevent use of the name Elias M. Loew in connection with the theatre in this city.

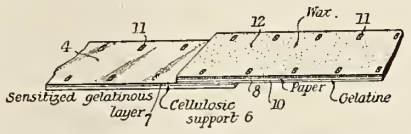
However, the court held Elias M. Loew within his rights in using his name in this manner, since it was provided that Marcus Loew's theatres were located in *different suburbs* of Boston than Elias M. Loew's theatre. This court in explaining the law said:

1,687,044. MOTION-PICTURE-FILM STRIP. Albert F. Sulzer, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 23, 1926, Serial No. 130,812. 9 Claims. (Cl. 95-9.)



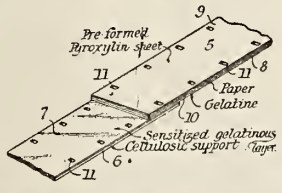
1. A motion picture film strip including a band of sensitized film with an unsensitized protective band at each end thereon, one end of each protective band being secured to one end of the film band, and each protective band comprising a strip of paper and a layer of stiffening and waterproofing cellulosic composition.

1,687,066. MOTION-PICTURE-FILM STRIP. James H. Haste, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 23, 1926. Serial No. 130,786. 6 Claims. (Cl. 95—9.)



1. A motion picture film strip including a band of sensitized material and a protective band forming a continuation thereof and having a deposit consisting of wax upon one surface thereof.

1,687,100. MOTION-PICTURE-FILM STRIP. Frank W. Lovejoy, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 23, 1926. Serial No. 130,791. 2 Claims. (Cl. 95—9.)



1. A motion picture film strip including a band of sensitized film with a protective band at each end thereof, one end of each protective band being secured to one end of the film band, the film band comprising a support of cellulosic film and a sensitive layer theron and each protective band comprising a strip of paper and a pre-formed film of cellulosic material thinner than the film support and coextensive with the strip of paper and adherently secured thereto.

"The plaintiff (Marcus Loew) is entitled to relief only on the ground of unfair competition or interference with his established rights. . . . There can be no recovery unless it appears that there has been a wrongful appropriation by the defendants (Elias M. Loew) of trade which bclonged to the plaintiff (Marcus Loew). The mere use of a trade name which one person has found highly effective in bringing his goods to the favorable attention of the public in one business territory, by another person in another business territory, constitutes no actionable wrong. Actual or probable deception of the public to the harm of the plaintiff (Marcus Loew) is in fact a rival for the trade which the defendant (Elias M. Loew) secure . . . Unless and until the defendant (Elias M. Loew) shall unfairly interfere with the theatres of the plaintiff (Marcus Loew) in the same competitive territory, the court is not called upon to determine to what extent the defendant (Elias M. Loew) can and should be legally prevented from using the name Loew or E. M. Loew."

* * *

Use of Name Restricted by Contract

Another common source of litigation is where the owner of a theatre, in which is used his own name, sells the business or incorporates it, with the understanding or agreement that the purchaser has the right to use the same trade name, and then later the seller establishes a competing business in the same locality and attempts to use his name in the trade name of the new business.

The case of Wright Company v. Seattle Company, 122 Pac. 348, disclosed that a proprietor named "Chauncey Wright" organized a company which was duly incorporated under a changed firm name. Later Wright opened a competing business and had painted on signs of the business "Chauncey Wright."

The stockholders of the old corporation instituted legal proceedings to prevent Wright from displaying his name in the competing business. And in view of the testimony that Wright had agreed to having his name used in the old business, the court promptly ordered the use of the name "Chauncey Wright" discontinued in the new business, and said:

"It was also agreed that the name 'Chauncey Wright' should remain, and the business of the corporation should be conducted in that name. Unquestionally, the right to use the name as a trade name passed to the corporation by the consent of all parties concerned. While every person had undoubted right to use his own name to his own business, he cannot so use it as to unfairly compete with another with whose business that name has become identified and rightfully used as a trade name." (Also, see 224 F. 932.)

However, this latter case should not confuse the reader into believing that a theatre owner who sells his business, *without* an understanding that the purchaser intends to operate the business under the same name, may not use his name in a competing firm. In fact a person who sells his theatre business may use his name in a later established competing business, if it can be proved that he has not agreed that he will not establish a competing business, and use of the name is not unfair competition.

For example, in The Batchelder v. C. H. Batchelder, 107 N. E. 455, it was shown that a corporation was chartered as "The C. H. Batchelder Company," with C. H. Batchelder a stockholder. Later Mr. Batchelder disposed of all of his stock and after the company was reorganized, he set up a competing business using his own name as a part of the firm name. The corporation sued Mr. Batchelder asking for damages and an order from the court restraining the latter from using his name in connection with the newly established business.

* * *

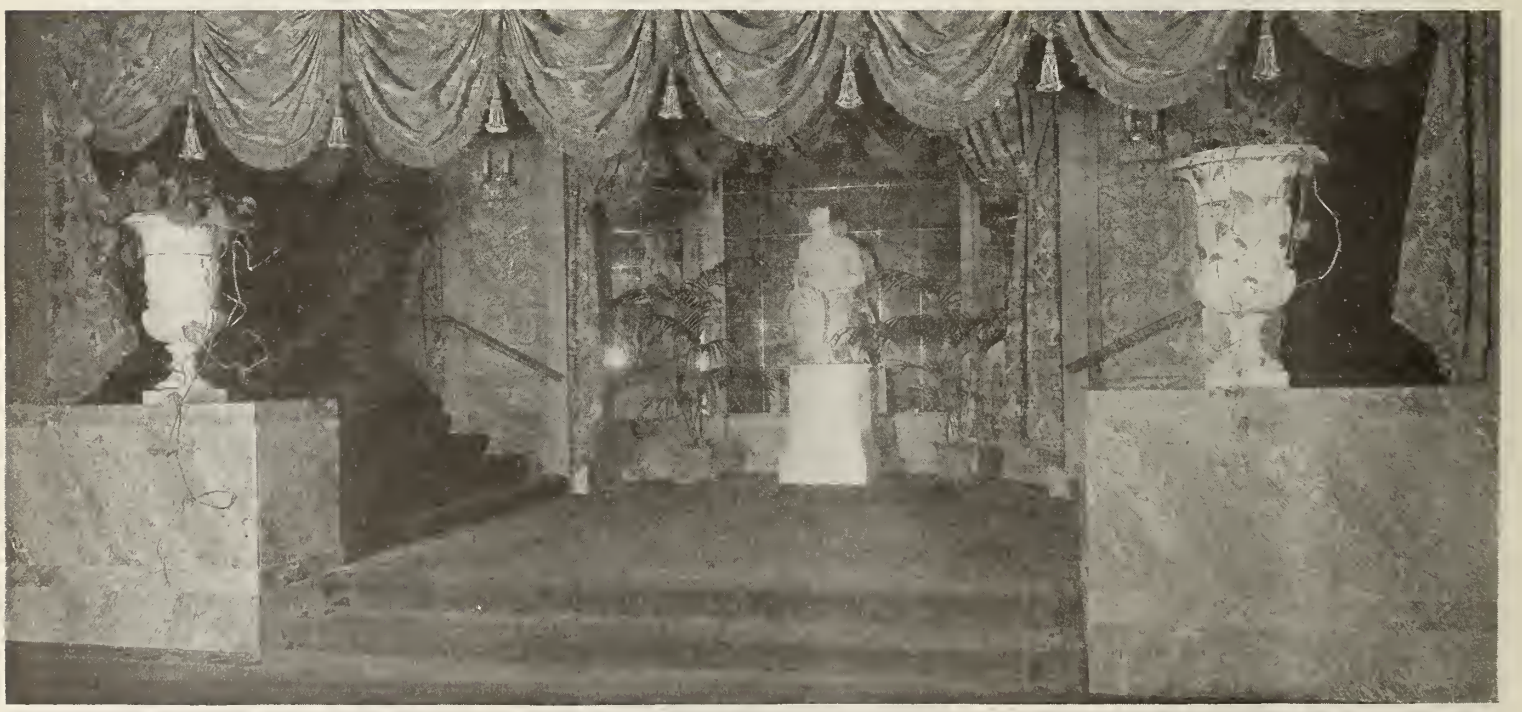
During the trial testimony was introduced showing that Mr. Batchelder had exercised great care to inform by advertisements and explanation that he no longer was connected with the former company and that he had established a new business.

In view of this testimony, since the evidence failed to show unfair competition, the court held Mr. Batchelder not liable, and in effect said:

"It is further found, that except for the similarity of names, the public have not been misled; but as the names of the business are similar some confusion has resulted whereby customers intending to trade with the corporation have purchased of the corporation under the impression that he was connected with the company. . . . . The right to use his own name in earning a livelihood should not be taken away, and, being under no contractual obligation to the corporation to refrain from soliciting customers wherever he can find them, so long as he does not represent himself as being the C. H. Batchelder Company, it has not made out a case for equitable relief."

Right: The main foyer (or outer lobby, as it is referred to in an adjoining article describing it), this view being from the lobby proper and toward the grand staircase and mezzanine.

Below: At the top of the grand staircase, a recess containing a sculptured figure of Moses. Its position makes it one of the first objects of sight upon entering the Minnesota theatre.

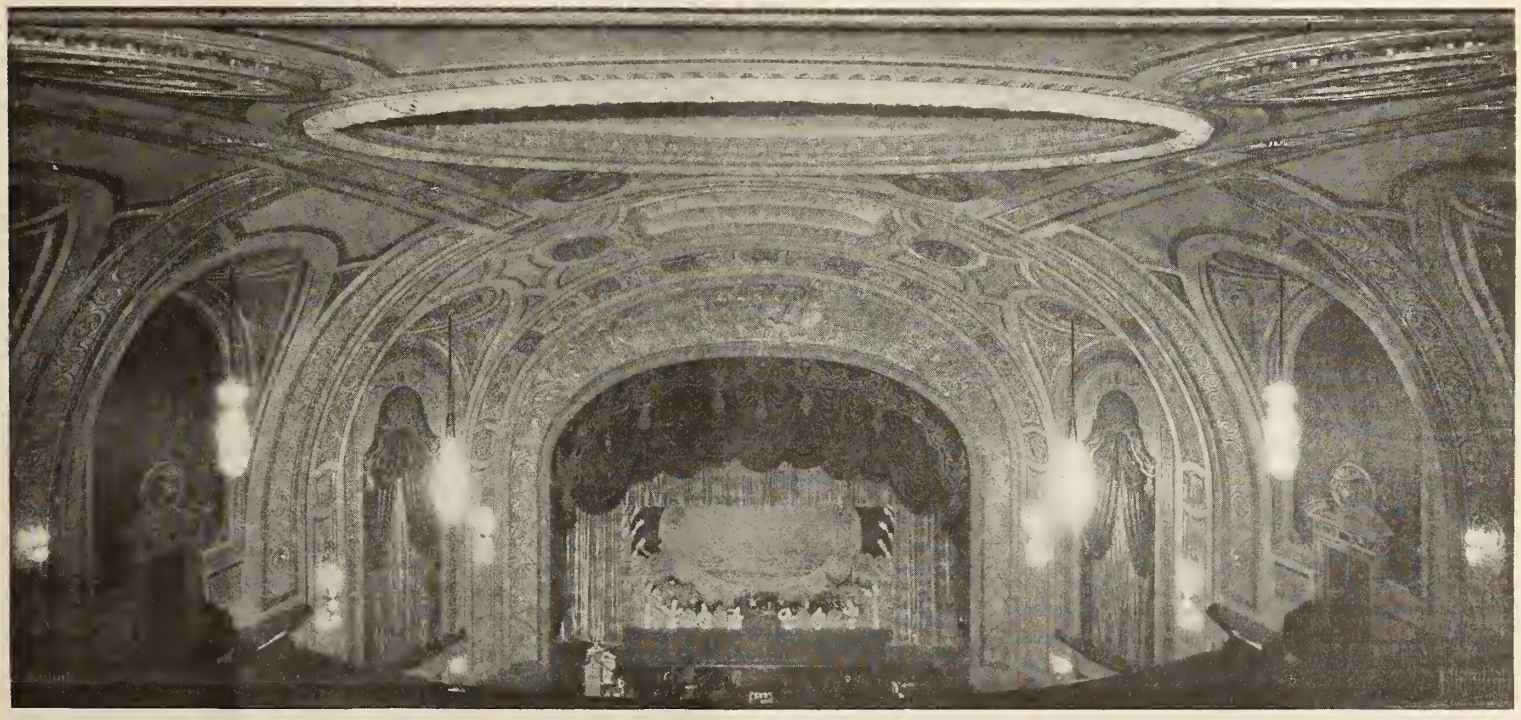


The Magnificent Lobby of the New Minnesota

This chamber has made Minneapolis talk about it. Graven & Mayger are the architects

Right: Another view of the lobby, this one being taken from the mezzanine floor and showing a treatment of the wall space above the entrance doors as lavish as elsewhere.

Below: The auditorium, looking toward the stage from the balcony. No departure here from accepted standards of design, yet, in the flux of lines, is grace of memorable quality.



Luxury Extends Throughout this Publix House

The auditorium, too, is impressive. The motif of the Minnesota is Italian Renaissance.

An inner foyer of the Minnesota, leading to the auditorium.

The Lobby of the Minnesota—a Topic of After-Theatre Conversation

Minneapolis has other things to talk about. For instance, this new Publix house in its entirety. But it's the lobby which has made patrons loquacious. Hence the description of this impressive chamber that follows.

THE glory that was Greece and the grandeur that was Rome, tempered with the resplendance of Moorish art, combine to make in the 15th century Italian Renaissance lobby of the Minnesota theatre, in Minneapolis, a composite work of artistry worthy of the hand of one belonging to the beauty-loving Italian race.

The best of the best, modified according to the ideas of the Italian Renaissance masters. Light and dark contrasts. One thinks of Raphael. The verve and fire of the age, subdued and held in leash by the stately, dignified classical inheritance. And over all, the softening influence that only the Moorish use of natural motifs in design can cast.

It has captured the fancy of Minneapolis theatregoers, and few of those who view it for the first time neglect to comment upon it. Groven and Mayger, Chicago architects, designed the Minnesota.

As one enters from the street, there is a wide sweep of marble floor. At the farther end of the lobby rises the grand stairway, 15 feet wide at the base, narrowing to approximately 12 feet at the center, then swinging out again to its original width. It rises two and a half stories to the first landing, on which there is a recessed garden spot, mirrored and quiet. On either side of the landing the stairway divides, this time rising only a few steps on each side to reach the mezzanine foyer.

Turning about and looking back over the space just traversed, one sees that it is the inner courtyard of a mansion, borrowing its architecture from the Greeks, Romans and Moors, and deriving its ornate character from the Renaissance Italians. On either side four columns rise from the ground foyer to the vaulted roof four stories above. The lower bases are dark green marble, square and massive. On them rest the marble shafts, cream, flecked with white, which ascend in severe lines until the composite capitals, gilded and ornate, break their simplicity.

Tree-like candelabra are attached to each of the columns. Wrought iron leaves and branches, decorated with crystal strands and small pointed electric bulbs, cast a soft light from the walls, while three giant crystal candelabra, suspended from the vaulted roof, provide the main lights for the lobby. There are also minor lights in the mezzanine and balcony foyers.

Between the columns on the right hand side, as one enters the theatre, are the entrance doors to the theatre proper. Above, on both sides, are the mezzanine windows almost as wide as the space between the columns, and one story high. Each is railed off with a wrought iron balcony railing. Above these openings is another set on the balcony foyer, somewhat smaller and reminiscent of the screened openings of a Moorish dwelling, through which the women of the household were permitted to look down upon the activities in the court yard. As the mezzanine and balcony foyers extend only along one side of the lobby, the opposing windows have been heavily mirrored, which creates the illusion of another complete foyer.

At the end of the mezzanine foyer, above the street entrance to the theatre, is the grand balcony. Viewed from the top of the grand stairway, it provides a pleasing balance and an imposing scene. A round-arched, two-story window, hung with burned orange curtain and metallic gold and deep red velvet drapes, casts an unreal light over the whole. The balcony proper is several steps above the level of the mezzanine and deeply recessed.

A vaulted roof, which extends at its highest point four and one-half stories above the ground floor and slopes on either side

(*Continued on page* 130)

"The best seats are this way, sir," urges the bowing usher.

Pet Peeves of a Patron

By ONE OF 'EM

SOME day we are going to write a "best seller" for exhibitors, titled, "Pet Peeves from Patrons." After correcting all the errors in management and all the mistakes in policies listed in this elegantly bound compendium of wisdom the exhibitors will wax rich and handsome and the author will buy General Motors and live happily ever after.

By way of trailer interest in this forthcoming volume may we introduce a few of the most obvious peeves, "perennial" they might be labeled in this controlled experiment, since they have persisted with the utmost tenacity over a long period of time.

* * *

"When I go to the theatre," says the first fretful patron, "I want to sit where I want to sit. But I'll be darned if there isn't some whipper-snapper usher waiting to make up my mind for me before I get a chance to express even a whispered preference. Now I like to sit near the back of the house on either side of the center aisle. I go to the early shows and, as a rule, I can see just what I want when I step into the lobby, for, at that hour, what I think are choice seats are not in much demand.

" 'The best seats are this way, sir,' urges the bowing usher, blocking my precious center objective and with a right-angled Egyptian gesture pointing to the side aisles where I loathe to sit. If I persist, he suavely repeats his theme and I weakly side-step to his music. I hate to be publicly embarrassed. If there weren't any seats where I want to sit, I wouldn't kick, but when they are in plain sight, why-in-heck can't I have one?"

Another peevish patron volunteers.

"It's this blue-nosed censorship that makes me sick. Can't the exhibitors do something about this? These self appointed 'Film Betterment' committees that are springing up everywhere will wreck the business unless the public gets wise to their attacks. 'We regret to announce' or 'We deplore' precedes practically every comment they breathe forth concerning films. I have waited in vain for them to 'point with pride' to a single film shown in this town. They even stated publicly that they would strive to influence patrons to boycott, (they said refuse to attend), a certain theatre after the news reels showed a sea picture of battle ships in formation. They said the theatre was spreading dangerous war propaganda!

"Then there was a comedy branded by the annointed as vulgar and showing disrespect for the law. To me, very few of the alleged comedies are funny. This one, however, gave me a big laugh. I took my mother and went to see it a second time.

"We went over that comedy foot by foot when we read the comments of the committee and we couldn't find any vulgarity in it. The only possible chance was a place where a policeman started to lose his trousers. What of it? Even if he had lost them entirely he would still have had more on than any of the feminine critics who slammed the show!"

* * *

The head of a flourishing business speaks.

"The manager of my favorite theatre frequently gives me passes to his house for which I am deeply grateful. He knows that many persons ask my opinion of the shows and that word of mouth advertising is super good stuff. He probably hasn't the slightest idea why I do not use the passes more often and I'll never tell him, but it is that ticket window girl. I would almost rather face a gun than her disapproving glance when she sees the corner of my pass slip across the marble. She can scarcely bear to issue me those cardboards. She scrutinizes the pass backwards and forwards, she throws me a suspicious look and then reluctantly and with as much hesitancy as possible, releases the admission checks.

"By that time I am provoked almost to the point of going back home. The wife says she will not witness this humiliating performance again. If a manager gives out passes he should instruct his ticket seller to honor them graciously. Otherwise it does his house more harm than good."

Speaking of ticket window girls, there is always a definite shift away from those houses that employ the frozen lemonade type as venders of their admission slips. Patrons are drawn to the warm smiles and friendly nods of recognition, even if the young women aren't so swift on the cash box transactions. At least this is the opinion of numerous fans who have expressed their views.

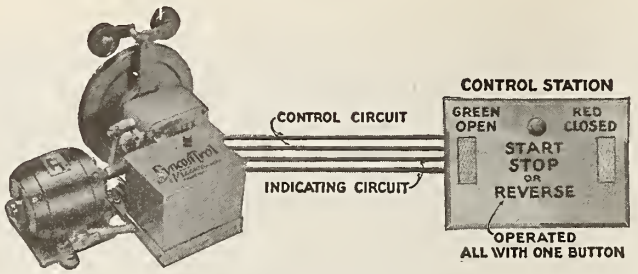
* * *

And now the bachelor says a mouthful!

"I'll dare any manager I know to disguise himself, (any exhibitor ought to be a pretty good detective), and go with me to his own theatre as a patron. I would like to take him during the rush hour so he could be well trampled, pushed and jostled by the waiting crowd. I would let some ultra important kid usher, with his right arm held stiffly at liver height, point convincingly and firmly toward a place where he doesn't want to sit. Then I would put him into one of those loose bottomed seats that only needs a screw or two to repair it and let him brace himself or slide uncomfortably toward the floor for the duration of the show. I would take him at intervals to all the impossible seats in obscure corners, back of pillars, on much traveled aisles, etc., and make him sit through a two hour show in each one of them and then I would hold him up for the price of the ticket and see how he liked it.

"I am fairly crazy about the movies but, gosh, I'm certainly in a class with the tired business man after I have gone through a hectic evening as per above."

The up-stage exhibitor comes in for his share of criticism. "Acts like that dry-



The new Vallen curtain control.

Vallen Develops Curtain Control For Sound Films

Following extensive study and experiment of ways and means of enhancing the presentation of talking and sound pictures, E. J Vallen, pioneer manufacturer of curtain control equipment for theatres, has developed a new curtain control expressly designed for this purpose. The new equipment is known as the Syncontrol and provides synchronized control of the curtain in connection with Vitaphone, Movietone and other forms of sound presentation.

A feature of Syncontrol is a control station on which is shown by red and green indicators the exact position of the curtain at all times. This control station may be operated from the projectionist's booth, the organ pit, back stage or the manager's office. It permits accurate timing of the curtain with talking pictures and has been found especially valuable in the handling of encores, since the curtain may be opened and closed rapidly for only the necessary distance.

The construction of the Syncontrol is described as being simple and the wiring inexpensive. As many control stations as may be desired can be installed and the whole operated merely through pressing a single button.

The important atmosphere and charm that is created through the proper opening and closing of the curtain is recognized by leading theatres and theatrical producers. In connection with sound pictures, however, a new element of speed and timeliness enters. In this connection the new Syncontrol is said to meet every demand in enhancing introductions, fadeouts and sequences.

In the development of Syncontrol, Vallen has made an extensive study of speed of the film in sound presentations and his new equipment is designed to give perfect synchronization to the curtain opening and the film presentation under any conditions.

According to Vallen the Syncontrol, in the short interval since its announcement, already has been installed by a number of leading theatres. Preparations for increased production facilities at the Vallen factory at Akron, Ohio, are now underway to enable early shipment of orders on hand.

The Syncontrol is sold in connection with the Vallen noiseless all steel track and is obtainable in any voltage or cycle, A.C. as well as D.C.

Cuban Signed as Technician

HOLLYWOOD.—Rene Cardona, son of the operator of the Prado and Lira theatres in Havana has been engaged as special Cuban technical advisor to Edward H. Griffith, in the making of the Havana sets and sequences of "The Shady Lady," a new Phyllis Haver starring vehicle now in production at the Pathe Studios in Culver City.

Theatre Features Film and Radio

(*Continued from page* 104)

perch on the highest balustrades. The walls carry out the idea of a Moorish castle. Urns filled with flowers of pastel shades brighten either side of the stage. An imitation tile roof bridges the front of the auditorium, and the outdoor effect is very successful. Trailing vines and potted shrubs add to the general tone of the auditorium's interior. Cream shades, touched with blues, reds and other brilliant colors, give a Mosaic touch to the designs around the proscenium arch.

Office rooms for the studio directors, music rooms, practice rooms, rest rooms and the retail store, complete the first floor. Storage rooms have been provided in a large basement.

Two ornamental towers are the striking features of the exterior. Dark cream or yellow colors, with openings painted in brilliant hues, make of the building a striking bit of architecture. Indirect lights play on the towers, and at night they are radiant in color. A microphone design marks the entrance. The lobby is done in rainbow colors with Oriental designs penciled and outlined. A circular fountain is the center of interest in one round opening.

The theatre has charm and a hospitable atmosphere seldom found outside of the larger cities. It is modeled to some extent after the beautiful Rivieria in Omaha and has a pleasing setting, the nursery company having landscaped the triangular park outside, where there are gardens, lily pools and cobble stone walks, leading into the auditorium.

An Arctic-Nu Air System keeps the theatre ventilated in all seasons. The Gertrude May Reuter pipe organ is the largest one in Shenandoah. In his studio-theatre, May has taken into consideration his patrons and the half million visitors who find the radio station more of a drawing card than Yellowstone National Park for a vacation trip. It appeals to the imagination, and the frequent radio descriptions seem to create a very real desire in people to sit under the starry, blue sky and watch a favorite radio entertainer or see a motion picture.

First National Moves To Lengthen Moore Run

(Special to the Herald-World)

NEW YORK, Oct. 23.—First National has extended its lease on the Central theatre so that the extended run of its Colleen Moore special, "Lilac Time," which the company declares has done sensational business during the first 13 weeks of its engagement, may continue uninterruptedly. The picture has passed its 175th performance.

Pet Peeves of a Patron

(*Continued from preceding page*)

goods merchant who failed here last year," says one peeved patron, cryptically.

Then there is the deadly, monotonous, low brow song slide that seems to inevitably accompany organ numbers in certain houses. Patrons are getting wrought up over this affront to their intelligence, so they infer. "I can't stand it much longer," says one impatient victim, voicing the conviction of a multitude.

And the synchronized, alleged vaudeville numbers. What a wail! Protests from everywhere. A prominent doctor says that neither he nor his family will continue patronizing their favorite house so long as the unwelcome numbers prevail.

Then there is the synchronization that doesn't SYNCH. For instance, why spoil a superbly acted picture such as Emil Jannings, "The Patriot," by introducing ill-timed nasal sounds supposed to issue from the mouth of the actor and which really arrive as echoes coming in by freight? Fans are fussing. Something will have to be done.

We could go on and on and on because there are a lot more pet peeves from patrons, but you will have to buy the book!

The Minnesota Lobby Outstanding

(*Continued from page* 128)

to a distance of four stories, reflects again the Moorish influence. A geometrical design put together with a seeming indifference, forms the basis of its pattern. Greenish-blue, haphazard figures are placed between the rose and burned gold hexagons, which occur regularly in the design.

The furnishings for the entire lobby harmonize in every detail with the architecture. With the exception of the main floor foyer, all floor space is covered with heavy carpet which, in its floral design, carries out the Moorish natural motif. The drapes are of gold metallic cloth, combined with heavy, deep red velvet, which offers a charming contrast to the light tans of the plaster friezes, rough plaster of the foyer walls and the profuse gilt.

The upholstery of the period furniture matches the drapes in pattern, but alternate between gold and red, and gold and green. This green velvet matches the dull green iron railings and harmonizes with the armorial banners slung carelessly over the railings.

Vidor on Location Dixie Epic in Mississippi

(Special to the Herald-World)

GREENVILLE, MISS., Oct. 23.—King Vidor, director, has selected Greenville as location headquarters for the filming of "Hallelujah" planned by Metro-Goldwyn-Mayer as an epic production of the South.

Vidor has arrived in Greenville and cameramen and technicians are on the way from the studio. The picture is to be filmed in the South, with real Southern atmosphere and Movietone recordings of minstrels, spirituals and famous music of the South.

Trem Carr Starts Work On "Ships of the Night"

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—"Ships of the Night" is the latest of Rayart's Box Office Twenty to go into production at the Mack Sennett studio. Producer Trem Carr delayed camera work during the illness of Jacqueline Logan.

COMMENT ON SOUND THEATRE SURVEY *Continued from page 102*

sity throughout the auditorium. While the size in plan is usually determined by the desired capacity and the location, changes in size, insofar as they affect height, can be altered. We might speak of such changes as surgical operations because they involve physical changes in the building construction. *But* do not overlook the fact that almost every effect that can be secured by surgical methods can be secured equally well by medicinal methods, or changes in the interior finish and furnishings.

It is not necessary to design theatres according to any set standards of proportions, and one of the really extraordinary possibilities of this science which the late Professor Wallace C. Sabine so thoroughly established, lies in giving the architect free rein from the standpoint of design and accomplishing good acoustical results from the manipulation of the character of the interior finish and furnishings. Only in extremely rare instances, will it be necessary to make any alterations in the shape of existing buildings to provide good acoustics. The acoustical standards necessary for satisfactory audition of talking pictures will not be any different than the standards which should be maintained for the comfortable audition of original speech. The acoustical condition of the theatre itself *can add nothing in quality* to reproduced speech or music, but can only assist in carrying speech and music to the auditor with all of the original fidelity of tone and quality that is built into the record or film.

* * *

No. 2—What effect will synchronized pictures have on theatre design and construction in general?

Synchronized pictures need have no effect on theatre design and construction. In general it probably will have some effect as time goes on, in that design and decoration will be utilized to provide a more harmonious background for the aesthetic enjoyment of vision and audition. These are aesthetic considerations which will develop with the development of any new art, and I have no hesitancy in predicting that sound films will eventually progress to the stage of a new and distinctive art.

It has been suggested in this symposium that sound-film theatres be made wider in order to bring the audience in closer proximity with the stage. From an acoustical standpoint this is not necessary nor desirable, and in case of any auditorium which is in general, rectangular in shape, the stage and source of sound should preferably be on one of the short ends. Otherwise, reflections from the side walls reach the auditors in the rear so long after they receive the direct sound from the stage that there is apt to be overlapping or blurring of syllables. Extremely wide auditoriums are not desirable from an auditor's standpoint in the case of ordinary speech because it is a natural instinct on the part of an actor or trained speaker to turn from side to side to keep his entire audience in view, and as he turns toward one side of such an auditorium, the opposite side is bound to be in more or less of a sound shadow. This condition will not be so apparent with sound films because of the source of sound being (at least it *should* be), directly back of the screen and the sound energy should emanate into the auditorium with an almost equal degree of intensity in all directions.

One of the great annoyances of sound film reproduction which we have so far seen, lies in too great an amplification. It is neither necessary nor desirable that the loudness of reproductions of speech or music should be any greater than the loudness of a speaker talking from the stage or an orchestra located on the stage or in the pit, and the finest tone quality will always be secured by a judicious tempering of this all-important factor of initial loudness. The acoustical problem need not influence the size of the auditorium within reasonable limits. In other words, it is perfectly feasible to build a 5000 seat capacity house that will have excellent acoustical properties without the necessity for any extraordinary amplification or additional gangs of loud speakers.

This matter of securing adequate loudness throughout a large auditorium cannot be successfully solved by locating loud speakers in various portions of the house. After all is said and done, the principal phenomenon of acoustics, that of reverberation, is due primarily to the comparatively slow velocity of sound. Sound travels only about 1130′ per second in average room temperatures. Electricity, on the other hand, travels 186,000 miles per second, so that if reinforcing loud speakers are utilized any distance from the principal source of sound, the difference in time with which direct sound from the principal reproducer and sound from a reinforcing loud speaker will reach an auditor will only result in an overlapping that is extremely disagreeable to the auditor.

At any rate, if the illusion of hearing in synchrony with the motion picture on the screen is to be maintained in a lifelike manner the source of sound should always be at or as near the speaker's mouth on the screen as possible. This is particularly true if the reproducer is of a directional type. There are reproducers now being perfected which do not possess any great directional qualities, but it remains to be seen whether they will maintain the illusion that is desirable. So far as reinforcing loud speakers can overcome present acoustical difficulties, that of course, is out of the question. The effect of adding loud speakers can only increase the sound energy input into the theatre and the greater this energy is, the more accentuated will be any acoustical phenomenon.

So far as acoustical requirements effecting interior decoration is concerned, this is not even to be considered as a factor. The accompanying photograph of the new Fox theatre in Detroit will illustrate this more clearly than it is possible to express in words. The sound absorbing interior finish may be decorated to an unlimited degree and in every color of the rainbow, so highly has the technique of this work been developed.

* * *

No. 3—With inauguration of synchronized pictures will there be a tendency toward smaller houses, or houses of the more intimate type?

This question involves considerations of expense and revenue which are rather beyond the writer's field. Speaking generally, it is always possible to provide a more precise acoustical condition in a small auditorium than in a large one, although it is possible and practical to provide acceptable acoustical conditions in very large auditoriums, providing the shape and interior finish have been studied with care. We believe that there will be an increase in the number of more intimate theatres, but only because the continued development of the sound film and its reproduction will eventually permit higher admission charges and because of the feeling on the part of the public that any sort of sound can be heard to better advantage and with more aesthetic enjoyment in a small intimate auditorium.

* * *

No. 4—Will it be necessary for present day theatres to reconstruct so as to provide for the proper acoustical properties in the auditoriums?

No, in 99 cases out of 100. As we have emphasized repeatedly, it is possible in most instances to accomplish through medicinal methods the same results that can be accomplished through surgical methods. There is the occasional design wherein certain wall or ceiling surfaces are warped in a manner that might produce echoes, where coffering or erection of false work on walls may be desirable to secure diffusion rather than concentration of sound. It is a mistake to think that all acoustical problems can be overcome by making broken, irregular surfaces out of smooth, hard surfaces, or that smooth, hard surfaces are the cause of most acoustical ills. As a matter of fact, in many cases reflected surfaces should be smooth, and as highly sound-reflecting in character as it is possible to secure. A competent acoustical engineer should be employed if there is any question of doubt in the minds of either theatre owner or architect, and the question of his competency should be very largely determined by the extent of his practical experience, and the record of his accomplishments. While it is true that acoustical design and the use of sound absorbing finishes cannot add anything to the quality of the reproduced speech, or music, it is equally true that the indiscriminate and unintelligent use of sound absorbing materials and finishes can to a large extent destroy tone quality, and this part of the problem is almost as vital in the theatre where sound is reproduced as it is in the studio where the sound is being recorded. The producer is doing his utmost to build good tone quality into the record and film and it is a part of the theatre owner's responsibility to give equally close attention to the matter of reproduction.

Buzz Gets Bad Break Twice in Same Place

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Buzz Barton, hard-riding juvenile star of F B O westerns, is convinced that he is getting the worst of the breaks. He has had two in the last month and both of them in the same arm, wherefore the completion of his current picture, "The Little Savage," has again been delayed for four or five weeks longer. About a month ago Buzz suffered a fractured wrist in a fall and the picture, which Director Louis King was making, was held up. Too eager to get back into action, Buzz strained the injured arm a few days ago while riding his pony, necessitating a re-setting of the broken bone. Tough.

873 Features, 4,070 Shorts, Universal's Total

(Special to the Herald-World)

NEW YORK, Oct. 23.—A recent tabulation of all the motion picture product of Universal since the brand was inaugurated in 1912, reveals that 873 feature-length photoplays and 4,070 short subjects, including the separate episodes of chapter plays, have been produced. Besides these, several hundred subjects were made by Carl Laemmle under the old Imp banner. The first photoplay he ever produced was "Hiawatha," made in the summer of 1909.

Modern Installations

The tendency among theatres, both large and small throughout the country is to modernize. Evidence of this encouraging situation is found in the many installations of equipment reported by leading manufacturers.

Sentry Safety Control Corporation

Fire Prevention for Projectors

Capitol theatre, Lancaster, Pa.
Community theatre, Midvale, N. J.
Cranford theatre, Cranford, N. J.
Capitol theatre, Newark, N. J.
Capitol theatre, Belleville, N. J.
Grand theatre, Lancaster, Pa.
Grand Opera House, West Chester, Pa.
Hamilton theatre, Lancaster, Pa.
Mosque theatre, Newark, N. J.
Metropolitan theatre, Washington, D. C.
Mt. Holly theatre, Mt. Holly, N. J.
Liberty theatre, Pittsburgh, Pa.
Ritz theatre, Pittsburgh, Pa.
Regent theatre, Albany, N. Y.
Rialto theatre, West Chester, Pa.
Schelny theatre, Pittsburgh, Pa.
Stanley theatre, Chester, Pa.
Savoy theatre, Newark, N. J.
Washington theatre, Chester, Pa.
Bridesburg theatre, Philadelphia, Pa.
Christie Films, Los Angeles, Cal.
Hippodrome theatre, Philadelphia, Pa.
Rivoli theatre, Reading, Pa.
Rex theatre, Reading, Pa.
Victoria theatre, Reading, Pa.
Queen theatre, Reading, Pa.
San Toy theatre, Reading, Pa.
Schuylkill Avenue theatre, Reading, Pa.
Embassy theatre, Jenkintown, Pa.
Rex theatre, Greely, Col.
Lyric theatre, Minersville, Col.
Hollywood theatre, Pottsville.
Liberty theatre, Philadelphia, Pa.
Grand theatre, Ephrata.
Strand theatre, Atlantic City, N. J.
Y.M.C.A., Coastville.
Mosque theatre, Richmond, Va.
State theatre, Easton, Pa.
Colonial theatre, Bethlehem, Pa.
Colonial theatre, Allentown, Pa.
Rialto theatre, Allentown, Pa.
State theatre, Allentown, Pa.
DeWitt theatre, Bayonne, N. J.
Garick theatre, Wilmington, Del.
Oxford theatre, Little Falls, N. J.
Montclair theatre, Montclair, N. J.
Sedwick theatre, Philadelphia, Pa.
Stanley theatre, Jersey City, N. J.
Stanley Fox theatre, Bridgeton, N. J.
State theatre, Hartford, Conn.
Ritz theatre, Jersey City, N. J.
Central theatre, Jersey City, N. J.
Playhouse theatre, Ridgewood, N. J.
Stanley Fabian theatre, Hoboken, N. J.
Globe theatre, Atlantic City, N. J.
Apollo theatre, Atlantic City, N. J.
Commodore theatre, Philadelphia, Pa.
Met theatre, Philadelphia, Pa.
Castle theatre, Irvington, N. J.
National theatre, Jersey City, N. J.
Villa theatre, Collingswood, Pa.
Albany theatre, Albany, N. J.
Broad theatre, Penns Grove, N. J.
Little theatre, Philadelphia, Pa.
Ware theatre, Beverly, Mass.
Family theatre, Cincinnati, O.
Gifts theatre, Cincinnati, O.
B. F. Keiths theatre, Cincinnati, O.
Lyric theatre, Cincinnati, O.
Palace theatre, Cincinnati, O.
Star theatre, Cincinnati, O.
Strand theatre, Cincinnati, O.
Boulevard theatre, Brookline, Pa.
Pearl River theatre, Pearl River, N. Y.
Bijou theatre, Philadelphia, Pa.
Admiral theatre, Philadelphia, Pa.
State House, Mass.
Carolina theatre, Wilmington, N. C.
Audubon theatre, Audubon, N. Y.
Nemo theatre, New York City.
Savoy theatre, Brooklyn, N. Y.
Ridgewood theatre, Brooklyn, N. Y.
Folly theatre, Brooklyn, N. Y.
Fox theatre, Washington, D. C.
Rajah theatre, Reading, Pa.
State theatre, Reading, Pa.
Capitol theatre, Reading, Pa.
State theatre, Altoona, Pa.
Mishler theatre, Altoona, Pa.
National theatre, Richmond, Va.
Colonial theatre, Richmond, Va.
Bijou theatre, Richmond, Va.
Norva theatre, Norfolk, Va.
Granby theatre, Norfolk, Va.
Strand theatre, Norfolk, Va.
Victor theatre, Norfolk, Va.
Park theatre, Philadelphia, Pa.
Earle theatre, Allentown, Pa.
Carman theatre, Philadelphia, Pa.
Fays theatre, Philadelphia, Pa.
Royal theatre, Philadelphia, Pa.
Dumont theatre, Dumont, N. J.
Greenwich theatre, Greenwich, Conn.
Rivoli theatre, West Haven, Conn.
Union theatre, Union, N. J.
Lyric theatre, St. Clair, Pa.
Nixon theatre, Philadelphia, Pa.
Howard theatre, Philadelphia, Pa.
Hunts Rockland theatre, Philadelphia, Pa.
Franklin theatre, Philadelphia, Pa.
D'Annunzio theatre, Philadelphia, Pa.
Crescent theatre, Philadelphia, Pa.
Oxford theatre, Philadelphia, Pa.
Bell theatre, Philadelphia, Pa.
Elrae theatre, Philadelphia, Pa.
Schade theatre, Sandusky, O.
Standard theatre, Philadelphia, Pa.
Elmer theatre, Philadelphia, Pa.
Nelson theatre, Philadelphia, Pa.
Douglass theatre, Philadelphia, Pa.
Palm theatre, Philadelphia, Pa.
Auditorium theatre, Manheim, Pa.
Lincoln theatre, Trenton, N. J.
Melrose theatre, Melrose Park, Ill.
Ideal theatre, Ponchatoula, La.
Regent theatre, Baltimore, Md.
Eagle theatre, Philadelphia, Pa.
Baltimore theatre, Philadelphia, Pa.
Sherwood theatre, Philadelphia, Pa.
Albee theatre, Cincinnati, O.
Bijou theatre, Cincinnati, O.
Capitol theatre, Cincinnati, O.
West Side theatre, Scranton, Pa.
Capitol theatre, Wilkes Barre, Pa.
Regent theatre, Scranton, Pa.
Strand theatre, Wilkes Barre, Pa.
Sterling theatre, Wilkes Barre, Pa.
Hazle theatre, Wilkes Barre, Pa.
Capitol theatre, Hazelton, Pa.
Capitol theatre, Waverly, N. Y.
Keystone theatre, Towanda, Pa.
Kingston theatre, Kingston, Pa.
Shawnee theatre, Plymouth, Pa.
Grand theatre, Edwardsville, Pa.
Savoy theatre, Northumberland, Pa.
Roman theatre, Pittston, Pa.
Freedman theatre, Forest City, Pa.
Columbia theatre, Bloomsburg, Pa.
Blackstone theatre, Pittsburgh, Pa.
Capitol theatre, Braddock, Pa.
American theatre, Roanoke, Va.
Ritz theatre, Philadelphia, Pa.
Circle theatre, Chicago, Ill.
Metropolitan theatre, Morgantown, W. Va.
Royal theatre, Wilmington, N. C.
Bronson theatre, Philadelphia, Pa.
Susquehanna theatre, Philadelphia, Pa.
Allen theatre, Philadelphia, Pa.
Lindy theatre, Philadelphia, Pa.
Cameo theatre, Pittsburgh, Pa.
Daly theatre, New York City.
Grand theatre, Circleville, O.
National theatre, Newark, N. J.
Strand theatre, Altoona, Pa.
Bell theatre, Philadelphia, Pa.
Maywood theatre, Maywood, Ill.
San Domingo Hall, Philadelphia, Pa.

The Link Company, Inc.

Pipe Organs

Queensboro theatre, New York City.
Colonial theatre, Elmira, N. Y.
Elmwood School of Music, Buffalo, N. Y.
Maxine theatre, Buffalo, N. Y.
Allen's theatre, Solvay, N. Y.
Cameo theatre, Binghamton, N. Y.
Suburban theatre, Binghamton, N. Y.
Strand theatre, Westboro, Mass.
W.L.S. Studio, Chicago, Ill.
Cornell theatre, Ithaca, N. Y.
Astor theatre, Cleveland, O.
Haltnorth theatre, Cleveland, O.
New Plaza theatre, Cleveland, O.
Jefferson theatre, Charlottesville, Va.
Capitol theatre, Binghamton, N. Y.
Strand theatre, Endicott, N. Y.
Capitol theatre, Buffalo, N. Y.
Capitol theatre, Elmira, N. Y.
Glen theatre, Williamsville, N. Y.
Glenwood theatre, Binghamton, N. Y.
Jefferson theatre, Auburn, N. Y.
Lafayette theatre, Charlottesville, Va.
Bush's Egyptian theatre, San Diego, Cal.
Bradley theatre, Elko, Nev.
Lincoln theatre, New Martinsville, W. Va.
Elmwood theatre, Syracuse, N. Y.
Clyde theatre, Clyde, N. Y.
Savoy theatre, Buffalo, N. Y.
Ridge theatre, Lackawanna, N. Y.
James theatre, Utica, N. Y.
Morenci Y.M.C.A., Morenci, Ariz.
Holland theatre, Old Forge, Pa.
Valley theatre, Spring Valley, Ill.
Schuchert's theatre, Buffalo, N. Y.
Symphony theatre, Binghamton, N. Y.
Fred Wehrenberg theatres, St. Louis, Mo.
Warner's Egyptian theatre, Pasadena, Cal.
Seminole theatre, Tampa, Fla.
Rex theatre, Bessemer, Mich.
Laurel theatre, Binghamton, N. Y.

The Operators Piano Company

Pipe Organs

Orpheum theatre, Neosho, Mo.
Grand theatre, California, Pa.
Grand theatre, Lexington, O.
Majestic theatre, Crooksville, O.
Cronell Square theatre, Chicago, Ill.
Dorbrandt theatre, Jacksonville, Tex.
Norwood theatre, Birmingham, Ala.
Franklin theatre, Syracuse, N. Y.
Grand theatre, McCamey, Tex.
Midland theatre, Newark, O.
Auditorium theatre, Marietta, O.
Grand theatre, Greenfield, Ia.
Utopia theatre, Sheffield, Pa.
Maple Heights theatre, Maple Heights, O.
National theatre, Newark, N. J.
Stanton theatre, Washington, D. C.
Mirimar theatre, Milwaukee, Wis.
Gem theatre, Westwego, La.
Lowell theatre, Canton, S. D.
Door theatre, Sturgeon Bay, Wis.
Opera House, Geary, Okla.
Pastime theatre, Sentinel, O.
Empress theatre, Indianaola, Ia.
Standard theatre, Chicago, Ill.
Lando theatre, Pittsburgh, Pa.
Victory theatre, Smithfield, N. C.

Geo. Kilgen & Son, Inc.

Pipe Organ

Unique theatre, Vera Cruz, Cal.
Grand theatre, New Orleans, La.
Argonne theatre, Belair, Md.
Crown theatre, Lowell, Mass.
Wade theatre, Morehead City, N. C.
Palace theatre, Rockville, Conn.
Oakland theatre, Marion, O.
Orpheum theatre, Danielson, Conn.
Rivoli theatre, Rome, Ga.
Dixie theatre, Rochester, N. Y.
St. Mary's theatre, St. Mary, Pa.
Gerritzen theatre, Brooklyn, N. Y.
Whitehall theatre, Woodside, Cal.
Majestic theatre, Paterson, N. J.
Strand theatre, Stamford, Conn.
Band Box theatre, New York City.
Westwood theatre, Westwood, N. J.
Leola theatre, Minneapolis, Minn.
Palace theatre, Stamford, Conn.
Capitol theatre, Portland, Ore.
Norwood theatre, Norwood, O.

Kliegl Brothers

Stage Lighting Equipment

Argonne theatre, Belair, Md., footlight, borderlight stage pockets, steplights.
Palace theatre, Danbury, Conn., act announcers, spotlight.
Crystal theatre, Pittsburg, Tex., arc spotlight with colorwheel.
Uptown theatre, Kansas City, Mo., music stands.
Arcadia theatre, Wilmington, Del., aisle lights.
Park theatre, Barre, Vt., stage floor pockets and plugs.
Loew's theatre, Louisville, Ky., special ceiling cloud effects.
Franklin theatre, Reading, Pa., stage floor pockets and plugs.
Paramount theatre, New York City, music stands.
Pitts theatre, Frederickburg, Va., stage wall pockets and plugs.
Earle theatre, Atlantic City, N. J., baby spotlights.
Stanley theatre, Bridgeton, N. J., music stands.
Aldine theatre, Wilmington, Del., aisle lights.
Keith's Imperial theatre, Montreal, Canada, stage floor pockets and plugs.
Roxy theatre, New York City, high intensity spotlights.
Columbia theatre, Hammond, La., aisle lights.
Drake theatre, Oil City, Pa., stage floor pockets and plugs.
Lincoln theatre, Trenton, N. J., magnetically operated spotlights.
Uptown theatre, Wichita, Kan., baby spotlights.
Empire theatre, London, England, spotlights, footlights, stage floor pockets and plugs.
Kenmore theatre, Brooklyn, N. Y., footlights, floodlights, music stands, magnetically operated spotlights, etc.
Fox theatre, Brooklyn, N. Y., magnectically operated spotlights and all stage portable equipment.
Fox theatre, Dertoit, Mich., magnectically operated spotlights and all stage portable equipment.
Madison theatre, Brooklyn, N. Y., magnetically operated spotlights.
Auburn theatre, Auburn, Me., stage pockets and plugs.
Fox theatre, Philadelphia, Pa., spotlights.
Rialto theatre, New York City, picture light bracket reflectors.
Orpheum theatre, Danielson, Conn., stage pockets and plugs.
Rowland theatre, Wilkinsburg, Pa., floodlights.
Loew's Palace theatre, Washington, D. C., spotlights.
Seitz theatre, Sandusky, O., stage pockets.
Capitol theatre, Williamsport, Pa., footlights, borderlights, etc.
Stanley theatre, Atlantic City, N. J., spotlights.
Hippodrome theatre, Pottsville, Pa., organ light fixture.
College theatre, Bethleham, Pa., spotlights.
LaVergne theatre, Chicago, Ill., pin rail borderlights.
Olympic Amusement Company, Tientsin, North China, flood lights.
Stanley theatre, Utica, N. Y., organ light and cleaner stands.
Rolland theatre, Brooklyn, N. Y., all portable stage equipment, music stands, high intensity booth spot.

St. Mary's theatre, St. Mary, Pa., stage pockets.
Tiger theatre, Auburn, Ala., exit globes.
Collins theatre, South Norwalk, Conn., act announcers.
Loew's Columbia theatre, Washington, D. C., stage pockets.
Handcock theatre, Austin, Tex., orchestra lights and stage pockets.
Revere theatre, Scranton, Pa., footlights and border-lights.
Strand theatre, Sanbury, Pa., footlights.
Central Square theatre, Waltham, Mass., stage pockets.
Strand theatre, Cumberland, Md., stage pockets.
Perry theatre, Erie, Pa., floodlights.
Astor theatre, Ruston, La., exit signs.
Little theatre, Philadelphia, Pa., floodlights.
Queensboro theatre, Elmhurst, L. I., portable stage equipment and high intensity booth spot.
Yiddish Art theatre, New York City, spotlights.
Metropolitan theatre, Philadelphia, Pa., music stands.
Fox theatre, Riverside, N. Y., music stands.
Hanes theatre, Forest City, N. C., stage pockets, exit signs, etc.
Palace theatre, Worcester, Mass., magnetically controlled spotlights.
Palace theatre, Bridgeport, Conn., magnetically controlled spotlights.
Palace theatre, Hartford, Conn., magnetically controlled spotlights.
Schines theatre, Sandusky, O., act announcers, music stands, etc.
Keith Palace theatre, New York City, magnetically controlled spotlights.
State theatre, Ithaca, N. Y., footlights, stage pockets, etc.
Gem theatre, Memphis, Tenn., carbon arc spotlight.
Keith theatre, Washington, D. C., cleaner stands.
East Texas Theatres, Inc., Beaumont, Tex., cleaner stands.
Capitol theatre, Rome, N. Y., footlights, border-lights, etc.
Jefferson theatre, Beaumont, Tex., floodlights.
Arcadia theatre, Reading, Pa., stage pockets.
National Winter Garden, New York City, carbon arc spotlights.
Rivera theatre, Syracuse, N. Y., directional signs.

Voigt Company
Lighting Fixtures

Columbia theatre, Portsmouth, O.
Regent theatre, Geneva, N. Y.
Grand theatre, Lancaster, Pa.
St. Mary's theatre, St. Mary's, Pa.
Orpheum theatre, Danielson, Conn.
Ritz theatre, McKinney, Tex.
Dixie theatre, Rochester, N. Y.
Princes theatre, Columbus, Miss.
Royal theatre, Olneyville, R. I.
Auditorium theatre, Lynn, Mass.
College theatre, Bethlehem, Pa.
Empire theatre, Winchester, Va.
Grand theatre, Pecos, Tex.
Embassy theatre, Pittsburgh, Pa.
Rialto theatre, Beaver Falls, Pa.
Gayety theatre, Utica, N. Y.
Ogden theatre, Columbus, O.
Fox theatre, Burlington, N. J.
Nixon theatre, Philadelphia, Pa.
New Byrd theatre, Richmond, Va.
Admiral theatre, Philadelphia, Pa.
Commodore theatre, Philadelphia, Pa.
Circle theatre, Nevada, Ia.
Sedgwick theatre, Philadelphia, Pa.
Towers theatre, Philadelphia, Pa.
Wm. F. Seitz's theatre, Sandusky, O.
Ritz theatre, Tiffin, O.
Tackett theatre, Coffeyville, Kan.
Royal theatre, Wilmington, N. C.
Capitol theatre, Oklahoma City, Okla.

J. H. Channon Corporation
Stage Rigging

Complete stage equipment furnished by us in the—
New Orpheum theatre, Memphis, Tenn.
New Saenger theatre, Meridian, Miss.
Seattle Civic Auditorium, Seattle, Wash.
New Rochester theatre, Rochester, N. Y.
Gary Memorial Auditorium, Gary, Ind.
Cedar Rapids Memorial Auditorium, Cedar Rapids, Ia.
Edwards theatre, East Hampton, N. Y.
Miller theatre, Woodstock, Ill.
Neenah High School, Neenah, Wis.
Masonic Temple, Portsmouth, O.
New theatre, Pekin, Ill.
Strand theatre, York, Pa.
Vitaphone equipment furnished by us in—
Chicago theatre, Chicago, Ill.
Tivoli theatre, Chicago, Ill.
Uptown theatre, Chicago, Ill.
Paradise theatre, Chicago, Ill., also steel curtain.
Fox Milwaukee theatre, Milwaukee, Wis.
Norshore theatre, Chicago, Ill.
Public Auditorium, Cleveland, O.
Austin Senior High School, Chicago, Ill.

Arnold Electric Signs, Inc.
Signs

Apollo theatre, Indianapolis, Ind., two vertical exposed lamp letter signs.
Strand theatre, Louisville, Ky., one vertical exposed lamp letter sign and three horizontal interchangeable marquise signs.
Lyric theatre, Marion, Ind., three horizontal interchangeable marquise signs.
American Motion Picture Co., Louisville, Ky., two horizontal interchangeable marquise signs.
Lawrence theatre, Richmond, Ind., one vertical glass letter sign.

Lakeside Company
Ventilating Equipment

Rialto theatre, Seminole, Okla.
Fulton theatre, Grand Rapids, Mich.
Star theatre, Sedalia, Mo.
Star theatre, Milford, Mich.
Strand theatre, Mountain City, Tenn.
Bijou theatre, Minneapolis, Minn.
State theatre, Conneaut, O.
Grand theatre, Paterson, N. J.
Electric Garden theatre, Claflin, Kan.
Lloyd's theatre, Menominee, Mich.
Academy theatre, Kingstree, S. C.
Dorris theatre, Doeron, Ga.
DeLuxe theatre, Williamstown, Kan.
Silver theatre, Orian, Mich.
Palace theatre, Baytown, Tex.
Carolina theatre, Chester, S. C.
Homewood Amusement Co., Minneapolis, Minn.
Eagle theatre, Albany, N. Y.
Trenton theatre, Lynchburg, Va.
Mayfair theatre, Newark, N. J.
Nokomis theatre, Minneapolis, Minn.
Plaza theatre, Brownsville, Pa.
Plaza theatre, Brookfield, Mo.
Jefferson theatre, Springfield, Mo.
American Amusement Co., Minneapolis, Minn.
Legion theatre, Irene, S. D.
Landers theatre, Springfield, Mo.
Dixie theatre, Linneus, Mo.
Marva theatre, Pocomoke, Md.
Lyric theatre, Kenyon, Minn.
Strand theatre, Oxford, Kan.
Royal theatre, Rolling Fork, Miss.
Armour theatre, North Kansas City, Mo.
Opera House Company, Snowhill, Md.
Zellah theatre, Detroit, Mich.
Palace theatre, Winston-Salem, N. C.
Milane theatre, Boonville, Mo.
American theatre, Pittsburgh, Pa.
Rialto theatre, Gladstone, Mich.
Harmon theatre, Milan, Mo.
Aliquippa theatre, Aliquippa, Pa.
Casino theatre, Hastings, Fla.
Howard theatre, Howard Beach, Long Island, N. Y.
Opera House, Raymond, Minn.
Dixie theatre, Flint, Mich.
Doris theatre, Hermansville, Mich.
New State theatre, Kansas City, Mo.
Cannon Memorial Y.M.C.A., Kannapolis, N. C.
Home theatre, Kansas City, Kan.
Liggett's Seventh Street theatre, Kansas City, Kan.

Typhoon Fan Company
Ventilating Equipment

Plymouth theatre, Worchester, Mass.
National Democratic Convention Hall, Houston, Tex.
Will Oakland's Chateau, New York City, N. Y.
Lido theatre, Long Beach, L. I., New York.
Fay's theatre, Philadelphia, Pa.
Royal theatre, Atlantic City, N. J.
Stonehurst theatre, Philadelphia, Pa.
Lincoln theatre, Washington, D. C.
Lido Venice, Saratoga Springs, N. Y.
Fairmount theatre, Philadelphia, Pa.
Haynes theatre, Cliffside, N. C.
Tango Palace, New York City, N. Y.
Embassy theatre, Pittsburg, Pa.
Bluebird theatre, New York City, N. Y.
Newark theatre, Newark, N. J.
Wise Shoe Store, Fifth Avenue, New York City, N. Y.
Meridian Masonic Temple, Meridian, Conn.
Elmhurst theatre, Bergenfield, N. J.
Ambler theatre, Ambler, Pa.
Dobbs Ferry theatre, Dobbs Ferry, N. Y.

G. Reising & Company
Artificial Flowers and Plants

Loew's State theatre, Richmond, Va.
Loew's State theatre, Louisville, Ky.
Mishawaka theatre, Mishawaka, Ind.
Palace theatre, Marion, O.
Seventh Street theatre, Hoquaim, Wash.
Tower theatre, Philadelphia, Pa.
Rexy theatre, Philadelphia, Pa.
Paradise theatre, Chicago, Ill.

Johns-Manville Corporation
Acoustics and Sound Proof Installations

Princess theatre, Columbus, Miss.
Fox theatre, St. Louis, Mo.

Arctic Nu-Air Corporation
Ventilating Equipment

Lyric theatre, Rockwell, Ia.
Grand theatre, Blue Island, Ill.
Rose theatre, Ft. Worth, Tex.
Strand theatre, Uvalde, Tex.
Melvin theatre, Melvin, Tex.
Orpheum theatre, Waco, Tex.
Lyric theatre, Dallas, Tex.
Delmore theatre, Avonmore, Pa.
Palace theatre, Big Lake, Tex.
Dixie theatre, Iraam, Tex.
Chambers theatre, Phillipsburg, N. J.
Colonial theatre, Bridgeport, Conn.
Howard theatre, New Haven, Conn.
Hamilton theatre, Natchez, Miss.
Princess theatre, Enterprise, Ala.
Broadway theatre, So. Boston, Mass.
United States Government Theatres, Washington, D. C.
Iras theatre, Detroit, Mich.
Garfield theatre, Cleveland, O.
Grand theatre, Tallasee, Ala.
King's Palace theatre, Prichard, Ala.
Seigel theatre, McGehee, Ark.
Griffith theatre, Pyote, Tex.
Twin City Theatre Co., Ulrichsville, O.
Century theatre, Philadelphia, Pa.
Princess theatre, Greenville, Tenn.
Palace theatre, San Marcos, Tex.
East Texas Theatre, Inc., Jacksonville, Tex.
Westwood theatre, Westwood, N. J.
Dent Theatre Circuit, Dallas, Tex.
Liberty theatre, Luverne, Ala.
Unique theatre, Prestonburg, Ky.
New theatre, Walters, Okla.
Roxy theatre, Maple Shade, N. J.
Palace theatre, Burkburnett, Tex.
Palm theatre, Sulphur Springs, Fla.
Marion theatre, Marion, Va.
Earle theatre, Carroll, Ia.
Forsyth theatre, Pell City, Ala.
Bagdad theatre, Kansas City, Mo.
Mayfair theatre, Shenandoah, Ia.
National theatre, Martinsville, Va.
Lindsey theatre, Lubbock, Tex.
Isis theatre, Waterville, Kan.
Community Theatre, Inc., Russellville, Ark.
Palace theatre, Leesburg, Fla.
Trahan theatre, Centerdale, R. I.
Rapides theatre, Alexandria, La.
Westmont theatre, Montgomery, Ala.
Peerless theatre, Milwaukee, Wis.
Monarch theatre, Wilson, Pa.
York theatre, York, Neb.
Rialto theatre, Kenmore, O.
Capitol Hill theatre, Oklahoma City, Okla.
Gatewood theatre, Oklahoma City, Okla.
Best theatre, England, Ark.
Bates theatre, Niles, O.
State theatre, Baltimore, Md.
Gem theatre, New Richmond, Wis.
Lyric theatre, Mt. Holly, N. C.
Majestic theatre, Rotan, Tex.
Fawn theatre, Ft. Worth, Tex.
Liberty theatre, Alexandria, La.
New Grand theatre, Hope, Ark.
Pastime theatre, Merryville, La.
Crystal theatre, Many, La.
Ben Ali theatre, Lexington, Ky.
Dorothy theatre, Dorothy, W. Va.
Pike theatre, Mobile, Ala.
Moris theatre, Philadelphia, Pa.
Liberty theatre, Bridgeport, Conn.
International Amusement Co., El Paso, Tex.
Electric theatre, Pomeroy, O.
Lyric theatre, Oklahoma City, Okla.
Princess theatre, Morganfield, Ky.
Empire Amusement Corp., Lawrence, Mass.
Ysleta theatre, Ysleta, Tex.
Saenger theatre, New Orleans, La.
R. & R. theatre, San Angelo, Tex.
Kenwood theatre, Chicago, Ill.
R. & R. Palace theatre, Cisco, Tex.
American theatre, Indiana Harbor, Ind.
Saenger theatre, Helena, Ark.
Pastime theatre, Estelline, Tex.
Fall River Theatre Co., Fall River, Mass.
Royal theatre, New Boston, Ill.
Hamline theatre, Estelline, S. D.
Hollywood theatre, Hollywood, Fla.
Art Amusement Co., Salem, N. J.
Philo theatre, Chisholm, Minn.
Royal theatre, Arkadelphia, Ark.
Oakley theatre, Chicago, Ill.
Powers theatre, Caribou, Me.
New Olympic theatre, Turtle Creek, Pa.
Virginian theatre, St. Charles, Va.
Bonita theatre, Canton, Ga.
Jefferson theatre, Charlottesville, Va.
Grand theatre, Kennedy, Tex.
Avenue theatre, Milwaukee, Wis.
Imperial theatre, Zanesvills, O.
Idlehour theatre, Milwaukee, Wis.
Grand theatre, Howard, S. D.
Elm theatre, Philadelphia, Pa.
Strand theatre, Covington, Va.
Riverside theatre, Riverside, Ala.
Columbia Amusement Co., Hammond, La.
Ideal theatre, Corsicana, Tex.
Lyric theatre, Dallas, Tex.
Dixie theatre, Coleman, Tex.
Princess Amusement Co., Piedmont, Ala.
Crown theatre, Moblie, Ala.
Dixie theatre, Durant, Miss.
Carnation Photoplay, Inc., New York City.
Dreamland theatre, Herington, Kan.
Majestic Theate Co., London, O.
State theatre, Pawhuska, Okla.
State theatre, Seminole, Okla.
New Broadway theatre, Hopewell, Va.
Imp theatre, Elgin, Tex.
Palace theatre, Newport News, Va.
Fort Armstrong theatre, Rock Island, Ill.
Grand theatre, So. Norfolk, Va.
Muscle Shoals Theatre, Inc., Sheffield, Ala.
Modjeska theatre, Augusta, Ga.
Rialto theatre, Atlanta, Ga.
Griffith Brothers. Fairfax, Okla.
Winter Garden, Modesto, Cal.
Greenfield theatre, Milwaukee, Wis.
Schulte Amusement Co., Howell, Mich.
Liberty theatre, Independence, La.
Palace theatre, Nevada, Ia.
Tiger theatre, Auburn, Ala.
Halper theatre, Chicago, Ill.
Harkness theatre, Clyde, O.
Oklahoma theatre, Hobart, Okla.
Imperial theatre, Newton, N. C.
Bell theatre, Gadsden, Ala.
Strand theatre, Carrollton, Ga.
United States Government theatre, Ft. Bragg, Fayetteville, N. C.
National Theatre Corp, Topeka, Kan.
Shenandoah Valley Theatres, Inc., Staunton, Va.
Imperial theatre, Warrenton, N. C.
Crystal theatre, Roosevelt, Okla.
Suffolk Amusement Corp., Franklin, Va.
Ideal theatre, Detroit, Mich.
Buxton theatre, Buxton, N. D.
Phoenix Amusement Co., Lexington, Ky.
Bradford theatre, Bradford, N. H.
Temple Gardens, Moose Jaw, Sask., Canada.
Rialto theatre, Clyde, Kan.
Majestic theatre, Belleville, Kan.
Standard theatre, Mankato, Kan.
Madison theatre, Mansfield, O.
Lafayette theatre, Charlottsville, Va.

BETTER PROJECTION . . . . . *Continued from page 29*

See story for caption.

The S M P E Meeting

In a recent news section of this paper I gave an account of the fall meeting of the Society of Motion Picture Engineers. I shall now proceed to deal with it from the projection and projectionist angle.

First permit me to say that the meeting was the largest the S M P E has held. Also the program was of intense interest. Also, again, it was devoted largely to sound in synchronization with motion. Another also is that projection was, everything considered, remarkably well represented, one man traveling from Southern Florida to be present. The last also is that the beauty of the feminine contingent may (???) have made it very hard for some of the boys to arrive at the sessions on time and remain until they closed. However, I'll say they made a "no bull" struggle. I know friend daughter, who accompanied me, seemed to be fairly busy most of the time—talking to ladies, of course.

Well, anyhow, we all had a real enjoyable time and a mighty profitable one, too. The Bell Laboratories gave an exhibition of sound wave in photographic form. There was some sort of a projector which, when some one talked or sang into it, actually reproduced the resultant sound waves on the screen. One group of waves which looked something like a child's top laying down, the operator explained was the grunt Caruso always emitted after a long sustained note. The whole thing was most unique and intensely interesting.

I have already, in the news article, named the projectionists present. I just have a letter from Frank Dudiak, projectionist, Fairmont theatre, Fairmont, W. Va., who remarks: "My attendance at the convention cost me approximately $300, plus 55 hours behind the steering wheel of my gasoline grasshopper, but I can say with perfect honesty that the trip was worth every penny of it. I only hope I may be fortunate enough to be able to attend the spring meeting."

So say we all, Brother Dudiak. Friend Dudiak made a most favorable impression upon every one he met. He is the sort of man I would have faith in. I'd bank on his sterling honesty, and have plenty of evidence that he is an up-to-date, progressive motion picture projectionist.

While in attendance upon the meeting, Brother J. F. Lawrence came out to White Face Inn with a most urgent invitation that the editor visit the Palace theatre, Lake Placid village, where he is chief projectionist, H. Morehouse, assistant.

The invitation was promptly accepted, but why not take the gang along. Sure! Why not? So the following were herded into a flock of automobiles, near-automobiles, flivvers or what have you?

George Edwards, New York City; Frank Dudiak, Fairmont, W. Va.; Irl Gordon, Akron, O.; R. Meiling, New York City; G. W. Pettengill, St. Petersburg, Fla.; P. A. McGuire, New York City, and N. D. Golden, Washington, D. C., all working projectionists except Golden, who was formerly a member of local union No. 160 of Cleveland, O.; P. A. McGuire, advertising manager, International Projector Corporation, and R. Mehling, who now is assistant to Harry Rubin, supervisor of projection for the Loew theatres. Golden now is with the department of commerce in our national capitol.

The Palace is a remarkably nice theatre for a village the size of Lake Placid. It bears every evidence of being well managed. Brothers Lawrence and Morehouse took pride in both the theatre and its excellent projection room and equipment. Simplex holds the fort there.

Irl Gordon, the projectionist semi-official photographer for the convention, lined us up in front of the theatre and took sundry photographs, one of which is herewith reproduced. From left to right we have the gentlemen from West Virginia, Frank Dudiak, gazing, I think, at one of the Lake Placid fair ones perched in an upper window. Next to him, in the gay topcoat, is Brother Lawrence, chief projectionist, Palace theatre. Beside him the rotund gent in goggles and cap is F. H. Richardson, of whom you may possibly have heard. Note the cane. Getting old 'n feeble. Beside your editor we see Brother Morehouse, assistant projectionist, clad in oh what pants. On the end, in that wonderful tie, is Brother Pettengill, St. Petersburg, Fla. Thank goodness those stripes run up and down. Pettengill is "not so high" maybe, but just the same, he's all there. Fine man, and a knows his onions projectionist.

What's that? Oh yes, the li'l furry chap down front? Why that is the Palace theatre program man. It, he or—oh, well, anyhow, the fox is white as snow, bears in his "hands" a silver tray laden with theatre programs, from which patrons may help themselves. What's that? No, I asked about that. His name is NOT William.

Mighty clever stunt, what? So good that if my boss will stand for it I'll give you a closeup. There is a fox farm in Lake Placid, from which I presume duplicates may be obtained. Don't know about that, but a letter addressed to the "Fox Farm," Lake Placid, N. Y., will determine the point, should anyone care for such an ornament for their foyer—and it's some considerable ornament, permit me to suggest. Just ask if a duplicate of the one used at the Palace theatre can be had.

I believe projectionists' local unions ought to support the work being carried on by the S M P E by carrying an associate membership. The cost would be small and it would give to the local the proceedings of the society, which could be loaned out to members and are worth very much more than the membership would cost. The local could then send a representative to meetings if it desired, where he would have all privileges save only that of casting a vote. The discussions are open to all members, both active and associate.

I am not certain whether this proposal is practicable, but think it is. I will find out and report.

A Matter of Co-operation

Last month I told you of the splendid work accomplished by Assistant Fire Marshal W. A. Oswald, of British Columbia, in stopping the circulation of films in other than good mechanical condition.

I have a letter from Mr. Oswald from which, at the risk of censure from him, I extract one paragraph, as follows:

> **I have just seen a carbon copy of the article containing E. B. Marshall's letter. (Article published last month. F. H. R.) It is good, but I must straighten out one or two points. First, the success of the film report system depends upon cooperation, which I am able to say exists between the film exchanges, the projectionists, the exhibitors and this office. I may say, however, that there are a few exhibitors who have to be made to cooperate.**
>
> **The film exchanges have played the game**

right from the start, and have, of their own free will and accord, removed quite a number of prints from circulation. The revisors or inspectors are subject to examination from time to time, and I believe it is largely due to the good revision of the prints and the good work of the projectionists, that we are getting longer life out of the prints in use in the province. ONE EXCHANGE MANAGER CLAIMS THAT THEY ARE GETTING FROM 10 TO 15 PER CENT MORE RUNS OUT OF A PRINT UNDER THE REPORT SYSTEM THAN WERE HAD BEFORE.

Examining the matter that last is not to be wondered at. In fact it is exactly what I would have expected, because of the fact that

(a) projectionists will naturally be very much more careful of prints which reach them in consistently good condition. No one bothers to be very careful with a thing which the owner himself don't seem to care a (deleted) about.

(b) A great deal of damage is done to film which is sent out in poor condition. The defect itself may be small. Just a loose splice edge, but that edge catches on a sprocket idler and before anything can possibly be done about it, a foot or maybe three of them have been ruined. Or it causes the film to climb the sprocket, and before the trouble is discovered, or before it voluntarily runs back into place, from one to a dozen feet of film has been impressed with a string of near-perforations.

I am advised that Chief Inspector Phil Barber, Edmonton, Alberta, has induced the government of that province to adopt the same plan. It is what I would expect Inspector Barber to do, for he is an energetic, capable officer.

Personally, I think we of the United States have the greatest country in all the world. I think we also, by and large, have a pretty good government—the best there is in its general plan, but just the same there is a fairly liberal sprinkling of political appointee imitation officials whose necks I wish were all combined in one so I could chokeum.

Wtih such officials it is not "what's best," so much as it is "what is best for the machine"—the "party."

Oh well, what's the use! If I thought they'd see and read it, I'd write 10 pages on the subject, all uncomplimentary to the guy I'm talking about. He won't though, so as I said, what's the use!

My compliments to British Columbia, Edmonton and the able men who brought this highly desirable thing about. Also my compliments to Local Union 248 Motion Picture Projectionists I A T S E & M P M O and to the film exchange managers and exhibitors who aided by hearty cooperation. It is hard to believe any exhibitor would oppose a thing so manifestly beneficial to him.

Marvelous Improvement? ? ?

From E. E. Beattie, manager, Banning theatre, Banning, Calif., comes this letter and clipping. Manager Beattie says: "Dear Friend Richardson: The inclosed clipping shows the marvelous advancement made in projection methods in the last few years."

Friend Beattie evidently indulges in sarcasm, for the clipping reads as follows:

Detroit—Uniform working of prints for change-over, to avoid imperfect projection, caused by showing of a string of punch marks, stickers or white frames on the screen, is eliminating the difficulty caused by indiscriminate marking in this territory. Exchanges now place an "O" mark in the upper left corner of a frame five feet from the end of each reel. Operators are warned against cutting it out or adding other marks, under penalty of being charged for cost of replacing the entire scene.

The small punch hole appears so briefly on the screen that it is unnoticed by the audience, but visible to the operator, who is on the lookout for it.

See S M P E story for caption

Just why a progressive sheet should publish such drivel deponent sayeth not. If I were a motion picture projectionist in the city of Detroit I would amputate that punch hole and take the exchange to court if it attempted to enforce payment for "damage." No exchange or any one else has the right to force a projectionist to project such an outrage against artistic projection to the screen as a punch hole.

The Detroit local ought to resist the attempt of the exchanges to force the projection of punch holes to the screen. However, it also ought to, in common with all locals, prohibit its members from themselves punching holes in the film—if any of them do, which I doubt. Punch holes are the trade mark of slovenly, incompetent motion picture projectionists and machine operators. Surely no Detroit projectionist would be guilty of so flagrant an outrage against the profession.

But after all it is a bit amusing that exchanges which proclaim so lustily (and rightly) against punch hole projectionists, themselves inaugurate a punch hole change-over system and attempt to compel projectionists to project their punch holes to the screen where admiring (???) audiences may enjoy their marvelous beauty.

Exclusive Source

Clinton R. Farr, Beverly, Mass., says just what many say from time to time, as follows:

> *"It may interest you to know that I have secured every edition of your handbook (the Bluebook) as they were published. I appreciate your work in them, in the "Herald World," in the American Projectionist and in Movietone Bulletin because it supplies information it is impossible to secure from any other source, and is published in terms that we 'operators' can understand."*

Thanks! Only don't even admit that by any chance you could or can be a mere machine operator. You meant that quite all right, but even though too modest to feel confident of being a real motion picture projectionist, still insist that you really are one, and TRY TO LIVE UP TO THE TITLE. Two-thirds of the effect of the title "projectionist" is psychological. Having claimed the title, the tendency is to try to live up to it and thus justify your timidity in adopting it.

Newspaper Nomenclature

Several clippings have been received, amputated from a Florida big daily newspaper, of an article I wrote, which was printed in this department some while since. The paper in question re-printed the article verbatim, for which thanks, but some one of its editorial staff wrote an introduction which made me see red. It was short, praise be. Had it been longer the sin might have been greater. It reads: "How big a part is played by the projectionist in the booth in any motion picture theatre is set forth in the following article which was written by F. H. Richardson, recognized authority on the operation of motion picture machines."

Gr-r-r-r-r. I'd like to bite the genius who wrote that, though he doubtless thought he was paying me a compliment. Referring to my Webster's dictionary, it tells me a booth is:

> **"(1) A house or shed built of boards, boughs of trees, or other slight materials, for a temporary residence; a shack. (2) A compartment in a fair or market building partitioned off for temporary purposes; a market stand. (3) A voting compartment or polling place."**

Now can this Florida writer see any connection with any of those various things and a solidly built fireproof room in a theatre? Or doesn't he believe in Webster? For his information, the Society of Motion Picture Engineers, years ago, declared "PROJECTION ROOM" to be the correct name for the room this chap dubs the "booth."

"But," I can almost hear him exclaim, "the theatre men call it booth." But even that doesn't make it right, and the effect is BAD, because it automatically sets up in the mind of the exhibitor a small room of relatively slight importance, whereas we want a real ROOMY ROOM, and it is of importance to high grade work that we have it, as well as of importance to theatre patrons because such things tend to the improvement of the work of projection, hence to the excellence of what the Florida public pays its good coin in at the box office to see.

And I am "an authority on the operation of projection machines," am I??? Will some one please, please get me a good, heavy, real sharp axe, and lead the chap who wrote that up within about three feet of me? I'd certainly amputate both his ears and a liberal portion of his gizzard.

But then I should really not include the gizzard, because when our own men don't take sufficient interest in their own profession to use correct nomenclature, what right have we to expect newspaper men to do so? Echo answers: none whatever!

BETTER THEATRES Information and Catalog Bureau

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Exhibitors Herald and Moving Picture World. Many of the products listed by this Bureau are advertised in this issue of "Better Theatres." See Advertisers Index.

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Exhibitors Herald and Moving Picture World
407 South Dearborn Street, Chicago

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Good-All Electric Manufacturing Company, in announcing its Orchestrola, a music and sound reproducing device, sets forth the following among the important features of this instrument:

An indexed file for records, so arranged, according to the company, so that the operator can instantly pick out suitable music for all scenes, making synchronization possible for all occasions.

Three separate speakers of different types so as to reproduce the high, medium and low notes.

An echo switch which will change instantaneously the music, sound, effects or conversation from the rear to the front of the theatre, thus enabling the operator to produce organ echo effects.

Installation in one hour's time.

Operation of motors in either direction.

Good-All announces that it is prepared to furnish suitable records for pictures, either on a rental or sale basis.

In announcing the instrument, Good-All announces:

"The tone qualities and reproduction of the Orchestrola is exceptionally good and has not been sacrificed for volume. The Orchestrola installation includes three separate speakers of different types so as to perfectly reproduce the high, medium and low notes. By arranging the three speakers in different parts of the theatre an equal volume of music is produced over the entire theatre.

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"All objectional gear noises are eliminated. A radio or michrophone can be quickly connected. With a small attachment the motors can be operated in either direction."

Japanese Coronation To Make Color Short

(Special to the Herald-World)

NEW YORK, Oct. 23.—The colorful and picturesque ceremony of the accession of the Japanese Emperor is to be photographed by a company of Tiffany-Stahl players who have left for Japan under the supervision of Howard C. Brown. The pictures will form a Tiffany Color Classic when completed. In addition to the scene of the ceremony, a Tiffany Color Symphony entitled "A Japanese Carnival" is to be made with famous Japanese actors and actresses in the leading roles. Original weird Japanese music will be used for the synchronization of this picture.

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AND THE CRITICS COMPARED IT WITH $15,000 DEVICES

Rob Reel in the Sept. 25th Chicago American writes— "The Castle Theater isn't going to be outdone, no, sir—

"It's gone and installed an instrument for running sound-films.

"The machine, according to Dick Beck, who is associated with his dad in operating the little State St. house, is called the **dramaphone** and involves the disc method of reproducing similar to Vitaphone.

"Dramaphone accompaniment, including music and kindred sounds, but no talking, is used in presenting the current feature at the Castle, a Columbia production called 'The Scarlet Lady.' Incidentally, the synchronization of this was done here, so it is perhaps the first time Chicago has had a finger in the cutting of its own sound film pie, so to speak.

"The tone of the instrument is satisfactory on the whole. There is perhaps a little too much volume at times for the size of the house, particularly when some of the noises and shouting of crowds are reproduced, but all this will doubtless be corrected in time.

"At any rate the presentation of sound films at the Castle proves that the smaller theaters are making an admirable effort to give the movie public the very latest just as are the larger ones."

—Yet The Dramaphone Costs Less Than 1/5 As Much

So successful was the new DRAMAPHONE in its introduction at the Castle Theater, Chicago, that everyone — including Chicago's leading movie critics — compared its musical accompaniment with that of the most costly synchronous devices—Yet the DRAMAPHONE is a non-synchronous device and inexpensive enough for use in the smallest movie theater — but also efficient enough for use in the largest theaters. Every musical effect, with a complete range of sound effects, can be reproduced by this revolutionary device — with great volume and clearness. This is accomplished through the use of the perfected new dynamic speakers. The cost is small and only one operator is required.

Genevieve Harris in the Sept. 26th Chicago Evening Post writes— "Columbia has joined the list of motion picture companies making 'sound' films. 'The Scarlet Lady' is shown at the Castle to the accompaniment of the **'dramaphone.'** When this **dramaphone** is modulated in keeping with the size of the theater, it will be a very effective device.

"For the most part the accompaniment is orchestral, with a few special sound effects to intensify the drama. The most unusual one is the speech in Russian at the meeting of the plotters. The sound of the orator's voice, exhorting his followers in this foreign tongue, is heard thru the shifting scenes of the revolutionary meeting. This, I think, is the cleverest directional touch in the picture."

Mae Tinee in the Sept. 24th Chicago Tribune writes— "The cosy little Castle theater, determined not to let the big boys get ahead of it, has bought itself some sound equipment and presents 'The Scarlet Lady' as its first synchronized offering."

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In This Issue: The Box Office Record

EXHIBITORS

HERALD

and MOVING PICTURE

WORLD

MEET THE BOYS!

MR. SAP

WHY is Mr. Sap so sad? Maybe his ushers have **HALITOSIS?** Maybe it's just that he hasn't got the **PRODUCT**—What product? **METRO**-Goldwyn-Mayer of course! Mr. Slick, his opposition, is doing dandy business with **M-G-M.** Gosh, how Mr. Sap wishes he had **"OUR** Dancing Daughters," **"EXCESS** Baggage," **"WHILE** the City Sleeps," **"WHITE** Shadows in the South Seas," and all those M-G-M **HITS!** Will Mr. Sap ever let the M-G-M salesman get away again? **NO! NO!** Mr. Sap says: "Never, never again will I be without M-G-M!" And he **MEANS** it!

MR. SLICK

HAW! haw! haw! Mr. Slick is laughing; he laughs regularly every day. Ain't he got fun! Ain't he got **M-G-M!** Ain't he got **"OUR** Dancing Daughters"—Baby, how the folks love it! And isn't he nourishing the old **BANK ACCOUNT!** with **"EXCESS** Baggage," and **"WHILE** the City Sleeps," "Mysterious Lady," "Cossacks," "Telling the World," "Four Walls," etc. And now comes **"WHITE** Shadows in the South Seas." Mr. Slick is sitting **PRETTY!** The M-G-M parade of hits have just begun! Wait! Watch! M-G-M **SOUND** Studios full blast East and West! M-G-M **NEWS** sensational with Zeppelin scoops! M-G-M Hal Roach **SHORTS** and Metro **MOVIETONE** Acts the best on the Market! You're not *lucky* Mr. Slick—you're just **SMART!**

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Member of Motion Picture Producers and Distributors of America, Inc.

Whole Vol. 93, No. 5 (Vol. 35, No. 8) *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3,* November 2, 1929

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"VARSITY"

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INTER-OFFICE COMMUNICATION

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The previous high weekly gross at the Paramount was $81,000. Here are the new records:

"DOCKS OF NEW YORK"	-	$88,000
"BEGGARS OF LIFE"	-	81,500
"THE FLEET'S IN"	-	84,000

In a theatre seating 3,500 people and against the toughest competition Broadway has ever known, this is a truly remarkable achievement. It speaks volumes for the quality of Paramount product this year.

SAM KATZ

NOT just three or four big pictures a year, but important successes week after week—that's where PARAMOUNT stands out above every other company. When a theatre can break records three weeks running, as Mr. Katz shows above, and then have "WINGS", "THE WEDDING MARCH", "REDSKIN" (Dix-Technicolor), "SINS OF THE FATHERS" (Jannings all-star), "INTERFERENCE" (first of a series of PARAMOUNT ALL-TALKERS), to name a few, coming along — no wonder the whole trade's shouting

1928 Pictures 1929

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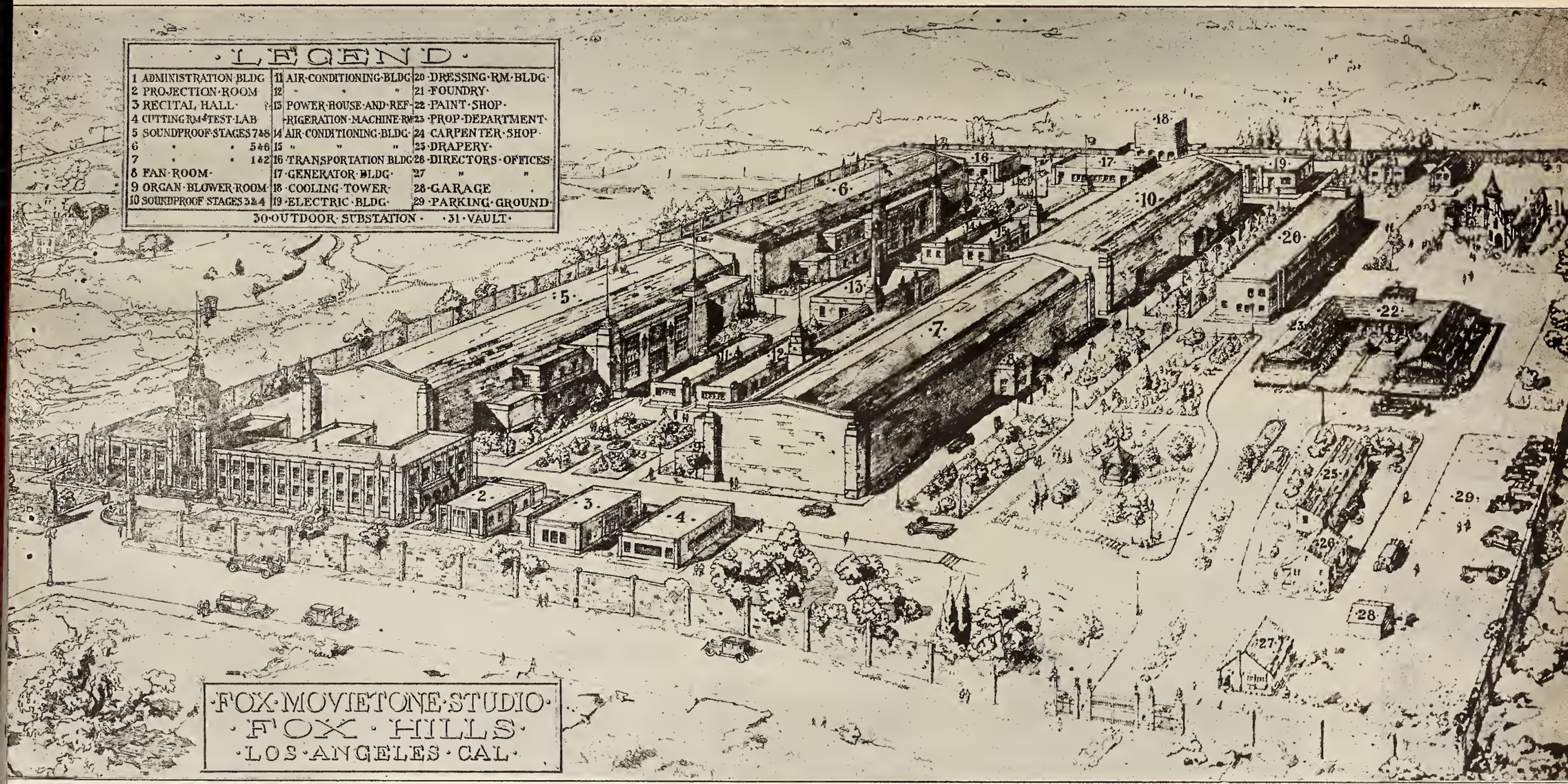

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PATHÉ *SOUND* NEWS

PICTURES

TALK

Sound and *Dialogue*

SPIELER", "GERALDINE", "THE LEATHERNECK", "NOISY NEIGHBORS", "SQUARE SHOULDERS", "THE FLYING FOOL", "THE OFFICE SCANDAL", "LISTEN BABY", "HIGH VOLTAGE".

GRANTLAND RICE SPORTLIGHTS In Sound

TOPICS OF THE DAY In Sound

AESOP'S FILM FABLES In Sound

Cecil B. DeMille's
"KING *of* KINGS"
and
***"THE* GODLESS GIRL"**
by Jeanie Macpherson
IN SOUND

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Everybody's talking Gibson, thinking Gibson, signing for Gibson. And here you have him in his finest Rodeo picture since "The Calgary Stampede."

Carl Laemmle

presents

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Hoot Gibson

Directed by REAVES EASON

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Hear The Crowds Cheer

Hear The Bands Play

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To A. Julian Brylawski, owner of the Academy Theatre, our hat is off in a sweeping bow for being the incomparable showman whose conviction that Bristolphone would be universally accepted, prompted him to make the first installation in the land. That this initial test proved superlatively successful from a box-office as well as an interchangeability standpoint, is a further tribute to his keen judgment.

Mr. Brylawski has written himself into the history of this great industry. We gratefully acknowledge the part he played in bringing Bristolphone to the forefront of the motion picture industry.

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GOTHAM PRODUCTIONS

UNANIMOUS—THE "MARRIAGE BY CONTRACT"

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SILENT
SYNCHRONIZED by
R.C.A. PHOTOPHONE
WATCH
FOR OUR THEME SONG

A JOHN M. STAHL
SPECIAL PRODUCTION
WITH
PATSY RUTH MILLER
LAWRENCE GRAY
DIRECTED BY JAMES FLOOD

TIFFANY STAHL

EXHIBITORS HERALD and
MOVING PICTURE WORLD

"Marriage by Contract" By Tiffany-Stahl Deals With Companionate Union

(Special to the Herald-World)

NEW YORK, Oct. 16.—Tiffany-Stahl gave a private showing of their new picture on the theme of companionate marriage, "Marriage by Contract," here today, and it caught the immediate attention and interest of onlookers.

The picture handled a delicate subject in a particularly adroit manner and there is no question but that the film will draw all through its career. The problems of marriage, which seldom fail to fill houses, were developed in a manner calculated to and excite attention.

MOTION PICTURES TODAY

Yeah! Box Office!

"Marriage by Contract," the new Tiffany-Stahl special, is a motion picture that may be described as a natural box-office attraction. Its theme is trial marriage and the effective manner in which the disasters of the companionate idea are demonstrated will make it a convincing subject to the general public. The timeliness of the theme is beyond question.

In the picture Patsy Ruth Miller does the finest work of her screen career. With advanced ideas on the subject of marriage she contracts four different alliances and each of these wedded episodes is more disastrous than the previous one. The picture is lavishly produced, with attractive settings, finely photographed and well directed by James Flood under the supervision of John M. Stahl. Robert Edeson is one of the featured members of a strong cast.

"Marriage by Contract" is a success picture and should be a clean-up for exhibitors.

ARTHUR JAMES.

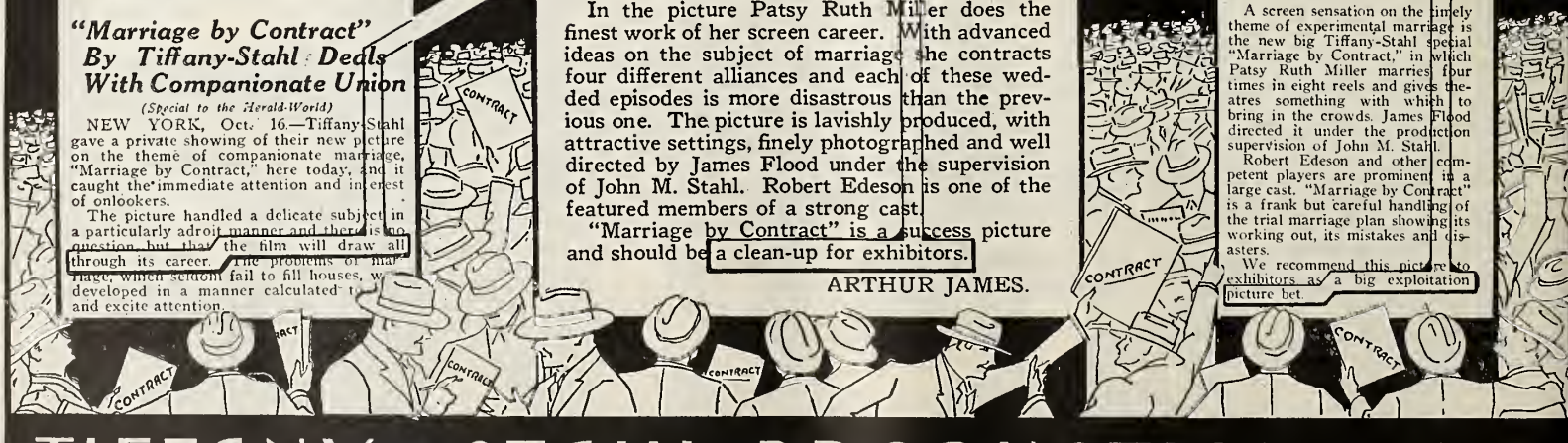
DAILY REVIEW

HERE'S A BET

A screen sensation on the timely theme of experimental marriage is the new big Tiffany-Stahl special "Marriage by Contract," in which Patsy Ruth Miller marries four times in eight reels and gives theatres something with which to bring in the crowds. James Flood directed it under the production supervision of John M. Stahl.

Robert Edeson and other competent players are prominent in a large cast. "Marriage by Contract" is a frank but careful handling of the trial marriage plan showing its working out, its mistakes and disasters.

We recommend this picture to exhibitors as a big exploitation picture bet.



TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

PICTURE OF THE YEAR

THEY ALL AGREE—

THE FILM WILL DRAW ALL THROUGH ITS CAREER

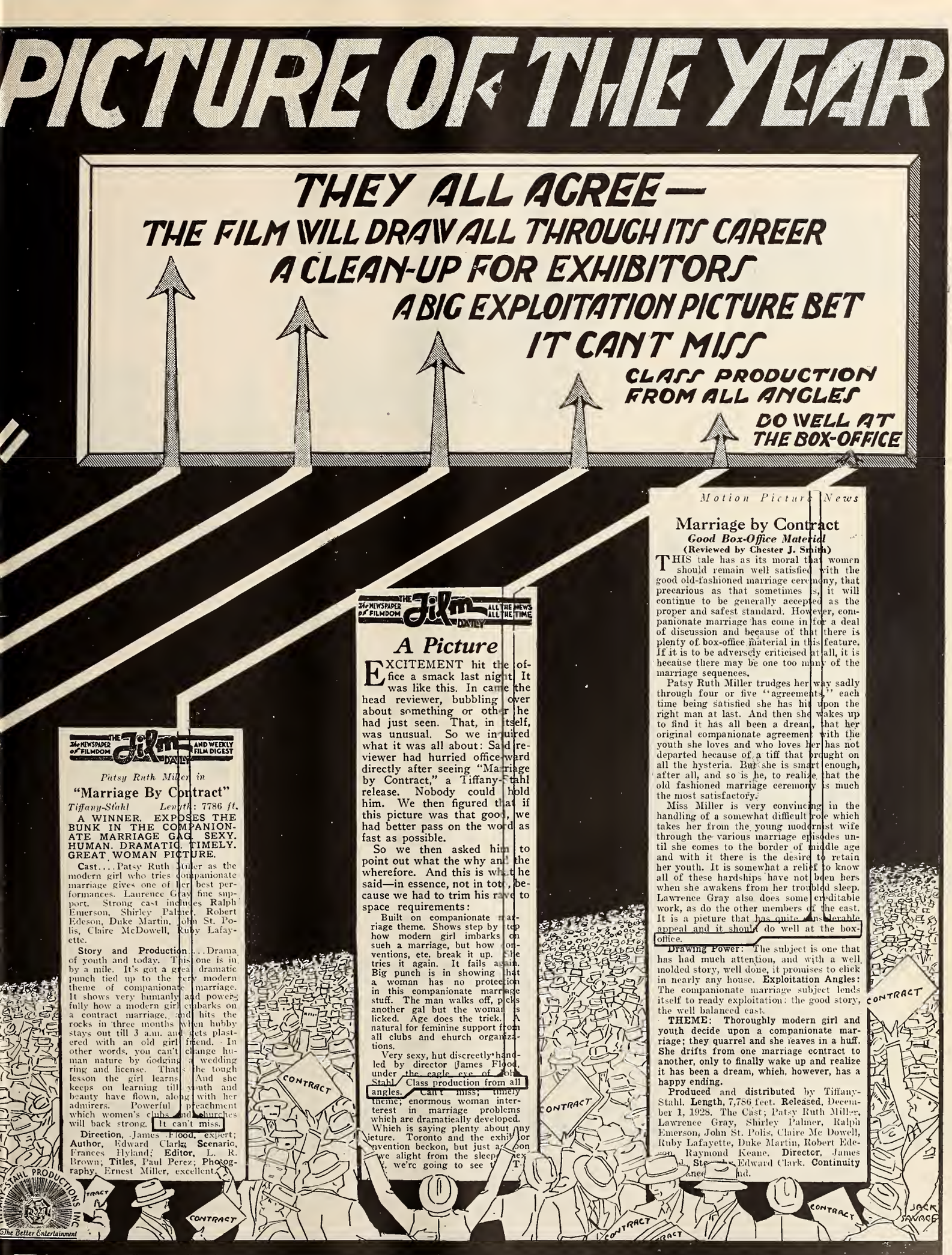
A CLEAN-UP FOR EXHIBITORS

A BIG EXPLOITATION PICTURE BET

IT CAN'T MISS

CLASS PRODUCTION FROM ALL ANGLES

DO WELL AT THE BOX-OFFICE



The Newspaper of Filmdom — The Film Daily — And Weekly Film Digest Daily

Patsy Ruth Miller in

"Marriage By Contract"

Tiffany-Stahl *Length*: 7786 *ft.*

A WINNER. EXPOSES THE BUNK IN THE COMPANIONATE MARRIAGE GAG. SEXY. HUMAN. DRAMATIC. TIMELY. GREAT WOMAN PICTURE.

Cast....Patsy Ruth Miller as the modern girl who tries companionate marriage gives one of her best performances. Laurence Gray fine support. Strong cast includes Ralph Emerson, Shirley Palmer, Robert Edeson, Duke Martin, John St. Polis, Claire McDowell, Ruby Lafayette.

Story and Production....Drama of youth and today. This one is in by a mile. It's got a great dramatic punch tied up to the very modern theme of companionate marriage. It shows very humanly and powerfully how a modern girl embarks on a contract marriage, and hits the rocks in three months when hubby stays out till 3 a.m. and gets plastered with an old girl friend. In other words, you can't change human nature by dodging a wedding ring and license. That's the tough lesson the girl learns. And she keeps on learning till youth and beauty have flown, along with her admirers. Powerful preachment which women's clubs and churches will back strong. It can't miss.

Direction, James Flood, expert; **Author**, Edward Clark; **Scenario**, Frances Hyland; **Editor**, L. R. Brown; **Titles**, Paul Perez; **Photography**, Ernest Miller, excellent.

The Newspaper of Filmdom — The Film Daily — All the News All the Time

A Picture

EXCITEMENT hit the office a smack last night. It was like this. In came the head reviewer, bubbling over about something or other he had just seen. That, in itself, was unusual. So we inquired what it was all about: Said reviewer had hurried office-ward directly after seeing "Marriage by Contract," a Tiffany-Stahl release. Nobody could hold him. We then figured that if this picture was that good, we had better pass on the word as fast as possible.

So we then asked him to point out what the why and the wherefore. And this is what he said—in essence, not in toto, because we had to trim his rave to space requirements:

Built on companionate marriage theme. Shows step by step how modern girl imbarks on such a marriage, but how conventions, etc. break it up. She tries it again. It fails again. Big punch is in showing that a woman has no protection in this companionate marriage stuff. The man walks off, picks another gal but the woman is licked. Age does the trick. A natural for feminine support from all clubs and church organizations.

Very sexy, but discreetly handled by director James Flood, under the eagle eye of John Stahl. Class production from all angles. Can't miss; timely theme; enormous woman interest in marriage problems which are dramatically developed. Which is saying plenty about any picture. Toronto and the exhibitor convention beckon, but just as soon as we alight from the sleeper next [illegible], we're going to see the T[illegible]

Motion Picture News

Marriage by Contract

Good Box-Office Material

(Reviewed by Chester J. Smith)

THIS tale has as its moral that women should remain well satisfied with the good old-fashioned marriage ceremony, that precarious as that sometimes is, it will continue to be generally accepted as the proper and safest standard. However, companionate marriage has come in for a deal of discussion and because of that there is plenty of box-office material in this feature. If it is to be adversely criticised at all, it is because there may be one too many of the marriage sequences.

Patsy Ruth Miller trudges her way sadly through four or five "agreements," each time being satisfied she has hit upon the right man at last. And then she wakes up to find it has all been a dream, that her original companionate agreement with the youth she loves and who loves her has not departed because of a tiff that brought on all the hysteria. But she is smart enough, after all, and so is he, to realize that the old fashioned marriage ceremony is much the most satisfactory.

Miss Miller is very convincing in the handling of a somewhat difficult role which takes her from the young modernist wife through the various marriage episodes until she comes to the border of middle age and with it there is the desire to retain her youth. It is somewhat a relief to know all of these hardships have not been hers when she awakens from her troubled sleep. Lawrence Gray also does some creditable work, as do the other members of the cast. It is a picture that has quite considerable appeal and it should do well at the box-office.

Drawing Power: The subject is one that has had much attention, and with a well molded story, well done, it promises to click in nearly any house. **Exploitation Angles:** The companionate marriage subject lends itself to ready exploitation: the good story, the well balanced cast.

THEME: Thoroughly modern girl and youth decide upon a companionate marriage; they quarrel and she leaves in a huff. She drifts from one marriage contract to another, only to finally wake up and realize it has been a dream, which, however, has a happy ending.

Produced and **distributed** by Tiffany-Stahl. **Length**, 7,786 feet. **Released**, December 1, 1928. The Cast; Patsy Ruth Miller, Lawrence Gray, Shirley Palmer, Ralph Emerson, John St. Polis, Claire Mc Dowell, Ruby Lafayette, Duke Martin, Robert Edeson, Raymond Keane. **Director**, James [illegible] Stevens. **Author**, Edward Clark. **Continuity** [illegible]aned [illegible]nd.

CONTRACT

CONTRACT

CONTRACT

CONTRACT

CONTRACT

CONTRACT

JACK SAVAGE

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Chinatown and The Bowery—

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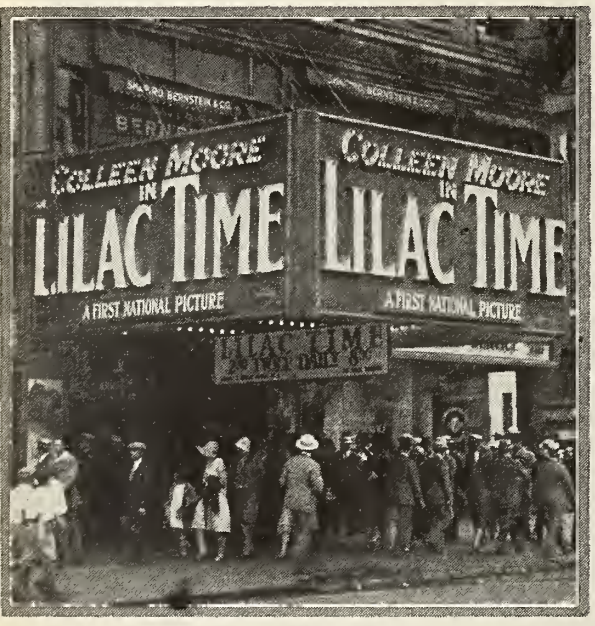
The Lights of Broadway—



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with GARY COOPER

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at the Central, Broadway, at $2 top

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From the play by Jane Cowl and Jane Murfin • Adaptation by Willis Goldbeck • Scenario by Carey Wilson

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

The Fall Issue of THE BOX OFFICE RECORD appears in this number, starting on Page 61—Semi-annual feature of "Exhibitors Herald and M oving Picture World" is guide to money-making possibilities of more than 500 pictures, both lon g and short features; Rapid development of sound in motion picture field adds new value to THE B OX OFFICE RECORD for exhibitors.

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NEWS

Detroit Exhibitor, owners of theatre building and Huma-Phon sound device manufacturing company, charge producers with conspiracy to boycott theatre owners who do not install Vitaphone apparatus.

Interchange of sound devices welcomed if apparatus fills the bill, says Vitaphone executive; officials of producing companies state their stand.

Only producers of sound films must have music recording license, says Mills; Exhibitors not required to pay any other tax than 10 cents a seat.

Warner Brothers negotiating with Shubert organization for talking picture production of stage plays—Pathe managers prepare for aggressive sound program.

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EXHIBITORS HERALD and MOVING PICTURE WORLD

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The Field Is Open

DURING the past week the atmosphere of doubt and uncertainty which has surrounded the question of interchangeability among the various sound devices has been cleared away. The situation has been made plain and definite in a plain and definite statement issued by Mr. J. E. Otterson, president of the Electrical Research Products, Inc.

Mr. Otterson's statement, printed in full in last week's issue of the Herald-World, contributes mightily towards relieving what has been a trying and perplexing situation. The way has been cleared for full and complete understanding of the facts throughout the trade, to the end of not only relieving the apprehension that has existed but also stimulating the progress and the use of the sound picture.

In his statement Mr. Otterson makes no reference to the possible legal questions involved. It is asserted that under the various contracts which have been negotiated by the Electrical Research Products, Inc., which is a subsidiary of the Western Electric Company, the manufacturer of the equipment has retained all rights necessary to enable it to dictate the conditions under which the equipment may be used. Both studio and theatre equipment are similarly protected. In the absence of court adjudication there is necessarily some question as to just what conditions may be imposed and just how far these conditions may be carried.

But Mr. Otterson, in his outline of the existing situation, does not address himself to any of the possible legal questions involved. He discusses interchangeability plainly and simply as a matter of practicability.

With reference to claims of interchangeability advanced by manufacturers of various devices, Mr. Otterson says significantly:

"We have not denied and we do not deny these various claims. . . ."

He then proceeds to lay stress on the main thought of his statement, which is that the question of interchangeability is to be determined only by practical test of the apparatus offered under normal working conditions.

"When such devices in significant numbers have been installed and maintained in successful commercial operation over a reasonable time, the facts will determine themselves without any statement on our part," he said.

A paragraph of Mr. Otterson's statement which is of very great interest and importance to several thousand of the smaller theatres reads as follows:

"We have definitely in mind the problem of the small theatre. For such our company has available music and sound amplifying equipments which will satisfactorily fill present needs, and which later on may be adapted to pictures synchronized with sound."

He then adds, rather strangely, that, "when small theatre owners want to investigate this problem, we are ready to discuss it with them."

As a matter of fact, if there is anything in the world which the small theatre owner does want, now and immediately, to investigate it is exactly what Mr. Otterson here mentions.

The fact that Mr. Otterson now places the whole matter of interchangeability on the basis of practicability is interesting and important.

This means, apparently, that the whole field is wide open for any device that will work.

And this leaves the question in a way which will be hailed in many quarters with greatest satisfaction.

* * *

Stageshow Passing

REPORTS are accumulating from various points throughout the country of the abandonment of the stageshow policy. During the past week several large and important houses which have featured stageshows for a considerable period have discontinued the non-film attraction, retaining only presentation acts that count.

There are reasons for believing—aside from these developments—that the stageshow is on its way out. In fact, indications have been pointing in that direction for some time. The stageshow was always an economic hazard and, at the best, its attraction value was subject to severe questioning.

The sound picture has, of course, been the outstanding factor in bringing about the changes where they have taken place. In this way the sound picture is a double benefaction: It brings to the theatre a new and great attraction and it shows the theatre the way out of a difficult situation. Without something of the calibre and character of the sound picture the abandonment of the stageshow would have been something most difficult to maneuver.

* * *

ONE of the most interesting rumors of recent date which has been abroad on Broadway is that S. L. Rothafel—Roxy—is considering plans for the building of the largest theatre, a house to contain a few hundred seats more than the present Roxy.

Roxy is of a restless temperament, and while it would seem that with the Roxy still a young theatre there would be sufficient size—and sufficient of everything else—to accommodate the ambition and tax the energies of one who is even as ambitious and as energetic as Roxy.

* * *

ACTUAL figures are pushing the "infancy era" further behind. In November Pathe News will celebrate the eighteenth anniversary of the birth of this newsreel. Incidentally, the anniversary will be celebrated with the issuance of the first Pathe Sound News. Under the capable editorship of Mr. Ray Hall we expect to see the Pathe Sound News carry on worthily the traditions of the pioneer news-on-the-screen film.

—*MARTIN J. QUIGLEY.*

Exhibitor and Sound Firm Sue Producers; Hearing Is Delayed

Charge Conspiracy to Boycott Houses Not Using W. E. Devices

Robertson and Huma-Phon Ask Permanent Injunction— Case Grows Out of Paramount Booking

(Special to the Herald-World)

DETROIT, Oct. 30.—Hearing on an injunction petition, filed in circuit court here and charging that a number of motion picture producers have conspired to boycott theatre owners who do not install Western Electric apparatus, was postponed indefinitely today when attorneys for the defense stated they were not yet ready to try the case.

The plaintiffs in the case are James N. Robertson, operator of the Cinderella and Roosevelt theatres, two neighborhood houses; the Imperial Building Corporation, owner of the buildings in which the theatres are housed. and the Huma-Phon, a Michigan corporation engaged in the manufacture of motion picture sound recording devices.

The list of defendants in the suit includes the Electrical Research Products, Inc.; Warner Brothers; James Allen; Paramount-Famous-Lasky; Otto Belle; Metro-Goldwyn-Mayer; Frank Downey; First National Pictures; Fred North; United Artists; Jack Goldhous; Western Electric; Vitaphone; Pathe Exchange; Henry Zapp and the American Society of Composers, Authors and Publishers.

The case grew out of the booking of a Paramount picture. It is reported that Paramount declined to fulfill the contract, and the management understood that other companies were preparing to follow Paramount's lead; therefore, the management obtained a temporary restraining order to cover all the producers who might be involved.

Says Device Proved Successful

In their petition the plaintiffs assert they made a contract early in August with Paramount for Richard Dix's "Warming Up." They declare that they were told by the representatives of the corporation that it would be all right to use the Huma-Phon device for the picture, if it proved practicable. The device at the time was not fully developed.

The petition declares the Huma-Phon was perfected and gave a successful performance October 7 in the presence of certain of the defendants.

Charge Move to Destroy Device

It is charged in the petition that the defendants conspired to sell no sound pictures to theatres which did not use the Vitaphone and a certain Western Electric Co. device in connection. It is further charged the defendants conspired to destroy the Huma-Phon in operation at the Cinderella theatre and that at one performance a man, who had purchased a ticket to the show, leaped on the stage and attempted to destroy the machine. He was stopped. It is alleged the man was ordered by the defendants to destroy the machine.

On October 17, the petition sets forth, representatives of Paramount-Famous-Lasky told the plaintiffs that they would not fulfill their contract unless a Vitaphone and the Western Electric device were used. The price, it is asserted in the petition, was $30,000 and half the box office receipts.

Temporary Writ Granted

The plaintiffs declare that this action on the part of the defendants is illegal and in restraint of trade. They ask an injunction restraining the defendants from breaching the contract already made and from interfering in any way with the showing of pictures when the Huma-Phon is in use.

A temporary restraining order was granted in Circuit Court pending hearing on an order to show cause why a permanent injunction should not be issued.

Joan Crawford Stars

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Joan Crawford has been given a starring contract by Metro-Goldwyn-Mayer, largely through her success in "Our Dancing Daughters." She is now working in "Dream of Love," which is being directed as a sound production by Fred Niblo.

Tri-State Exhibitors Organize; Lightman Named President, Memphis Headquarters

(Special from J. F. N.)

MEMPHIS, Oct. 30.—The Tri-State Motion Picture Theatre Owners Association was organized in connection with a meeting of the Arkansas association which closed last night. The Tri-State organization goes into action under excellent auspices and after an enthusiastic session which presages great things for the exhibitors of Arkansas, Tennessee and Mississippi.

M. A. Lightman of El Dorado, Ark., was elected president. The vice presidents are John Collins of Paragould, Ark., W. F. Ruffin of Covington, Tenn., and R. X. Williams of Oxford, Miss. J. F. Norman of England, Ark., was named secretary and treasurer. Memphis will be permanent headquarters.

Features of the convention were addresses by R. F. Woodhull, national president, and Fred Wehrenberg, of St. Louis.

Big Developments In Sound Pictures Told in Epitome

Detroit exhibitor and Huma-Phon company charge producers have conspired to boycott theatre owners not installing Western Electric apparatus; ask injunction.

* * *

Producers give "Herald-World" representative their views on who shall pass judgment on merits of the various sound reproducing devices in determining interchangeability. Details on Page 23.

* * *

Manufacturers who confine their activity to making sound reproducing devices do not need music recording license, says E. C. Mills, chairman of board of American Society of Composers, Authors and Publishers and agent and trustee of Music Publishers Protective Association.

Mills' statement means exhibitor may reproduce sound picture which uses copyrighted music of association members on any machine without license and without paying any tax other than established performance tax of 10 cents a seat, and no manufacturer of sound devices need be licensed from Music Publishers to make only sound reproducing apparatus.

Manufacturer of sound devices must be licensed by A. S. C. A. P. for use by its licensed producers of music of members. Story on Page 25.

* * *

Gotham Bristolphone and its producing organization aim to license four or five outstanding producers to make pictures with Bristolphone and give small exhibitor same pick of product as circuit owner, says Charles R. Rogers, president of both companies. Details on Page 24.

* * *

Tonefilm Corporation, maker of new sound device, makes deal with Phil Goldstone whereby he will produce two Metropolitan short features a week and number of roadshow talking pictures, says Alfred Weiss, president of Tonefilm. Story on Page 26.

* * *

Warner Brothers in deal with Shuberts for screen production of stage plays with Vitaphone synchronization. Page 27.

* * *

All Pathe pictures will talk in aggressive program, Colvin W. Brown tells managers at series of regional meetings—Kennedy speaks at luncheon. Page 26.

"Home Towners" All-Talkie Makes Stage Play Force on Screen

Premiere of Warner Picture Marks Another Milestone in Sound Pictures —Accepts Limitations of "Legit"

(Special to the Herald-World)

NEW YORK, Oct. 30.—The world premiere last Tuesday night at the Warner theatre of "The Home Towners," a Warner Brothers all-talkie, adopted from George M. Cohan's play, carried far more significance than the mere fact that here was another Warner all-talkie. It demonstrated conclusively that through the medium of talking pictures a stage play can be reproduced on the screen with much the same fidelity and force of the stage performance itself.

WITH the presentation of "The Home Towners," another milestone has been reached in talking pictures, for this is the first all-talkie made directly from a stage play. If memory is correct from having seen the stage play some three years ago, the screen version is practically line for line identical with the stage play. Such fidelity in adaptation from stage to screen is a new thing in motion pictures. The producers are to be congratulated.

"The Home Towners" probably points the way for all-talkie versions of stage plays in the future. With only a few exceptions, the screen version accepts all the limitations of the stage. These exceptions are a short shot of a train pulling out of a station; a sequence where the two main characters are heard and seen riding in an automobile and the same two characters conversing before an entrance to a railroad station.

Robert McWade, acting the same part he played in the stage play, that of a narrow-minded small towner, steals the show from Richard Bennett, and gives an excellent characterization. The acting and voices of all the characters, including McWade, Bennett, Gladys Brockwell and Doris Kenyon, are about all that could be desired. The direction of Bryan Foy stands out as the best in all-talkie direction to date. "The Home Towners" demonstrates how effective an all-talkie can be when good actors are given good lines to speak.

The premiere of "The Home Towners" was attended by a capacity house which applauded both the picture and the personal appearance of its star, Richard Bennett. In a curtain speech at the close of the picture, Bennett expressed the belief that talking pictures would prove an incentive to "legit" actors to give even better performances, because in making a talking picture the performance is not lost with the end of the play; it is preserved in film and record for the future as a testimony to the worth of the actor.

The picture was preceded by three Vitaphone shorts, Jesse Stafford and His Orchestra; Willie and Eugene Howard's "In a Casting Office" and John Charles Thomas singing the prologue to "Il Pagliacci." These met with fine audience approval, especially the last.

Movietone Political Ballyhoo Hurts Theatre Business

(Special to the Herald-World)

NEW YORK, Oct. 30.—The Movietone political ballyhoo for the Democratic presidential campaign being used nightly on Times Square may be great stuff for the Democratic party, but right now it is not so good to some of the moving picture theatres in the district. This free attraction is drawing greater crowds every night, and it runs until election day. Managers claim it is undoubtedly stealing many of their picture patrons.

Theatres Prepare For Big Service On Election Night

Motion picture theatres will play a special part in Election Night (November 6) events this year, reports from various territories show.

Midnight shows are being advertised by practically all theatres of Albany and Troy for election night, with the biggest program of the entire year. Albany regards Al Smith as its own.

Harmanus-Bleecker Hall in Albany, with a show starting at 11 p. m., will give the election results as received by special wire, by radio and by a news service. The same service will prevail at Proctor houses in Albany and Troy.

Walter Robert, manager of the Troy, will announce the results. Jacob Golden, manager of Proctor's Troy, and a former newspaperman, will give a particularly complete service.

All leading first run theatres and many neighborhood and suburban picture houses in St. Louis and vicinity are preparing to give their patrons up-to-the-second election returns.

The Skouras Circuit and the St. Louis Amusement Company will feature election returns. Loew's State and the St. Louis theatre are also prepared to give real service.

Supreme Court Upholds De Forest Claims to Radio Feedback Circuit

(Special to the Herald-World)

WASHINGTON, Oct. 30.—The De Forest Radio Telephone and Telegraph Company's claim to the "regeneration" or "feedback" circuit, a basic feature of radio amplification, was upheld yesterday by the U. S. Supreme Court and the Westinghouse Electric and Manufacturing Company was denied title.

H. M. Warner on Coast To Confer on Program

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—H. M. Warner, president of Warner Brothers, has arrived here from New York, to spend several weeks conferring with J. L. Warner on details relative to the completion of the company's current schedule.

Laemmle Thanks Fox In Title on Talkie

(Special to the Herald-World)

NEW YORK, Oct. 30.—The following title appeared on Universal's "The Melody of Love," first 100 per cent talking picture of that company, when it opened at the B. S. Moss Colony:

"I take this opportunity of expressing my appreciation to William Fox for the kind assistance that enabled Universal to produce 'The Melody of Love' through the Fox-Case Movietone method."

Famous Players Canadian Shows 20 Per Cent Gain In Earnings for 12 Months

(Special to the Herald-World)

OTTAWA, Oct. 30.—The annual financial statement of Famous Players Canadian is not yet ready for publication, but the information is forthcoming that the company has had the greatest year in its history. Based on earnings for the first five months, an increase of from 20 to 25 per cent is indicated in earnings.

Gross earnings for the five months period totalled $3,356,094 and, after deducting operating expenses, a balance of $672,301 remained. On the same basis, this compared with gross of $6,294,077 and profit of $1,169,493 for the whole of the previous 12 months. It is intimated that gross for the year, which closed August 25 last, should run better than $7,000,000 and profit, before chargees are taken out, should be in the neighborhood of $1,500,000.

Famous Players has an extensive building program for the coming year, the feature of which is a big theatre in Toronto to seat 4,500. Many of the 140 theatres in the circuit are to be wired for sound pictures.

Missouri-Illinois Theatre Owners Plan Drive to Get Solid Front in Washington

(Special to the Herald-World)

ST. LOUIS, Oct. 30.—The M. P. T. O. of Eastern Missouri and Southern Illinois through its executive board has perfected plans for a regional drive for new members. President Fred Wehrenberg and other officers feel that organization is especially needed now with restrictive laws facing Congress. This organization is solidly behind the M. P. T. O. A.

The executive body has under consideration the employment of an experienced organizer, and Steve Butler, former business agent for the Musicians Mutual Benefit Association, has been mentioned.

Coast Exhibitors Fight Zone and Clearance Plan

(Special to the Herald-World)

LOS ANGELES, Oct. 30.—The M. P. T. O. of Southern California is campaigning against the present zoning and clearance system. Questionnaires are being sent Coast exhibitors asking their reactions to the zoning plan now in use.

Urbana Gets Sunday Shows

The citizens of Urbana, Ill., routed the Ministerial Alliance and others of the element who sought to continue a city ordinance which prevented Sunday amusements. The vote was 1,225 to 1,119. Urbana's twin city, Champaign, also has voted in favor of Sunday shows.

A Trade Paper Truly Representative of the Character and Scope of the Motion Picture Industry—

EXHIBITORS HERALD-WORLD

NOT on the insecure basis of Broadway chatter, but on the sound basis of facts, EXHIBITORS HERALD AND MOVING PICTURE WORLD stands supreme and preeminent among the trade publications in the motion picture field.

FIRST, in circulation—genuine paid circulation, evidencing the willingness of the reader to pay for value received, and not throw-away distribution in which the advertising salesman magically "thinks of a number" when he is called upon for a circulation statement.

FIRST, in character, honesty and reliability —without cheap compromises with petty manipulators in the trade—without blackmail or bravado—without fear of the biggest or disrespect for the smallest.

FIRST, in news of the business and box office information — without the unholy puff and blurb and without cheap adulation dictated by advertising appropriations.

FIRST, in service departments which lighten the complex burden of managing a theatre.

FIRST, in the estimation of 12,819 subscribers who pay for the HERALD-WORLD and consider it a better bargain than getting the other papers gratis.

—Martin J. Quigley

BROADWAY

Silence Still Golden

WALK into Joe Brandt's inner sanctum at Columbia Pictures, as I did one warm and rainy day last week, and you come smack up against a very refreshing viewpoint on sound. Gentlemen, I will go so far as to place both feet squarely on the ground, take a deep breath, and confess that I found myself in the presence of an idea.

The keen-witted Mr. Brandt leaned back in his chair and told me briskly, without ado, that "Columbia is definitely committed to silent pictures." Did these old ears deceive? In this year of 1928, when the silent screen shouts at you, did someone calmly say he was committed to silent pictures?

* * *

Silence is still golden.

The ratio of silent to sound pictures in this country is still approximately 22,000 to 1,500, says Mr. Brandt, juggling thousands back and forth without marking a single tablecloth. That's the ratio of theatres equipped for silent pictures and sound pictures, and therefore constitutes the market.

So it behooves the producer—particularly the independent Columbia—to keep his eye on his market as he makes his pictures. The better he sees his target, the more apt he is to hit it.

* * *

Such perspicacity may represent an idea to the casual reader, but as that smiling god of the talkies, Al Jolson, would say, you ain't heard nuthin' yet.

Columbia, committed to silent pictures, will make sound pictures. Columbia, and you have Alex Moss' word for it, has a number of pictures that seem to lend themselves to sound treatment: "The Donovan Affair," by Owen Davis, which enjoyed a real success in the New York drama, "The Younger Generation," and "The Quitter," by Mary Roberts Rinehart.

And here is where the idea comes in.

* * *

"When we make a sound picture," says Mr. Brandt, "we are going to make a sound picture. We are not going to take a silent picture, made in the silent manner, grab out half a dozen sequences, and replace them with so much conversation.

"Nor, on the other hand, are we going to make a talking picture and then, bighearted, let the fellow who hasn't got sound equipment have it without sound. That wouldn't be giving him a silent picture! That would be giving him a sound picture gone sour, speechless, flat as stale near beer.

"Suppose we find that 'The Donovan Affair' will make a good sound picture, and we already know that it will make a good silent picture. We will then make two versions. We will make two pictures, one in a technique suited for dialogue and the other in the traditional silent manner. They may be quite different, but each will be as good a picture as we know how to make, and neither will be a hodge-podge."

* * *

Cost? Alex Moss knows the scheme of two pictures of the same story will add materially to costs, but he feels it will pay. Columbia is not going to have any hand in killing the goose that lays all those lovely golden eggs, some without a sound, and some with a very healthy, raucous cackle.

PETER VISCHER.

A Daughter of Unhappiness

HER father ruined, dependent on one who dislikes her, Letty can only struggle to bring meaning to her life. Even her beauty brings her into conflict with the very elements. Yet she keeps her heart open—and hope enters at last. So moves the story of "The Wind," an M G M production starring Lillian Gish and directed by Victor Seastrom.

Miss Gish and Lars Hanson.

Miss Gish and Montagu Love.

The wind—threatening death on the desert.

The wind—trying hearts in the town.

Welcome Interchange If Other Device Fills Bill, Says Vitaphone

What Producers Say on Judging Sound Devices

George E. Quigley, Vitaphone vice-president and general manager: "We naturally welcome the interchangeability of our pictures on other makes of reproducers which meet the necessary requirement of good reproduction."

* * *

Felix F. Feist, general sales manager of M G M: "I'm inclined to think our company will sell pictures to exhibitors using a machine other than the Western Electric device."

* * *

Jerome Beatty, director of advertising and publicity of First National: "We probably will make no statement until R C A, Electrical Research Products and other manufacturers of devices get together and decide upon a policy."

* * *

Al Lichtman, general manager of distribution of United Artists: "We have a contract with Electrical Research Products and we will abide by that contract."

* * *

Joe Brandt, president of Columbia Pictures: "If one of our exchanges has a request for one of our sound pictures, it will be referred to the home office, which will in turn refer the request to Electrical Research Products."

Paramount Earns $5,973,600 in First Nine Months of '28

(Special to the Herald-World)

NEW YORK, Oct. 30.—Profit of Paramount-Famous-Lasky Corporation, after all charges and taxes, including its undistributed share of earnings of Balaban & Katz, 65 per cent, owned subsidiary, is estimated by the company as $5,973,600 for nine months, and $2,100,000 for the quarter, both ending September 29.

These earnings for the nine months are equal to $8.69 share on the stock issued and outstanding prior to the recent split-up of three for one, and are equal to $2.90 a share after such split-up; and for the three months' period, are equal to $3.05 a share on the old basis, and $1.02 a share on the new basis of stock outstanding.

The nine months' earnings in 1927 were $5,650,400 and the third quarter's earnings $2,118,100. For 1926 the respective figures were $3,640,300 and $1,052,800.

Imports U F A Star

(Special to the Herald-World)

NEW YORK, Oct. 30.—Paramount has imported a German star, Dita Parlo of U F A, to play opposite the French music hall idol, Maurice Chevalier, in his first American talking picture. The first picture will be "The Innocence of Paris."

Feist Indicates M G M Would Sell Pictures for Inter-use

F N and U A Not on Record—Would Refer Requests to Electrical Research, Says Brandt

(Special to the Herald-World)

NEW YORK, Oct. 30.—Who shall pass judgment upon the merits of the various sound reproducing devices now being put on the market? Such was the natural question which arose and demanded answering following J. E. Otterson's statement in which interchangeability was for the present, at least, conceded.

Will the producer or Electrical Research Products decide whether or not the different makes of machines "operate properly, reliably and efficiently to reproduce sound with adequate volume and quality equal to that obtained by the use of its own (Western Electric) equipment?"

To learn the answer to this riddle a representative of Exhibitors Herald-World made a canvass of the various producers. Their replies follow.

"The position of Warner Brothers and the Vitaphone Corporation," declared George E. Quigley, vice-president and general manager for Vitaphone, "is exactly the same as that of the exhibitor. The exhibitor wants sound pictures and we want to sell them to him. Interchangeability of Vitaphone productions on other makes of machines will greatly increase our outlet for our pictures. We naturally will welcome the interchangeability of our pictures on other makes of reproducers which meet the necessary requirement of good reproduction.

Requires Adequate Reproduction, Service

"Up to the present time we have not had opportunity to observe another make of machine in operation in a theatre, but when we do find a machine which gives adequate reproduction and service, we will give it our approval and will sell our pictures to exhibitors using that machine, provided proper arrangements are made with the music publishers. As new machines are installed and put into operation in theatres upon a commercial basis, we will take them under observation and if they come up to our requirements, we will give them our approval."

The statement from E. C. Mills, chairman of the board of directors of the American Society of Composers, Authors and Publishers, as reported elsewhere in this issue, that the exhibitor using a reproducing device will not be required to pay any additional tax other than the regular 10 cents seat tax license, clears this situation as far as the music publishers are concerned.

Feist Says M G M Would Sell

Felix F. Feist, general manager of distribution for Metro-Goldwyn-Mayer, appears not to be interested in who is to be the judge. To the question, "Will your company sell pictures to exhibitors using a machine other than the Western Electric device," Feist said: "I am inclined to believe we would, provided the music publishers' regulation were complied with."

> "Would you want to know the nature of the device?" he was asked. "I don't see why we would," was Feist's reply. "I'm no mechanical expert."

However, on September 28, the company sent the following instruction to its exchanges:

"Replying to numerous inquiries from our various exchanges throughout the country concerning the reproduction of sound records on equipment other than that manufactured by Electrical Research Products, Inc., the following briefly, is the situation:

"We are licensed to record sound on disc and film by means of the Electrical Research Products' method. With this license, we obtained for exhibitors using the equipment of Electrical Research Products a special license from the American Society of Composers, Authors and Publishers to reproduce our sound records containing their copyrighted music. We as distributors pay the cost of this special license. The exhibitor is taken care of without special action on his part where he reproduces upon Electrical Research Products equipment.

"However, where an exhibitor has in his theatre an equipment other than manufactured by Electrical Research Products, two essential requirements are necessary:

1. That the equipment upon which our records are reproduced must operate properly, reliably and efficiently to reproduce sound from records made by us with adequate volume and of quality equal to that obtained by the use of the equipment supplied by Electrical Research Products.

2. That the exhibitor must be specially licensed, either through the manufacturer of the equipment used in the exhibitor's theatre or directly by the American Society of Composers, Authors and Publishers, to reproduce upon the exhibitor's equipment our sound records containing the copyrighted material of the society's members.

"Please bear in mind that this special license from the American Society of Composers, Authors and Publishers is necessary in addition to the socalled '10 cent seat tax license' generally granted by the society to theatre owners."

As stated above and reported elsewhere in this issue, this extra license has been ruled out by Mills of the Society.

First National has not gone on record. "We do not care to make any statement as to our policy in the matter," declared

(Continued on page 41)

Gotham Bristolphone will Give Small Exhibitor Even Chance: Rogers

President Tells of Having Turned Down Order for 100 Machines Based on Delaying Other Installations

(Special to the Herald-World)

NEW YORK, Oct. 30.—Absolute independence in production and distribution, whether to individual exhibitor or chain owner, is the objective of the newly formed Gotham Bristolphone Service Corporation and its producing organization, the Gotham Bristolphone Photoplays Corporation, according to Charles R. Rogers, president of both companies.

IT is the aim of the organization to license four or five outstanding producers to make pictures with Bristolphone in order to offer any theater owner his pick of box office product. Fifty-two short subjects in sound also will be produced, covering a variety of vaudeville acts, novelties and other short subjects.

Charles R. Rogers

"In formulating our policy," announces Rogers, "we are guided by the spirt to maintain a progressive, fearless position of independence, to give precedence to no one, whether he be an exhibitor operating a little 400 seat house or a circuit owner controlling a large chain of first runs, and to avoid entanglements of any kind that might compromise this independence. because of the fact that we are the only independent producing and distributing concern that has its own sound device.

"With four or five independent producers making Bristolphone pictures and with a product of 52 short subjects in sound, it should be plain to see that we are in a position to accommodate the exhibitors of the country in a manner unparalleled by any independent since the advent of sound.

"For one thing, there will be the well known Asher, Small and Rogers brand of pictures, pictures made along the same lines that made 'McFadden's Flats,' 'Cohens and Kelleys,' 'Shepherd of the Hills' and other money makers. For another, there will be a series of features under the Gotham brand, and Gotham's progressive history for the past several years can surely be construed as a recommendation of the product to come.

Turned Down Production Order

"To give a specific instance of what we mean by giving precedence to none, I might cite the case in which recently we were offered an order by the owner of a large circuit to install 100 Bristolphone machines if we would agree not to make any other installations until these had been completed. We refused to abide by any stipulation of this kind, which meant ignoring the little exhibitor who might be urgently in need of a machine. This incident is a plain enough illustration that the smaller exhibitor will receive attention and service on a plane with the largest. Our future is a glowing one; our machine in repeated demonstrations has stood the closest scrutiny and criticism, the final analysis of this being seen in the constant flow of orders from the many exhibitors who have heard it."

World Wide to Release British-Dominions Film Series in U. S., Canada

(Special to the Herald-World)

NEW YORK, Oct. 30.—World Wide Pictures, Inc., will distribute a series of British-Dominions productions in the United States and Canada. The series will include Wilkie Collins' "The Woman in White," starring Blanche Sweet, and Sir Hall Caine's novel, "The Bondman," starring Norman Kerry. Herbert Wilcox directed both productions.

The deal was closed following negotiations participated in by J. D. Williams, Alexander S. Aronson and Joseph S. Skirboll for World Wide, and W. Henderson-Clelland and Herbert Wilcox of British-Dominions, who returned to London last week.

Direct Wire East Tells of Movietone City Opening

(Special to the Herald-World)

NEW YORK, Oct. 30.—Fox Films held a party at the Roxy theatre Sunday night in honor of the opening of Movietone City on the Coast. A direct wire from the studios afforded the party here a running word picture of the celebration there. Members of the press and the Fox organization attended.

Students Who Rushed Theatre in War On Price Raise, Apologize With Check

(Special to the Herald-World)

ALBANY, Oct. 30.—There will be no more "rushing" by students of the State Normal School at Potsdam, N. Y., of motion picture theatres located in that village. About two weeks ago one of the theatres announced that it would increase prices. A howl went up from the student body. Then some 500 young men and women gathered downtown one night and "rushed" the house. State troopers were summoned, and after considerable trouble the students were pacified, but not before several hundred had invaded the theatre and made themselves decidedly obnoxious.

The faculty then stepped in, with the result that last week the students made an apology to the faculty for their action and at the same time sent a check to the owner of the theatre to reimburse him for lost business.

New "Art Theatre" To Open, Offering Pictures, etc., etc.

(Special to the Herald-World)

NEW YORK, Oct. 30.—What is said to be the most novel theatre in the country opens Saturday evening. It is the Little Carnegie Playhouse at 146 West 57th Street, the latest of the Michael Mindlin enterprises. It boasts of almost everything but a golf course and a polo field. There is a ping-pong court, a ball room for dancing, with muisc playing continuously; a card room where bridge and other table games may be played; an art gallery and a lounge with a divan over 50 feet long.

For the opening program, the first feature film ever shown in America, "Queen Elizabeth," with Sarah Bernhardt and Lou Tellegen, will be shown, and also a novelty called "Handicap," in which only the hands of actors are used to tell the story.

Metzger Elected General Manager Of Indiana Body

(Special to the Herald-World)

INDIANAPOLIS, Oct. 29.—Charles R. Metzger, Indianapolis motion picture owner was elected business manager of the Associated Theatre Owners of Indiana at its convention here. The office is new. Metzger, president of the association last year, was succeeded by David B. Cockrill of Newcastle. All other officers were re-elected. They are, A. C. Zaring of Indianapolis, vice-president; Gene Marks of Indianapolis, treasurer; and Miss Helen Brown of Indianapolis, secretary and assistant business manager. Directors for the coming year are:

Sam Neall of Kokomo, Zaring, Cockrill, Paul Meloy of Shelbyville, Jack Belger of Bluffton, O. I. Demaree of Franklin, Walter Easley of Greensburg, Metzger, H. E. Hart of Auburn, A. M. Howard of Monon, Sam Carlton of Frankfort, Harry Markum of Indianapolis, L. Goldberg of LaPorte, R. R. Bair of Indianapolis, Marks, Peter Mallers of Fort Wayne, Harry Vonderschmidt of Bloomington, William Brenner of Winchester, Roy Feltus of Bloomington, and Fred Dolle of Louisville, Ky.

Cashier, Robbed at Booth, Gets New Threat Letter

(Special to the Herald-World)

OAKLAND, Oct. 30.—Betty Miller, cashier of the Orpheum theatre, who was held up in the ticket booth and robbed of $300 a couple of weeks ago, has received a letter threatening her with violence unless she hands over an additional $500. She was advised that she would be accosted on the street at a certain date by a woman who would address her as "Miss Oakland," and for her to obey instructions. The letter is declared by police inspectors to be in the same handwriting as the note handed through the wicket by the bandit a couple of weeks ago.

All Louis Marcus Houses Will Have Sound Devices

(Special to the Herald-World)

SALT LAKE CITY, Oct. 30.—Sound machines will be installed in all theatres of the Louis Marcus Enterprises, Louis Marcus announced after a tour of the east. He added that something entirely new in entertainment was in store for the Salt Lake public. In the meantime, he states, the Victory theatre will continue to show the best of the sound pictures.

Recording License Needed Only By Producers of Sound Films

The Box Office Record

The fall issue of the Box Office Record is published on page 61 as a department of this issue of Exhibitors Herald-World.

This issue of the B. O. R. is a guide to the money-making possibilities of more than 500 pictures, including both feature length and short features.

Jolson and "Wings" Too Strong; Regular Schedules Go Blooey

(Special to the Herald-World)

MINNEAPOLIS, Oct. 30.—The popularity of both "Wings" and "The Singing Fool" with Minneapolis audiences has completely upset film schedules.

"Wings" is now completing its sixth successive week at the Strand. This Paramount picture, which had already set a record for Minneapolis when it stayed on for three weeks, reached its fifth week without any abatement in popularity. The fifth week, however, was announced as positively the last, but the picture stayed on for the sixth.

In the meantime Paramount's "The Wedding March" was waiting patiently to go on at the Strand. As a last resort, it was decided to run "The Wedding March" at the State. Just at this point, however, Warner Brothers' "The Singing Fool" was taking the city by storm at the State, so "The Wedding March" was again held up.

The latest decision is to send "The Wedding March" back to the Strand and put on Paramount's "Beggars of Life" at the State as soon as "The Singing Fool" gets off.

Leap Saves Operator In $5,000 Booth Fire

(Special to the Herald-World)

VALPARAISO, IND., Oct. 30.—Several persons were slightly injured here when a film caught fire in the local picture house. There was a rush for the exits. The theatre was crowded at the time. William Nolan, operator, saved his life by jumping from a second-story window. The property loss was about $5,000, covered by insurance.

Sunday Horseshoe Game Illegal? Latest Blue Wail

(Special to the Herald-World)

DOVER, O., Oct. 30.—An affidavit has been filed against Carl Ruefly and C. A. Borton, charging them with obstructing an alley on Sunday with their game of horseshoes, and Mayor P. J. Groh, who last March put a stop to Sunday shows here, will have to decide the case.

Exhibitor Can Change Device Without Adding to 10 Cent Tax

Equipment Makers Do Not Require Music Publishers Permit But Must Have American Society License

(Special to the Herald-World)

NEW YORK, Oct. 30.—No music recording license is required of manufacturers who confine their activity only to the manufacture of sound reproducing devices, according to E. C. Mills, chairman of the board of directors of the American Society of Composers, Authors and Publishers, and agent and trustee for the Music Publishers' Protective Association.

This statement comes as the latest development in interchangeability since the statement of J. E. Otterson last week in which interchangeability for the present, at least, was conceded.

Mills' statement means in effect:

An exhibitor may reproduce a sound picture which uses copyrighted music of members of the Music Publishers Association on any machine without license or paying any tax other than the established performance tax of 10 cents a seat.

No manufacturer of sound reproducing devices need be licensed from the Music Publishers to manufacture only sound reproducing apparatus.

A manufacturer of sound recording devices, on the other hand, must be licensed by the American Society of Composers, Authors and Publishers for the use by its licensed producers of music of its 70 members.

Electrical Research Products, Inc., and the Photophone Corporation are at present the only companies thus licensed. Both companies are licensed under five-year contracts. Under these contracts, the license fee amounts to $2,000 a week for the first two years, three and one-half cents a seat per annum for the third year and five cents a seat for the fourth and fifth year.

Established Fee

This license fee is at present an established fee and will be demanded of any manufacturer of a sound recording device where music of the 70 members is used and recorded, according to Mills. It is understood that Bristolphone Corporation is now negotiating for such a license.

When the above mentioned contracts were made with Electrical Research Products, Inc., and Photophone Corporation, clause 3 (a) of the contract stated: (License is granted) "To record said musical compositions or any of them * * * and to produce and reproduce said musical compositions publicly, but only by means of apparatus for the reproduction of sound operated or controlled through the agency of said recordings (or copies thereof) in, on or as a part of such apparatus, which apparatus has been or shall be furnished by licensee or its sublicensees to producers, distributors or exhibitors of motion pictures only; and to use, lease and sell such recordings and copies thereof, but only for the purpose of reproduction by said apparatus."

Not Invoking This Right

E. C. Mills as agent and trustee for the Music Publishers Protective League has recently notified by letter the two companies, Electrical Research Products and Photophone Corporation, that he does not intend to invoke this right. Mills' letter, addressed to both companies, reads as follows:

"Please be advised that I have not heretofore invoked, nor do I intend during the life of the said agreements to invoke, the right granted by the quoted clause to prohibit the use of recordings made under the agreement upon apparatus manufactured and/or furnished to producers, distributors or exhibitors of motion pictures, by another manufacturer of such apparatus, provided such other manufacturer, as to the parties whom I represent in agreement with you, has secured from me a similar license. Nothing herein contained shall, however, be deemed to affect your obligation to pay the sums becoming due me from you on account of any such recordation or the reproduction thereof, all in accordance with the terms of our respective agreements, and all such obligations shall remain and continue in full force and effect.'

Electrical Research Products Corporation replied to this letter that Mills had no right to waive this right without the consent of the 70 members which he represents.

"Such consent may be taken as fact now," declared Mills. "I will have such consent from my members whenever it is desired."

Nebraska and Iowa Exhibitors Re-elect Williams; Woodhull Tells of Toronto

(Special to the Herald-World)

OMAHA, Oct. 30.—Re-election of C. E. Williams as president of the M P T O of Western Iowa and Nebraska Friday followed an address by R. F. Woodhull, national president-elect, in which the latter told of the constructive work of the Toronto meeting of the M P T O A, including the action taken on the labor, music tax, legislation and other situations. The convention unanimously endorsed the work of the M P T O A.

Aggressive Sound Season in Store, Brown Tells Pathe Managers

Kennedy Addresses Luncheon—Sales Forces at Series of Regional Meetings Get Facts Firsthand at R C A Studios

(Special to the Herald-World)

NEW YORK, Oct. 30.—All Pathe pictures will talk, and an aggressive program is under way, division managers and Eastern branch managers were told at a series of regional meetings starting last Wednesday at the home office. Colvin W. Brown, executive vice-president, presided.

JOSEPH P. KENNEDY, official advisor of Pathe, was the principal speaker at a luncheon at the Hotel Roosevelt that followed the opening session.

Brown, in sounding the keynote that "All Pathe Pictures will talk" and discussing the R C A Photophone sound and dialogue program, expressed complete satisfaction with the success already attained by "The King of Kings," Pathe's first sound picture, in over 100 theatres. He said the first 100 per cent talking picture, "The Missing Man," just placed in production at the studios in Culver City, would be personally directed by Benjamin Glazer.

Lists Photophone Features

Among the R. C. A. Photophone features, Brown announced that "Captain Swagger," "Ned McCobb's Daughter" and "Marked Money" would have unusual sound synchronization; while those that will be offered in both sound and dialogue are: "The Godless Girl," "Annapolis," "Show Folks," "Sal of Singapore," "The Shady Lady," "The Spieler," "Geraldine," "The Leatherneck," "Noisy Neighbors," "Square Shoulders," "The Flying Fool," "The Office Scandal," "Listen Baby" and "High Voltage."

Enthusiasm was expressed over the first issue of Pathe Sound News to be released on Armistice Day, November 11, marking the eighteenth anniversary of the pioneer news reel. Other short subjects in sound that commanded comment were the "Aesop's Film Fables," which already have had an initial release; Topics of the Day, which will be dialogued, and the Grantland Rice Sportlights, which will have vocal description.

Visit R C A Studios

Following the business meeting Thursday the Patheites visited the studios of the Radio Corporation of America to see and hear some of the Pathe sound features.

Those in attendance in addition to Kennedy and Brown were John Flynn, vice-president; T. C. Streibert, assistant to the executive vice-president; Lewis Innerarity, secretary; John Humm, treasurer; Terry Ramsaye, editor-in-chief of Eastern production; Phil Reisman, general sales manager; Ray L. Hall, editor of Pathe News; E. J. O'Leary, feature sales manager; Harry Scott, short subject sales manager; George W. Harvey, director of advertising and publicity; John F. McAloon, manager of exchange operations; Stanley Jacques, central division manager; L. J. Hacking, supervisor, eastern division; Lou Kniskern, assistant to general sales manager; Arthur Rousseau, vice-president, Pathe International Corporation; Lou Miller, sales promotion, short subjects; Bob Wolff and Bill Raynor, manager, New York branch; Oscar Hanson, manager at Buffalo; Bert Moran, manager at New Haven; Charles Stombaugh, manager at Albany; Bob Mochrie, manager at Philadelphia; R. C. Robin, manager at Washington; R. C. Cropper, manager at Boston; Harry Lorch, manager at Chicago; and D. A. Doran, eastern story editor.

Tonefilm Signs Up With Goldstone to Make Sound Series

(Special to the Herald-World)

NEW YORK, Oct. 30.—Tonefilm Corporation, manufacturer of a newly announced talking picture device of the disc type, has made a deal with Phil Goldstone whereby he will produce two Metropolitan short subjects each week and a number of roadshow talking pictures, according to Alfred Weiss, president of Tonefilm.

Three Types Planned

Tonefilm machines will consist of three types of models, model A being for theatres with a seating capacity up to 600; model B from 600 to 1,000 and model C for theatres over 1,000 seats in capacity. As a part of the regular equipment there will be a non-synchronous apparatus which will play regular records to be used on pictures that are not scored.

Tonefilm will install the apparatus ready for the exhibitor to turn on the switch and run. Installations can be promised from 30 to 45 days after ordering, and after December 1 a Tonefilm equipment will be installed in every exchange center in the country, according to the company.

Roadshow Film Starts

With the competion of his sound stages at the Metropolitan studios at Fort Lee, Phil Goldstone has announced the starting of his first Metropolitan roadshow special. The Metropolitan productions, both the feature length pictures and the shorts, will play on any standard disc apparatus, according to the company.

The Metropolitan studios, formerly the Peerless studios, have been reconstructed for the production of sound pictures and have been pronounced thoroughly equipped in every manner for sound production. The Johns-Manville Company had charge of construction of the sound stages.

Salt Lake Managers Elect B. G. Thatcher

(Special to the Herald-World)

SALT LAKE CITY, Oct. 30.—The Salt Lake theatre managers association has elected B. G. Thatcher of Logan as president; Carl A. Porter, manager of the Paramount Empress theatre here, vice-president; Joe Lawrence of the Rialto and State theatres of this city, treasurer. It is stated that within a few months this association expects to have 100 per cent membership.

The Fall Buyers Number of

Better Theatres

The Fall Buyers Number of Better Theatres, published last week, contains a wealth of material for the theatre owner, managers, executives, purchasing agents, architects and technicians. The service features published cover virtually every phase of modern theatre construction, equipment, operation and maintenance. They include:

FLOOR PLAN suggestions
INTERIOR suggestions
EQUIPMENT suggestions
SOUND PICTURE instructions

—and many other features of inestimable value to those associated with theatre construction, operation and administration.

The Fall Buyers Number is an encyclopaedia of the theatre.

Film Boards Called Star Achievement In American Trade

(Special to the Herald-World)

OMAHA, Oct. 30.—"The arbitration system in the motion picture industry is in my opinion the greatest outstanding achievement in American industry in the last decade," C. C. Pettijohn, general counsel for the M P P D A, told the Federation of Women's Clubs of Nebraska and Iowa, at its convention here last Thursday. This system, he said, has resulted in a "transition from rows to referees."

Pettijohn covered various phases of the industry in his speech, but stressed what he termed the evils of censorship.

As to the operaton of the Film Board of Trade, he said, "Let it be said without fear of contradiction that in the more than 50,000 cases thus disposed of, there has not been one instance in any case where there has ever been an accusation or even an insinuation that any individual serving on any board has been influenced in his honest opinion by offering or the receipt of anything of value from a cigaret to a yacht.

"One thing we can all agree on," he continued, "whether we are on the inside or the outside of the motion picture business. Every motion picture should be fundamentally clean. An unclean picture today is a very rare article. The most unfit pictures that I have seen of late are the so-called sex-hygiene pictures, none of which are made by any of the producers regularly engaged in the production of motion pictures, and the funny thing to me is that these particular pictures portraying the human body—not for educational purposes and most certainly not for entertainment purposes —are all endorsed by doctors, clergymen and so-called social workers who have a peculiar complex that these pictures have a wholesome moral effect on the youth of the land."

"If He Is An EXHIBITOR He Is A Reader Of The HERALD-WORLD"

Titles Registered at Washington

Motion Picture Copyright Registrations, Week ended October 25

25739	Runaway Girls	Columbia
25740	Pikers	Bray Productions, Inc.
25741	A Wash Line Romance	Universal
25742	The Wooden Soldier	Universal
25743	Eyes of the Underworld	Universal
25744	Melody of Love	Universal
25745	The Secret Outlaw	Universal
25746	Through the Breakers	Lumas Film Corp.
25747	The Ol' Gray Hoss	Metro-Goldwyn-Mayer
25748	Show People	Metro-Goldwyn-Mayer
25749	Tarzan the Mighty (Serial)	Universal
25750	Born to the Saddle	Universal
25751	Call Again	Paramount
25752	Come Back to Erin	Thomas Leo Brawders
25753	No Sale	Pathe
25754	The Campus Vamp	Pathe
25755	Smith's Catalina Rowboat Race	Pathe
25756	Wife Trouble	Educational

H. E. E. Wurlitzer Dies; Former Head Of Organ Concern

(Special to the Herald-World)

NEW YORK, Oct. 30.—Howard E. E. Wurlitzer of Cincinnati is dead. The former chairman of the board of the Rudolph Wurlitzer Company, manufacturer of theatre organs, died early today at the Ritz Carlton hotel, following two days of illness from influenza. He was 57 years old and is survived by his wife and two children.

Will Irwin's Biography Says Job Zukor Was Born To Do Is Now Completed

(Special to the Herald-World)

NEW YORK, Oct. 30.—A biography of Adolph Zukor, written by Will Irwin, called "The House That Shadows Built," has just been published by Doubleday Doran. In the summing up of Zukor's life, Irwin writes:

"Adolph Zukor is 54 years old and the work is done that he was born to do. Looking out from his tower on late winter afternoons, he beholds a field of glittering electric signs which proclaim the triumph of his idea. They mark the moving picture houses which, stably and exclusively, hold Times Square, as though in revenge for the days when Broadway snubbed the Hoydenish cousin of Union Square. They have pushed the spoken theatre into the side streets. His creation stands rounded and complete.

"What with his native constitution, his moderation in eating and drinking and his systematic exercise, he may have twenty years of work still on him. With the rest will be an easy pull up a gentle slope. Struggle is over for him."

Fox Theatre Deals Keep Blumenthal Office Busy

(Special to the Herald-World)

NEW YORK, Oct. 30.—The office of A. C. Blumenthal, Fox theatre broker, is a storm of activity these days with all the transactions for theatres underway. The deals for new theatres in and around New York city and in adjoining states are growing daily, but no definite statements are forthcoming.

Warners and Shuberts in Deal For Sound-Filming Stage Plays

Screen Producers Reported Getting Rights to Thirty "Legit" Productions to Be Pictured with Vitaphone—Would Not Interfere with Vocafilm Negotiations

By PETER VISCHER

NEW YORK, Oct. 30.—Negotiations are underway between the powerful Shubert organization of the legitimate theatre and the enterprising Warner Brothers for the transference of a number of Shubert plays into talking motion pictures. Announcement of an agreement that may have a considerable effect upon both stage and screen is expected any day.

"We are now having certain discussions of interest with the Warners," said Lee Shubert, commenting on the plan. "I am not ready to make public any details of our negotiations, but they are reaching a head and may be announced any day."

The understanding here is that the Warners will obtain the right to make a number of the Shuberts' best stage productions, perhaps as many as thirty, by Vitaphone. Albert Warner, vice-president of Warner Brothers, was loath to discuss the proposition in any way. Interested parties were all unwilling to comment upon a report that the deal might open many of the Shubert houses to talking pictures.

The proposed deal between the Shuberts and the Warners will not affect the plan recently announced whereby the stage productions of eight producers—led by Al Woods, the Shuberts, Arthur Hammerstein and William A. Brady—would be made into talking pictures via Vocafilm. Lee Shubert and David R. Hochreich, president of Vocafilm, agreed that the propositions would not interfere with each other.

"The Vocafilm plan is one whereby future stage productions would be made into talking pictures at the same time they appear on the stage," said Hochreich. "Any deal that might be made for plays presented in the past doesn't affect us at all. Our plan should be brought to a successful consummation within the next few days. We have the banking we need and know that further strength is available. We have ironed out all difficulties that might arise with the Actors Equity Association concerning the use of actors in legitimate productions for talking pictures, and the plan is a sound and economical one basically, because you see we don't have to assemble casts but use them as they stand, a saving we hope to pass on to the exhibitor."

This unusual activity on the part of legitimate producers indicates clearly that the motion picture field, with its new talking possibilities, has aroused far more than the curiosity and interest of those who lived by the dramatic word.

Here's Cruise That Nobody Cares for

(Special to the Herald-World)

OTTAWA, Oct. 30.—Don Stapleton, manager of the Centre, has survived a thrilling episode that would put to shame some of the punch scenes in the film productions of the screen of his theatre. With a companion Stapleton was taking his "Leaping Lena," one of the fastest outboard motorboats in eastern Canada, to his summer home near Fitzroy Harbor on the Ottawa river.

Mechanical trouble developed. Then came darkness and the frail craft struck a log boom, breaking off the propeller. The pair resorted to the oars, but became lost. At any moment the light boat was in danger of being crushed by the logs. Finally they climbed upon an anchored log raft and, jumping from log to log, made their way toward shore, but found a wide stretch of open water. They scrambled back over the floating logs and hauled the light craft upon the treacherous timber. Exhausted, they lay down in the boat and fell asleep. When morning came they awoke, chilled to the bone, to find themselves in the midst of great log booms. Then they rowed ashore.

Couple Drives 62 Miles To 'Singing Fool' B O Line

(Special to the Herald-World)

DES MOINES, Oct. 30.—"The Singing Fool," after a run of two weeks at the Des Moines theatre, broke all records for runs of that length of time in the city. The first week, the picture grossed 30 per cent more than "The Jazz Singer" and shattered all records for one week runs in the city. Even "The Covered Wagon" and the personal appearance of Gilda Gray did not begin to swell the B O receipts as did Al Jolson's latest success. It was reported that "The Singing Fool" grossed more than the amount that all the theatres in town average, taken together, for the same length of time.

S. L. Segelbaum, manager, discovered that an old couple who asked if they might get inside so that they could sit down for a few minutes, had driven 62 miles to see the picture. Then they had stood in line for an hour and a half. The manager found two seats, no one knows how, for one couldn't even buy standing room, and escorted the old folks there himself.

Phillips T & D Manager

(Special to the Herald-World)

LOS ANGELES, Oct. 30.—Phil Phillips has been named manager of the T & D, Oakland, by West Coast Theatres, to succeed Robert Harvey, who was made director of publicity and advertising of the San Francisco division.

Crang Drops Dead

James Crang, proprietor for many years of the Oakwood theatre at Toronto, dropped dead last week at the home of his cousin, William G. Bohnsack, in Chicago.

Milwaukee's Keenest Competition Draws Increased Patronage

Large Houses Go More and More into Promotional Campaigns and All Benefit—Midnight Shows at Strand and Garden

[By Special Correspondent of the Herald-World]

MILWAUKEE, Oct. 30.—Milwaukee has never seen a time when competition among the large theatres was so keen as at the present time. This competition, however, has had a good effect upon this staid town, because it is getting more people to go to shows. The large theatres are going into promotional campaigns more and more, and the campaigns are drawing the public into the theatres.

THIS is shown very clearly in the fact that two Milwaukee houses, The Strand and the Garden, are now running weekly midnight shows. This is something new in Milwaukee, but the fact remains that these two theatres are so jammed every week that they must run midnight shows. It is rumored that several other large theatres are also contemplating running midnight shows.

The Strand has just had a wonderful run on "Street Angel," "Four Sons" and "Wings." The Wisconsin has been running to good crowds on "Lilac Time," "Beggars of Life" and a few others. The Alhambra has been drawing good crowds and is improving each week. Increased promotional activity is promising to make this theatre a big factor in the trade this coming winter.

Of the other downtown theatres, the Majestic and Merrill have had good weeks and also have had bad weeks. Since L. Brin took over the Garden and the Majestic he has been doing a good business, particularly at the Garden.

Columbia Engages Two Directors, Three Players For New Productions

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Two directors joined Columbia's directorial roster this week. They are Richard Thorpe and Scott Dunlap. Thorpe, who started as a leading man, has been identified mostly with Pathe. Dunlap during the past few years, has been associated with F B O, Pathe and Fox.

Marie Prevost has been signed by Columbia for the leading feminine role in "The Side Show," story of carnival life.

Erle Kenton, now putting the finishing touches on "Nothing to Wear," will direct "The Side Show."

Lina Basquette and Ricardo Cortez have been signed for the all-star cast Columbia is assembling for "The Younger Generation." Jean Hersholt is the only other member of the cast selected so far by Frank Capra, who will handle the megaphone.

Heavy Publicity Helps Social Hygiene Picture Break House Records

(Special to the Herald-World)

NEWARK, Oct. 30.—One of the outstanding exploitation campaigns of the year reached its climax this week with the opening of "Fighting the White Slave Traffic" at the Stanley-Fabian Capitol in Newark. On the first two days of attraction, practically 5,000 people were turned away, and a gross of $9,000 was reached in four days. A preceding attraction's weekly gross was $4,000. The week's business on "Fighting" was over $13,000, as against the season's previous top of $8,000 on "Dawn."

This estimate is made by Lewis Gilbert, manager of the theatre, who declared that the attendance on this production, which is released by Woody & Adler, has broken all records of the house to date. The number of paid admissions over the weekend was over 14,000.

In an effort to reach the foreign population of all the smaller towns, window cards, one-sheets and three-sheets were printed in five different languages. The regular newspaper lineage was increased from the ordinary few inches to quarter pages.

Herman F. Jans Joins European Producers To Head State Sales

(Special to the Herald-World)

NEW YORK, Oct. 30.—Herman F. Jans, well known to the industry a few years ago, has reentered the motion picture field as state rights sales manager for Affiliated European Producers, Inc. In accepting the position, Jans declared:

"The importation and distribution of foreign films in America has never yet been attempted on the lines of the Affiliated European Producers. Their lineup, including such stars as Nils Asther, Mary Nolan, Mae Marsh, Lya de Putti, Conrad Veidt, Paul Wegener, Ivan Petrovich, John Loder, Maria Corda and others, proves to me that it is no longer a question of foreign pictures or American pictures, but only a question of pictures."

Jans has been in the picture business for 20 years, having been with the All Star Features Company and later one of the original incorporators of M G M. He also produced his own pictures.

Ontario Projectionists Study Sound Development

(Special to the Herald-World)

TORONTO, Oct. 30.—In anticipation of the new problems arising from the introduction of synchronized moving pictures, the organized projectionists of Toronto, Ontario, have applied for and received a charter for a branch chapter of the American Projection Society, which will keep them advised of the latest developments in the field. The president of the Toronto union for the past 15 years is Charles Dentelbeck, projection supervisor of Famous Players Canadian Corp.

Maria Corda Signs for Six Months with F N

(Special to the Herald-World)

NEW YORK, Oct. 30.—Irving D. Rossheim, president of First National, has closed a six-months' contract with Maria Corda, who made her first American picture in "The Private Life of Helen of Troy." The contract carries an option for renewal.

Miss Corda's first picture will be "The Comedy of Life," in which she will play opposite Milton Sills. Her husband, Alexander Korda, will direct.

An Appreciation Of a Job Well Done

Mr. Martin J. Quigley, Editor
Exhibitors Herald and Moving Picture World
407 S. Dearborn Street
Chicago, Ill.

Dear Mr. Quigley:

In keeping with your natural disposition to do things right your paper was well represented at the Toronto Convention of our National organization.

Permit me to thank you for the presence of your associate, Mr. Clifford, and your staff photographer and the very fine presentation of our convention activities they made pictorially and otherwise.

I am sure these reports will be found very pleasing to Theatre Owners and representatives of the industry generally.

Very truly yours,
M. J. O'TOOLE,
Secretary, M P T O A.

P. S.—President Woodhull joins me in this.

F B O Lays Production Plans to Finish Twelve Left on 1928-29 Slate

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Twelve pictures are still to be filmed on the 1928-29 F B O program and the studios are making preparations for one of the heaviest production schedules in the history of the company. William Le Baron, vice-president in charge of production, is assembling casts for these productions, all of which will be started within the next two weeks, to be completed before Christmas. The pictures still to be filmed on the 1928-29 program include "Voice of the Storm," "The Yellowback," "The Red Sword," "The Convict's Son," "King of the Klondike," "The Record Run," "Lest We Forget," "Skinner Steps Out," "Doublecrossed" and two Tom Mix Westerns.

Film by Anne Nichols' Sister Is Shown to Press

(Special to the Herald-World)

NEW YORK, Oct. 30.—"Forbidden Grass," the picture produced by Evelyn Nichols, sister of Anne Nichols of "Abie's Irish Rose" fame, was shown to the trade press, Friday. Miss Nichols, who played the lead in her sister's comedy drama for three years on Broadway, makes her initial bow as a motion picture producer with this production. A Utah law to exterminate the wild horse is the theme. Oscar A. Price is in New York from Hollywood with the print. Price will distribute the picture.

Warner Club Fete Saturday

(Special to the Herald-World)

NEW YORK, Oct. 30.—The Warner Club will have a supper dance Saturday at the Warner Brothers Brooklyn Vitaphone studio.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Sam Harris, editor of Today's Cinema, London film trade journal, at his desk, on which lodges the cup which he will award, as the placard says, the person who does most for good will between the film trades of England and America.

a fish I would send him my picture with it.
him what he thinks of me now.

Sincerely,

Colleen Moore

CM:h
enc.

P.S. I speared the sharks with the spear in my hand

me busting with pride

What more need be said? The method and its effect are presented in the excerpt from Miss Moore's letter. The place was Catalina, where the First National star was on a brief vacation (!).

Seeing where and how what he sells is made. F. A. Enders (left), who handles Columbia product in England, is shown while on a visit to the studios in Hollywood. Frank Capra, director of "Submarine," and Jack Cohn, treasurer of the company, are shown with Enders, giving him the low-down on what he can promise the showmen back home.

Were this an oil, it would bear the clever title of "Lady and Dog." A study of Lassie with her mistress, Billie Dove, First National star, it merits, we feel, the admiration of dog and Dove fanciers throughout the world.

Charm which, consistently eloquent in the silent drama, is to be given the literal (less subtle?) voice of the talkies. Lois Wilson, whom we present in a brand new portrait, will appear opposite Monte Blue in "Conquest," a Warner Brothers-Vitaphone production now on the way.

Alexander S. Aronson, who returns to Europe soon as representative of World Wide, which will distribute all nations' films to all nations. He is visiting America after five years abroad for M G M.

Tom Mix shows the aristocrats of Riffia (that's in North Africa, you know) how they do things in the American cow country, thereby teaching Abdul El Hassan, king and abductor of Tom's girl, a needed lesson. It is a scene from Mix's latest F B O Western, "King Cowboy."

Out to foil the foe, for whom few of us will have much sympathy. To meet Josephine Dunn in any encounter could not be offensive. This rising M G M player is working opposite William Haines in "A Man's Man."

A favorite of the not-too-distant past, who has been recalled to the screen by the talkies. Gladys Brockwell takes an important part in Warner Brothers' third all-dialogue picture, "The Home Towners."

The government pays the industry a social call. Clarence J. North (center), who heads the motion picture section of the department of commerce, is shown at Tec-Art with Alfred T. Mannon, studio chief; and J. Boyce Smith, vice president of Inspiration and also a Tec-Art studio official.

As the dancer she was when fame first knocked at her door. Lina Basquette, who came to our notice as one of Ziegfeld's Follies, is well cast in "Show Folks," a lighthearted study of the stage by Pathe.

In the course of eerie events in "The Haunted House," a tall tale of—of whatever and all the title implies. Note, for heaven's sake, the violin bow at extreme left! Chester Conklin is the scared one; Montagu Love, the impossible fellow adjacent in this scene from the First National production.

Largest Theatres Run Smallest Ads Under Keen Rivalry in Texas

Exhibitors Fail to Reach Agreement for Uniform Budgeting of Newspaper Advertising—Dallas Comes Closest to Standard

[This is the second of a series of articles by "Herald-World" correspondents on the problem of uniform budgeting of theatre advertising in newspapers as a means of saving money to exhibitors while at the same time accomplishing the maximum results in drawing patronage.]

SAN ANTONIO, Oct. 30—Theatrical newspaper advertising throughout Texas is in an unstable condition, because theatres and theatrical organizations in this state have not been able to come to any sort of an agreement on weekly space allotment.

AS the situation now exists, advertising for the most part is spasmodic, with the smaller theatres usually running larger ads than the de luxe theatres. Publix Theatres Corporation of Texas is probably the only organization that has a set schedule of lineage for every day of the week, not to be exceeded except on special occasions, and then only with the permission of the district managers.

Dallas Comes Closest

Dallas has probably the most uniform amusement page in the state and Dallas also has the only papers in the state that carry full amusement pages every day with news devoted exclusively to theatres. The Palace, Melba, Majestic, Old Mill, Capitol and large suburban houses in that city seem to have come nearer in their conception of appropriate space allowances than is the case in any other of the large Texas cities. The amusement page of the Dallas Morning News probably has more reader interest than any other page in the paper with the possible exception of the sport page, due to John Rosenfield, Jr., dramatic critic, who writes every line of the copy on his page.

Largest Theatre; Smallest Ads

In Houston the constant changing of the size of theatre ads is to be noted. One theatre will come out one week with extremely large ads on an attraction, conveying the idea that it is a special, and drop next week to a more normal lineage with the effect that patrons in that city have come to believe that money is spent in newspapers only on the better type of motion pictures, so that they are somewhat nonchalant in the selection of their entertainment when they see the average sized ad.

In San Antonio a peculiar condition exists. The largest theatre of the de luxe type runs on an average the smallest ads, while the other two large houses go from small to large ads—and the situation in San Antonio duplicates that of Houston. The house which runs the steady schedule is said to be obtaining better results from its advertisements, because patrons through education have come to accept the smaller ads and to look to them as much as they do to those of the theatres running ads out of all proportion to the importance of the attraction.

It is a ticklish proposition in Texas to establish an agreement among exhibitors for a maximum weekly lineage, as competition is extremely keen. If such an agreement could be made a problem would be overcome and theatrical advertising stabilized to such an extent that box-office receipts would benefit and budgets would be lowered.

Boy Robber Sentenced; Evidence Hits "Jazz Age"

(Special to the Herald-World)

EVANSVILLE, IND., Oct. 30.—Anger at his father for refusing to permit him to use the family automobile to keep a date with a girl, which caused him to leave home with only 15 cents, was the indirect cause of the attempt of Alexander Waddle to rob a local theatre cashier, according to testimony in his trial. The 18-year-old boy, son of a prominent business man of LaGrange, Ill., hitchhiked to Evansville, arriving with 10 cents in his pocket.

He registered at a hotel, where he said he heard two men talking of the ease with which money was being obtained in holdups. This suggested a plan which would eliminate the necessity of wiring home for funds. The father, who came here for the trial, bade his son goodbye as he left to begin a twelve-months' sentence at the state penal farm, assuring him he could come home after the term was completed.

Hartman on Zeppelin as Homeward Flight Begins

(Special to the Herald-World)

NEW YORK, Oct. 30.—Robert Hartman, representative of International Newsreel and M G M News, who made the trip to this country from Germany with the Graf Zeppelin, is now on the way back, and again the only cameraman aboard the aircraft. Hartman has been made a life member of the White House News Photographers' Association and the Press Photographers' Association of Boston.

A feat of Hartman on the trip to the United States was to climb a narrow ladder on the Zeppelin, while repairs were being made.

Schine Denies Sale of Circuit to Fox Chain

(Special to the Herald-World)

ALBANY, Oct. 30.—Louis Schine of the Schine circuit of more than 100 motion picture theatres in New York State and Ohio, issued a statement last week denying a report that Fox had acquired the Schine houses.

Universal holds 25 per cent interest in the Schine circuit. There are many Schine houses in Northern and Western New York, but none in the vicinity of New York City.

Wooley Named to Assist G. E. Quigley of Vitaphone

(Special to the Herald-World)

NEW YORK, Oct. 30.—Burgess W. Wooley, formerly a member of the legal department of Western Electric and also president of the Argentine-American Chamber of Commerce, has been named assistant to George E. Quigley, vice-president and general manager of the Vitaphone Corporation.

At the New York Theatres

NEW FILMS

PARAMOUNT—"Varsity," a Paramount film with Charles Rogers, Mary Brian and Chester Conklin.
HIPPODROME—"The Red Mark," a Pathe production with Nena Quartaro, Gaston Glass, Gustave von Seyffertitz and Rose Dione, directed by James Cruze.
STRAND—"The Midnight Taxi," a Warner Brothers Vitaphone production with Helene Costello and Antonio Moreno, directed by John Adolfi.
FIFTH AVENUE PLAYHOUSE—"The Legend of Gosta Berling," producted in Sweden featuring Greta Garbo and Lars Hanson, directed by Mauritz Stiller.
EMBASSY—"The Cavalier," a Tiffany-Stahl production with Richard Talmadge and Barbara Bedford, directed by Irving Willat.

HELD OVER AND REVIVED

ASTOR—"White Shadows in the South Seas," Metro-Goldwyn-Mayer, opened August 1.
CENTRAL—"Lilac Time," First National, opened August 3.
WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
GAIETY—"Four Devils," Fox, opened October 3.
RIVOLI—"The Wedding March," Paramount, opened October 12.
CAMEO—"3 Comrades and 1 Invention," Soviet Comedy, opened October 13.
55TH STREET PLAYHOUSE—"Kriemhild's Revenge," U. F. A. opened October 13.
COLONY—"Melody of Love," Universal, opened October 22.
WARNER—"The Home Towners," Warner Bros., opened October 23.
ROXY—"Mother Knows Best," Fox, revived for another week.
RIALTO—"Wings," Paramount, revived for another week.
CAPITOL—"While the City Sleeps," Metro-Goldwyn-Mayer, held over for another week.

International Projector Sued for $1,250,000 as Share in Simplex Sales

(Special to the Herald-World)

NEW YORK, Oct. 30.—Henry M. Behre has filed suit against the International Projector Corporation, claiming $1,250,000 as the share in the sale of Simplex projectors due the estate of Frank D. Cannock, who, it is charged, held a contract for half of the royalties due Edwin S. Porter, who licensed the machine to the Precision Machining Company, later absorbed by International, according to an agreement which gave him 16 per cent of the gross sales. Behre sets forth that he was assigned the contract by Anna M. Cannock.

When Precision was taken over by International, Behre declares, Porter received a flat sum for his interest, but, it is alleged, the Cannock interest in Porter's share was not taken care of.

W. C. Michel, vice-president of International, and Cruce M. Tuttle, counsel for the company, would make no comment on the suit.

Seven Saenger Houses Install Sound Devices

(Special to the Herald-World)

NEW ORLEANS, Oct. 30.—By the end of the current week Vitaphone and Movietone will be installed in the Capitol, Carrollton, Dreamland, Prytania, Granada, Washington and Tivoli theatres, all neighhood houses affiliated with the Saenger Amusement Company.

Dorothy Devore Returns After Injured Hand Heals

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Dorothy Devore, star comedienne of Educational, has returned to the studio after almost two months of idleness following an injury to the fingers of her left hand.

SOUND PICTURES

Sound-Silent Picture Outline

By F. H. RICHARDSON

OUR editor-in-chief has requested that I set forth the situation with regard to the outline of sound pictures where the film carries the sound and the silent pictures. Many inquiries have reached both himself and my department in BETTER THEATRES regarding the best method to pursue when both must be projected to the same screen.

I have delayed in this matter purposely, for the reason that up until this time there really was nothing much of an encouraging nature to report. The trouble was that whereas by means of a special mask and projection lens, it was entirely feasible to bring the Movietone screen image up to exactly the silent picture dimensions, the enlarged image would, of course, register too far to the right, and off the screen by about one tenth of its width. There has been no available method of meeting this situation except by moving the entire projector, which was not very practicable.

Some considerable while ago I took up the matter of a special aperture and shorter focal length projection lens to bring the sound-on-the-film picture up to silent picture dimensions, with the International Projector Corporation. I found that some work in that direction had already been done.

However, the matter lay dormant for a time, for just what reason I do not remember, and when it was again considered by me, the out-of-register seemed to bar the way.

I am, however, now advised that this objection has been overcome by some projector manufacturers, and presumably is or will be soon by the other manufacturers, all of whom are now putting out a special size aperture which, in conjunction with a slightly shorter focal length projection lens, will enable the projectionist to project Movietone at silent picture dimensions.

The operation is as follows: First a special aperture, of smaller size but with exactly the same relative dimensions as the silent picture aperture, is slipped into place.

Prefer Vitaphone to "Vaud", Survey Shows

(Special to the Herald-World)

NEW YORK, Oct. 30.—Eighty-two per cent of the people of Mansfield, Ohio, prefer Vitaphone acts to vaudeville numbers, according to the 70 replies to a Vitaphone survey in which 500 letters were sent to the residents. Only 18 per cent favored regulation vaudeville.

This aperture will eliminate a very small portion of both top and bottom of the picture, though none of its width. It is in fact exactly the same width as the present Movietone aperture, but of sufficiently less height to bring the dimensions of height with relation to width exactly the same as the silent picture aperture.

Next, a special projection lens of slightly shorter focal length is provided, together with a device which will permit of a very quick change from one lens to the other, without any necessity for focusing.

The special lens will, together with the special aperture, project a Movietone picture which will exactly fill the silent picture screen border, only it won't. It will register to the right, leaving a strip of blank screen to the left, with an equal amount of the picture over on the screen border at the right.

It therefore follows that the direction of the light beam must be altered, either by shifting the entire projector or else the mechanism therof, and the shift must, of course, be accomplished in a manner permitting the change to be practically instantly made, with absolutely positive stops.

Shifting the entire projector could, of course, be done. It is possible, but hardly practicable. The better plan is to enable the projectionist to move the projector mechanism slightly upon its base, and this has been done.

Exhibitors therefore may, within a very short time, have Movietone which will just fill the silent picture screen outline, and the change from silent to Movietone may be made in just a few seconds.

Of course it is true that a wee bit will be cut off at both top and bottom of the photograph on the film, but it is very seldom indeed that anything is there that amounts to anything, so the deletion is negligible. In practice it amounts to just exactly nothing at all.

I am advised by the manufacturers of Motiograph that the special aperture, and presumably the lens is available. The makers say the Superior projector is also equipped in like manner. Just how the shift in beam direction is accomplished, both the Enterprise Optical Manufacturing Company and the manufacturers of the Superior have neglected to advise me.

Theoretically, of course, the whole projector should be shifted, since moving the mechanism throws the projection lens optical axis slightly off center with the light source-aperture optical axis. In practice, however, this is so slight that I think it may be entirely disregarded.

Merging Motion and Sound Vindicated, Says Sarnoff

NEW YORK, Oct. 30.—Employment of the principle of the dynamic loudspeaker has been the goal of R C A Photophone from the start and that principle in synchronism now is bearing fruit, President David Sarnoff said last week.

"We have stood from the beginning for a system of synchronization that would combine motion and sound on the same screen," Sarnoff said, "and we are now seeing this principle generally adopted.

"We have stood from the beginning for a system of sound reproduction that would employ the principle of the dynamic 'loudspeaker, and we are seeing this method of reproduction being developed by all systems. We have stood from the beginning for the principle of cooperation and association between the motion picture industry and the electrical industry and we are confident that this is the way in which a new art will find its greatest opportunity.

"Recognizing the immediate problems of motion picture exhibitors," Sarnoff declared, "the R C A Photophone Company has developed its system so that films recorded by it are interchangeable in all standard reproducing apparatus."

"The moving picture is the child of the motion picture industry," Sarnoff said. "Sount reproduction is the child of the electrical sciences. Whatever the fond parents may desire, a really new art was created when the two finally met on the screen."

"To me this is the fundamental point of what has happened in the recent association of the electrical and motion picture industries.

"Two years ago most moving picture producers were inclined to stand aloof from the significant developments in the synchronization of sound and sight. Sound, they said, was an intrusion on the 'silent drama.' Gradually they began to peep into the backyards of the electrical industry; and finally they stampeded towards the magic word 'sound.' Some of these producers, who repented at leisure and then acted in haste, still choose to believe that all that has happened is that sound has been added

(Continued on next page)

When Al Jolson returned to the Winter Garden, scene of his triumphs on the speaking stage, but this time as the star of the Warner Brothers Vitaphone production, "The Singing Fool," myriad lights proclaimed the fact on the front of the theatre.

Don't Misrepresent; You Lose If You Do, Weil Tells Managers

(Special to the Herald-World)

NEW YORK, Oct. 30.—The fallacy of misrepresentation in advertising and exploiting sound pictures is brought home to the exhibitor in an article by Joe Weil, director of advertising and exploitation of Universal Chain Theatrical Enterprises, Inc. Misrepresenting the picture will prove a boomerang to the theatre owner, Weil declares in his letter of advice to managers of Universal theatres.

"Guard yourself against error or misrepresentation in your newspaper advertising, publicity, and exploitation of pictures with sound," says Weil.

"Pictures come under distinct classifications today:

a. Pictures with complete, synchronized orchestral accompaniment.

b. Pictures with orchestral accompaniment and sound effects.

c. Pictures with orchestral accompaniment, sound effects and sequences with dialogue.

d. 100 per cent talking pictures.

"Do not confuse the people by advertising any picture with promises for anything other than what it has to offer. Do not advertise a picture with talking sequences in it as a 100 per cent talking picture. Do not advertise a picture synchronized with musical accompaniment and effects as a talking picture. Do not advertise sound effects as 'talking' even though the voice of the mob may be heard from time to time.

"'Wings.' Re-created with Sound," read the lights of a theatre in Chicago this week. Sound effects, it will be recalled, were used with this Paramount picture when it opened in New York more than two years ago.

"Be absolutely honest in your presentation of all of your programs to the public. You may lose a few dollars at first by not advertising a sound picture as a 'talkie.' You may lose a few dollars by announcing a picture with 'several episodes in dialogue' instead of 'the phenomenal talking picture.'

"If, however, your public learns to trust you implicitly in every statement you make in your advertising, you will gather a far greater return when you *do* announce a 100 per cent talking picture than you would if you misled your public in previous announcements.

"We want clever advertising. We want you to get every nickel you can from the public and use every catch phrase that you can to bring the people into your theatres. We, however, insist at the same time, that every Universal theatre establish itself as a dependable institution in its city. No great institution can get away with misrepresentation; no representative business house wants to.

"Let it be the policy of every Universal theatre to keep absolute faith with its patrons in its advertising of sound, dialogue and talking pictures!"

Langdon Signs to Make Long Talking Films for Roach

(Special to the Herald-World)

NEW YORK, Oct. 30.—A contract has just been signed that is unique for both parties, Hal Roach and Harry Langdon. Under the terms of the contract, Langdon is to make feature length talking pictures for Hal Roach for a period of three years. The unique features are that Roach hitherto has been identified only with the production of one and two reel comedies and that this contract marks Langdon's entrance into the talking field of production.

No announcement has been made yet by the producer, or by Metro-Goldwyn-Mayer, through whom his comedies are released, as to the number of films Langdon will make in the coming season, but it is expected that at least two will be made.

At present Langdon is making a series of personal appearances in theatres throughout the country. In about two months he will be free to begin the first of his talking comedies for Roach.

T. & D. Theatre Wired

(Special to the Herald-World)

OAKLAND, Oct. 30.—The T. & D. theatre has been wired for sound and the theatre will be devoted exclusively to sound productions, starting last Saturday.

Blair Wires House In Town of 2,200; Kansas Eyes Test

(Special to the Herald-World)

BELLEVILLE, KANS., Oct. 30.—Virtually all small town exhibitors of Kansas are watching with interest the experiment of Sam Blair, who is installing sound equipment in his Blair theatre here. Belleville, it is said, will be the smallest town in the United States offering sound pictures, the town having a population of 2,271. There has been much discussion as to whether sound pictures would be a paying investment in small towns.

There was a bit of genuine humor connected with the construction of the theatre, which only recently was completed. A cowboy's boot, a jawbone and other parts of a skeleton were unearthed by workmen in digging the foundation for the theatre. Rumor has it that the whole thing was a publicity stunt on Blair's part, to be used with a western "talkie." But Blair only smiles.

Merging Motion with Sound OK, Says Sarnoff

(Continued from preceding page)

to moving pictures. Get yourself a license, add sound to your silent drama and you immediately become a sound movie producer. Time will prove the futility of this view.

Wider Field Opened

"What has happened is that a new and greater art of picture production has been created, in which neither sound nor motion can go forward without the other's cooperation. Sound has opened an infinitely wider field of dramatic expression for the motion picture. Further experience in the motion picture art is enabling the electrical industry to improve greatly the technique of sound recording and reproduction. In the practical development of the new art it is impossible to separate the moving picture studio from the sound laboratory.

"The R. C. A. Photophone Company is the expression of the electrical industry of the United States in the field of synchronized sound and motion pictures. We are not appalled by the fact that we have thus entered the 'entertainment' field. The radio art, five years ago, led us, through broadcasting, to develop a service of entertainment, information and education to the home. It was the natural evolution of an art. Thus we entered this branch of the entertainment field with the purpose of contributing whatever technical and artistic advances we had available or could create. We hope that the results have justified our entry.

Cooperation Keyword

"If our business is to develop sound reproduction through the new art of electrical communication, it is clear that our work must be dedicated to a practical purpose. Thus the electrical group has established a great nation-wide service of broadcasting in the United States; it has cooperated with the phonograph industry in the creation of new sound reproducing instruments; it has now come to the motion picture industry to cooperate in the development of the new art of sound-motion pictures."

First Comedy Talker

(Special to the Herald-World)

NEW YORK, Oct. 30.—"The Dummy" is the first all-talking screen comedy that Paramount will make. Robert Milton, stage director, will make his bow in sound films in directing this production.

Advertising, Exploiting Sound

This is the fifth of a series of articles on advertising and exploiting the sound picture, prepared originally by Jeff Lazarus, and the advertising staff of West Coast Theatres. This article gives you many fine catch lines and slogans for sound pictures.

Newspaper Stories

FOLLOWING are the different styles of story needed for the different types of sound pictures. They are merely intended as guides to show the different kind of copy required in each case. It goes without saying that you have your regular stories and readers just as you have on silent attractions, but you must bear in mind that any story and reader on a sound attraction which doesn't speak about the sound, define it, praise it, boast of its miracles, rave about the personalities just as thought they were personally appearing, is a waste of space.

Do not be tempted into writing technical copy when you have sound pictures. Talk about the wonders of your equipment and the expense of your equipment; talk about the mircle of adding golden voice to silver silence; talk about the individuals whom they will hear speak; talk about the effects that they will hear, i. e., 110-piece Roxy theatre orchestra with singing in "The Street Angel" and "Fazil"; the cheering of crowds, cracking of the bats and the sweetheart's cry in "Warming Up"; the hammer of machine guns, the roar of the motors and the cries of stricken pilots in "Wings"; the $25 per ticket showing of Raquel Meller in New York, whom your audience will hear at regular prices, and you have such a wealth of copy in just that detail that you will have no trouble finding enough stories.

We are also reproducing herewith, a "Talkie" review from Ed. Schallert of Los Angeles, which covers the ground so well it can be taken as a model for those men who must prepare reviews for their local dailies.

The editorial attached is a suggestion . . . many cities have obtained them . . . and this may help you write one or get one like it.

But, bear all of the above in mind and always bring yourself back to the original tenet: "WHEN YOUR SCREEN TALKS AND SINGS—SAY SO!"

* * *

The following is a sample of the type of story to use for the 100 per cent "talkie."

The 100 per cent talking motion picture has arrived at last! Its coming was inevitable. And so, for the first time, patrons of the————Theatre will hear as well as see "The Lights of New York," the all-talking Warner Brothers Vitaphone production, when it opens its engagement on————.

This newest of screen marvels brings life to the screen. You hear the characters talking, laughing, singing. You hear the orchestras in the cabaret scenes. You hear the bark of guns and every other sound. You hear every dialogue as spoken.

One of the outstanding features of the picture is the synchronized musical accompaniment to the picture by a 100 piece symphony orchestra, bringing you the best in orchestral music.

Talking pictures are the rage of the country today. Theatre after theatre in every state of the Union is being wired to take care of the "talkies." Installing the equipment necessary to show "Lights of New York" in the————Theatre has been costly. No effort has been spared to give the people of————the latest pictures.

Sight-sound pictures have come to stay. They are the logical out-growth of the development of the motion picture industry. The best minds in the industry are now trained in their direction. It has taken years for the "talkies" to reach their present state of perfection.

Sound adds to the audience's enjoyment of the picture. Fewer written titles are needed, as the action of the story is carried by the voices of the players. Further marvelous developments are looked for . . . chiefly in the matter of bringing great stage talent to the screen.

For the thrill of a life-time see the all-talking picture "Lights of New York" starting on———— at the————Theatre.

* * *

The following is an example of the type of newspaper story to get on pictures that are "talkie" in part . . . such as "Caught in the Fog," which has dialogue, but which is not 100 per cent "talkie."

Film fans will get an opportunity to hear Conrad Nagel speak, when "Caught in the Fog," the Warner Brothers' Vitaphone talking production, comes to the————Theatre's screen next week. Nagel, long recognized as having the best speaking voice of any star in pictures, utilizes his opportunities to the fullest. Both Mr. Nagel, and May McAvoy, who plays opposite him, will astonish their admirers for the way they smartly put across the scenes in which they have speaking roles.

"Caught in the Fog" joins that select group of pictures, rapidly mounting in number, that actually talk! You see the action, and you hear the voices of the players. Its dialogue sequences are real, are perfectly synchronized and they bring life to the screen.

Besides Conrad Nagel and May McAvoy, "Caught in the Fog" has an all star supporting cast, selected not alone for the acting ability, but for their voice qualities as well.

For a long time expert minds have been working on a way to inject some dialogue into a screen story that does not lend itself to 100 per cent talking. They found the answer in "Caught in the Fog." The picture adds punch after punch with its talking sequences.

The management of the————Theatre promises thrills aplenty for movie fans next week . . . not only because "Caught in the Fog" is a fast moving mystery comedy drama, but also because it talks!

* * *

ALL-TALKIE REVIEW from L. A. Examiner. By Edwin Schallert.

Any languishing doubts as to whether or not talking pictures have "caught on" with the public—if only as a "novelty"—knocked into a cocked hat yesterday. The initial showing was given of "Lights of New York," the first 100 per cent Vitaphone talking film. Warner Brothers theatre, where this movie speakie may be seen and heard, was packed for its premiere yesterday afternoon, and by 6 o'clock in the evening, considerably before their regular time for the performance, there was a double line a block long waiting for the doors to be opened.

In future years it is possible that "Lights of New York" may be reckoned as something of an epochal curiosity—probably on a par with the first five-reel silent feature. Undoubtedly it is historic. Undoubtedly, too, it will seem crude in a year; even to those who made it, but at all events it is clearly a unique achievement.

The cast of players include: Cullen Landis, Helene Costello, Gladys Brockwell, Mary Carr, Wheeler Oakman, Eugene Pallette, Robert Elliott, who played the detective in "Broadway," and three or four others. There isn't a single important character that doesn't speak at some time. The voices vary in the satisfaction that they afford. The dialogue at times is undoubtedly "hammy." But the sum total is interesting. It is interesting, even in spite of a slow and rather stilted timing of some of the conversations, and there is one brief bit of emotional acting by Miss Brockwell in the final scene that almost touches greatness, for all its terrible mellowness. It is the old sob stuff, but it gains force simply through the emphasis lent to it by a new medium of expression.

Advertising sound shorts and talking news.

Bryan Foy is the pioneering director of this effort and undoubtedly has made much of opportunities in a field absolutely untrodden. One can sense that the stiffness of certain scenes is the result of certain mechanical limitations, but there are other scenes when you can forget the faults because of the uniqueness of the experiment.

Artistically considered, "Lights of New York" could not be said to afford any high degree of pleasure, but there is a tremendous fascination to watching and to hearing it. Somehow you feel that its plot, conventional and trite as it may be, about bootlegging and night life, with the hero framed by the gangster who murdered the policeman, could not have been told quite so well in the old-fashioned way, for all the cramping of style from which the Vitaphone method suffers. I have this to say about the picture primarily: I wouldn't have missed it.

Whatever lack of high art there is in "Lights of New York," is fully offset by a gorgeous stageshow. Larry Ceballos is responsible. Really responsible because pre-eminently the staging is what evokes the superlatives.

Of short Vitaphone numbers there are Shaw and Lee in songs and talk and Conl'n and Glass . . . both highly amusing. One interesting thing is the applause won by the "talkie numbers" . . . a reaction which the silent form seldom obtained from audiences.

As a show, take it all in all with the uniqueness as the primary attraction, the Warner Brothers present bill is almost unsurpassable.

* * *

EDITORIAL

The coming of the talkie, of the picture with sound synchronized effects is really an event. Motion picture history is being made. Just how far this new device will go cannot, of course, be foreseen . . . but that it will go far cannot be denied. Editorial comment on the talkies has been widespread. The introduction of sight-sound pictures in your city is worthy of such editorial comment and we are giving you herewith, a sample editorial of the type that we feel your newspapers will be glad to use.

The coming of talking motion pitcures is more than a theatrical incident. It is more than just another mode of entertainment.

It is something to make us pause for a moment in our daily routine and to consider and appreciate the rich heritage that has come to us.

Talking pictures are not a flash of the moment. They did not just suddenly spring into existence as a toy of the motion picture industry. They are the outgrowth of at least twenty years of silent research, twenty long, hard years of plodding by experts.

Only those of us who recall the feeble efforts to produce talking pictures a score of years ago can fully appreciate the finished product that now comes to us. Truly are talking pictures an achievement, scientific, educational and cultural. They bring life to the screen when it should be alive. It makes the screen talk and laugh and sing . . . when talking and laughing and singing adds to value of the motion picture.

It lets us hear great world figures actually talk; and it carries us direct to the scene of world events and allows us to enjoy them just as if we were actually there.

Do not accept talking pictures lightly. This new giant has come to entertain and instruct us . . . you and me and all of us in this city of ours who want to progress, who want to keep abreast of this thing called life. Long live talking pictures!

Paramount Completes First Talking Shorts

(Special to the Herald-World)

NEW YORK, Oct. 30.—Paramount short product from the Long Island studio has made its bow in the talking field with half a dozen subjects already made under the eyes of James R. Cowan, assisted by Larry Kent and Joseph Santley as director. Eddie Cantor has made a two-reel picture with Bobbe Arnst.

Ruth Etting, another Ziegfeld star, has done a one-reel talker and other subjects made or underway include one by Elinor Glyn, another by a group of harmonica players under Borrah Minevitch, and a sketch by Santley. Two of the "Great Stars and Authors" series also have been made into sound.

THE FOLLOWING TYPE OF STORY SHOULD BE USED WITH SHORT REEL "TALKIES."

It was but a step from the talking feature picture to the talking two reel comedy. And such a comedy has been produced and will be shown for the first time in———— at the————Theatre starting ————. It is called "The Family Picnic," and it created a furore at the famous Roxy theatre, New York City, where it had its world premiere.

The comic element of this William Fox two reeler is emphasized with the coming of sound, the voices of the players, and the other audible effects.

The talking two reel comedy has a decided advantage over its silent brother. Necessarily speedy in action, these short subject comedies are crammed with action, most of the humor of which was lost when sound was absent.

Incidentally, "The Family Picnic," is the first all-talking two-reel comedy. In that respect it creates motion picture history and will gain a permanent place of honor in the annals of the screen.

The feature pictures on the————Theatre screen will be, etc., etc., etc.

* * *

PROGRAM READER FOR FOX MOVIETONE TALKING NEWS WEEKLY.

The new giant of the entertainment world, Fox Movietone Talking News Weekly, will, on———— become a permanent feature at the———— Theatre.

This marvel goes out after world events, and not only records the sights of these events, but the sounds as well. When you see President Coolidge, Herbert Hoover, Al Smith, Mussolini or any other world figure, you also HEAR him. When you see a battle fleet, a football game, or any other event, you HEAR it as well.

No matter where the event is, no matter in what language the speaker talks, Fox Movietone Talking News Weekly records the sounds faithfully and brings them to you. It is just like being present. Its reality will amaze, as well as thrill, you.

The————Theatre management knows you will like this new feature, knows you will become fascinated with it, and it urges you to come to the inaugural program next week.

* * *

(Newspaper stories and house organ paragraphs will be continued next week.)

Soundproof the Studio

for the

TALKING MOVIES

There are thirteen studios on two floors of this building, with Brass Band music broadcasting next to violin solos.

Stevens Sound-Proofing system is a patented method of insulation that has proved its effectiveness in hundreds of installations all over America.

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is not a sound deadening composition for filling the walls and ceilings. It is a scientific method of preventing sound vibration being transmitted from the surface walls, ceilings and floors of the studio to those of the next. So perfect a sound barrier is thus constructed that colleges of music, broadcasting stations, hospitals, hotels, etc., have been unanimous in their approval.

Engineering recommendations for the asking. 12 years of successful installation. A handsome treatise on sound proof construction sent on request.

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THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

ENOUGH SAID:

F B O CASUALTIES

Tom Mix, who has just started making "The Drifter," is laid up with a sprained leg and Buzz Barton broke his arm climbing over the sets on the New York street while making "The Little Savage."

PARDONE 'MEE?

Steve Roberts, while on a recent visit to his big lead and silver mines, located in Cerralva, Mexico, tripped the light fantastic at a Fandango given by the natives in his honor. Steve is still wondering why the dance hall floors are so peculiarly constructed. This one had a ridge three inches high running down the center of the floor. In the course of the hilarious evening, Steve was seen to be making a mental note that the obstruction was there but try as he would, he would trip across it and step on a lady wallflower's foot. This would have been all right too, only he picked out the same lady's foot for the fifth time. The lady flashed a stiletto and only the intervention of the American consul and the U. S. M. C. brought our gentle Steve home to us.

HOLD IT!

Harry J. Brown, who is directing Ken Maynard in his current production "Lawless Legion," while on location the other day making a double parachute sequence, pulled a classic. When the two parachute jumpers left the plane 4,000 feet in the air, a beautiful cloud effect was seen rolling up behind the parachute. Joe, always on the qui vive for the artistic, shouted from the ground for the jumpers to "HOLD IT."

GEORGE SIDNEY

If the talkies are sound pictures
Are the silent ones unsound?

YOU'RE ONLY YOUNG ONCE!

Dan Clark, cinematographer on Ray S. Cannon's current production for Fox, was compelled in addition to his various duties to chaperon Mr. Cannon around the various Chop Suey Emporiums accompanied by a dainty little Chinese girl who plays opposite Conrad Nagel. Ray is now adept with the chop sticks.

"THE GHOST TALKS"

Is the title of the picture Lou Seiler is now making for Fox. Mr. Seiler is fortunate in drawing this assignment as it is a really 100 per cent voice picture. The first scene will fade into the action and the last scene will fade out. There is no elapse of time or written titles shown. Two very clever juveniles are playing the lead, Helen Twelvetrees and Charles Eaton.

Harry ENOUGH Nichols.

Newmeyer, Stein, Tuttle Films Begun; All Lots Show "Speed"

George O'Brien and Lois Moran in Tinling Film; Phyllis Haver and Margaret Livingston in Pathe Opera; Henry Lehrman Directs Arthur Stone at Fox

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—With 10 new pictures added to the shooting schedules this week Hollywood studios took on a more "speedy" aspect than heretofore. All schedules are being watched carefully.

Fred Newmeyer began a picture with a corking good story, the title of which will be announced this week. Robert Elliott stands out as the big number in the cast. Sally Phipps adds pulchritude and Frank Albertson this and that.

Paul Stein's Name Again Stands Out

Paul Stein, super-intelligence and artist, began a picture with Phyllis Haver this week at Pathe-DeMille studios. Stein's production is titled "The Office Scandal." Margaret Livingston has a strong role in the picture.

Raymond Hatton returns from a lengthy vacation to play a role in this.

George O'Brien in "False Faces"

"False Faces" is a good name for a picture. And George O'Brien is a good actor for a picture. His previous work has entitled him to bigger roles, but then, his tremendous box office draw brings in the money in whatever he does.

George is doing this picture at the Fox lot under the direction of James Tinling. The very charming Lois Moran is in the opposite role.

Shooting started on Tom Mix' next picture for F B O during the past week. Robert DeLacy is directing. Dorothy Dwan is playing opposite Mix and will be seen driving a plane in several air sequences. "The Drifter" is the title of the picture.

Frank Capra Doing a Hurst

Columbia started production of a picture called "The Younger Generation." It is an adaptation from the Fanny Hurst *Cosmopolitan* story. Indications are that this will be made on a lavish scale. Jean Hersholt has been borrowed from Universal and Lina Basquette is playing the leading feminine role. Frank Capra has been assigned the directorial post.

Erle C. Kenton also started a picture for Columbia during the week. No cast has as yet been selected, but the title is announced as "The Side Show." Howard J. Green wrote the story.

Sidney Franklin has started work on an untitled Greta Garbo picture for Metro-Goldwyn-Mayer. The cast will be taken to a Northern port on board a steamer to keep a sea horizon as a background of the story. Nils Asther plays opposite Miss Garbo and Lewis Stone appears in a prominent supporting role. The picture has a Javanese locale and is being made from an original story by John Colton.

Henry Lehrman is making a Fox Movietone called "The Blew Danube," featuring Arthur Stone and Marjorie Beebe.

Frank Tuttle is directing Adolphe Menjou in a Paramount picture titled "Marquis Preferred." Shooting started on October 24.

James Flood started a picture for Tiffany-Stahl during the past week. It is called "The Girl Who Came Back" and features Eve Southern, Patsy Ruth Miller and Malcolm McGregor.

Universal began work on a chapter play under the direction of Ray Taylor. "The Pirate of Panama" is the title and Natalie Kingston plays the leading role. The story is by William McLeod Raine.

"Paradise" Is Completed

Two pictures were completed at First National during the past week. One, the George Fitzmaurice production featuring Dorothy Mackaill and Milton Sills, has been re-titled and is now called "Stranded in Paradise." It was filmed as "Changeling" and is adapted from Donn Byrne's story by that name. Most of the picture was made in Hawaii, but the company has been making interiors at the Burbank studios since their return a few weeks ago.

The other, "Ritzy Rosie," stars Alice White and was directed by Mervyn LeRoy. Jack Mulhall plays the role opposite Miss White. Thelma Todd also has an important part in the picture.

Warner Brothers also completed two pictures during the week. Ray Enright directed "Kid Gloves," a Vitaphone production starring Conrad Nagel. The supporting cast included Lois Wilson, Edward Earle, Maude Turner and Edna Murphy.

Michael Curtiz finished the direction of Dolores Costello's next feature for Warner Brothers. It is "Madonna of Avenue A" and has Vitaphone accompaniment. Grant Withers, who is said to have an excellent singing voice, plays opposite Dolores.

Ludwig Berger completed the direction of "Sins of the Father" for Paramount. This

(*Continued on page* 39)

Producers Hear Protest on Abuse Of Studio Preview Methods

Theatres and Studios Blamed in Citation Made by M P T O of Southern California; Glenn Tryon Studies Nightlife

By DOUGLAS HODGES

HOLLYWOOD, Oct. 30.—A protest went to Hollywood producers today demanding changes in the manner of previewing pictures before release date. The protest came from the Motion Picture Theatre Owners of Southern California which defined its stand with seven reasons why producers should discontinue the practice of showing pictures in and around the city of Los Angeles without bookings.

THE "Studio Preview" is an old custom of the California theatres. Its purpose is to "test" the picture for audience appeal and for laughs, sobs, suspense or what have you. In many houses a fee of $10 is taken from the producer. It was formerly the custom to show the picture cold. In recent weeks producers have gotten farther and farther from that system. In a case last week the name of the picture was actually exploited well in advance so that the public would turn out in great numbers.

The reasons enumerated by the exhibitors for protesting are as follows:

1. Such exhibitions constitute violations of every subsequent run contract in existence in the area in which the Preview is held. Further, if a Preview is held in a theatre other than the one holding a first run contract that first run contract is also violated and the business of that first run theatre damaged.

2. The purpose of a Studio Preview is now being defeated through its concession to the "Box Office" by excessive and advance exploitation.

3. Established "Studio Preview" theatres, subordinate their current attractions, however fine, by over emphasizing for the purpose of capitalizing on your experiment.

4. Once characterized as a "Preview" house, such a theatre upon finding its public responding only when a Preview is announced, resorts to subterfuge to provide a similar stimulant, by securing unreleased subjects from an exchange, and serving this hoax to its public. Sometimes these substitutes are secured gratis, one way or another, and when that fails, the best thing available at a short rental price is contracted. In any event the end result is the same. The showmanship that should have been applied to the current attraction is prostituted.

5. Too often pictures are publicly previewed before they have been reduced to proper "footage" or in a "rough cut" state with "Temp" titles, with damaging results when the picture is finally released. However fine it may be, in its finished state, it must overcome the stigma fastened upon it by the negative word of mouth advertising engendered at the Preview.

6. The underlying danger of forcibly overfeeding the public as in the following instance:

On one program six reels of short subjects, an organ solo, nine reels of "Studio Preview," 30 minutes of stage presentation, and then Murnau's "Sunrise."

Again, we know of a theatre that "Previewed" Charlie Chaplin's "Circus" on the same bill with "The Big Parade," along with the rest of the program.

We are further advised that one producer previewed a production 26 times.

These illustrations are not isolated instances but represent frequent occurrences.

7. It is doubtful if established Preview theatres really provide audiences representative of a cross-section of the fan public. This is particularly true when a Preview is held on a production which has been the center of interest or discussion within the industry. In such cases those in the business somehow learn of the time and place and pack the house thereby defeating the real purpose of the showing. Again, "Private Previews" are too often public secrets.

* * *

Clark and McC Still Trying to Learn to Talk

Harry Sweet, comedian and director, has been assigned by Fox to direct the team of "Clark and McCullough" in a two reel Movietone. It's the vaude team that Fox signed at three grand per week. McCullough declares their dough is big because they have a big draught at box offices. They have been in the song and dance business 25 years and are now in Hollywood sound proof stages trying to learn to talk.

* * *

Ford and O'Brien Attend Hickman Hanging

Jack Ford and George O'Brien motored to San Francisco to see Edward Hickman's hanging at San Quentin. Quite a number of Los Angeles and Hollywood people were in the audience.

Ford and O'Brien were guests of Dan O'Brien, chief of police of San Francisco, who is the actor's father.

* * *

Glenn Tryon's Nightlife Is a Serious Business

Glenn Tryon, actor and wit, returned from a five weeks' visit in New York this week. He studied nightlife. Carl Laemmle, Jr., ordered that kind of a schooling for Glenn. No gags!

Glenn is preparing to do a cabaret picture and to know what time of day to change from gray ties to white ones. From overalls to tuxedo, and so on.

And, from Tryon's testimony, he was a diligent scholar.

Michael Curtiz
Director
Warner Brothers' Super Special
"Noah's Ark"

Newmeyer, Stein And Tuttle Films Go in Production

(Continued from page 37)

is Emil Jannings' latest picture, in which he is seen as a German-American waiter and saloon keeper who becomes a wealthy bootlegger. The picture is highly dramatic, as are all Jannings' pictures, but comes to a happy ending after much intense tragedy. Ruth Chatterton, famous stage star, makes her screen debut in this picture. Barry Norton, Fox juvenile star, was borrowed by Paramount to play the role of Jannings' son. The picture is based on a story by Norman Burnstine, with the adaptation and continuity written by E. Lloyd Sheldon.

F. Richard Jones also completed one for Paramount. It is "Someone to Love," co-featuring Charles (Buddy) Rogers and Mary Brian.

Finishes "The Little Angel"

Sam Wood finished shooting on "The Little Angel" for Metro-Goldwyn-Mayer. Norma Shearer is the star with John Mack Brown playing the male lead.

"The Mysterious Island," which Lucien Hubbard has been directing for M G M, was also completed during the week. The picture stars Lionel Barrymore with James Murray and Jane Daly in the supporting cast.

The Tiffany-Stahl production, "New Orleans," is now in the cutting room. It was directed by Reginald Barker with Ricardo Cortez, Buster Collier and Alma Bennett in the cast.

George Melford has finished the direction of F B O's "Love in the Desert." Olive Borden and Hugh Trevor are in the leading roles.

The picture which Christy Cabanne was directing for Columbia, under the title "College Coquette," was completed during the past week. The title, however, has been changed to "Restless Youth." Marceline Day heads the cast and is supported by Ralph Forbes, Norman Trevor and Robert Ellis.

Glass Opposite Costello

Burton King completed the picture he has been shooting on the Metropolitan lot. It is a political story and Helene Costello is in the leading feminine role. It has recently been given the title, "Broken Barriers." Gaston Glass plays opposite Miss Costello.

Universal finished shooting on the serial, "The Diamond Master" with Louise Lorraine and Hayden Stevenson under the direction of Jack Nelson.

"The Office Scandal," under the direction of Paul Stein, is a drama of the inner workings of a big daily newspaper. The cast includes Margaret Livingston, Leslie Fenton and Raymond Hatton. Fenton plays the male lead, Margaret Livingston is the feminine menace and Hatton will be seen as the city editor. It is being made from an original story by Paul Gangelin and Jack Jungmeyer.

Mayfair Club Again Re-elects Executives

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—For the third successive year, the officership of the Mayfair Club remains identical. The recent election resulted in the same group of founders being chosen to serve.

The officers include Fred Niblo, president; Charles Christie, vice president; Irving Thalberg, secretary; M. C. Levee, treasurer; and Margaret Ettinger, corresponding secretary. The board of directors, which remains intact, includes the officers and Conrad Nagel, Sid Grauman, Harry Rapf, B. P. Schulberg, and Winfield Sheehan.

THE STUDIO PREVIEW

"The Spieler"

(Pathe)

TAY GARNETT'S directorial ability is well defined in a picture he has just finished with the title, "The Spieler." He has loaded it with drama that grows steadily throughout the picture.

His major figures in the plot are dominated with the motive of murder which does much to lend the picture vital interest. Renee Adoree is Cleo who is determined to drive grafters from her carnival. An opposite force is represented by Fred Kohler and his killers who grift with the show. His organization has a reputation for bumping off anyone who threatens him with disloyalty. Early in the picture Garnett shows the gang exacting its penalty from one of the squealers. At a signal the members of the gang close in on the rat and, in the heart of the carnival crowd, disjoint the neck. It becomes "a plain case" of accidental death. The same penalty comes to each disloyal man.

With that foundation Garnett brings the action to center about the two sympathetic characters, Clyde Cook and Alan Hale. Cook's time has come. The gang surround him. Hale sees the impending murder.

But Cook likewise gets it in the neck. Then the gang turns on Hale. The climax comes when Hale outwits them and, with his gigantic strength, beats them off with a tent stake or something or other.

The one thing I'm trying to show is that "The Spieler" is well directed. It's not a "million dollar production," but good pictures need not all be million dollar productions. There certainly must be a premium on brains in the business of directing pictures and, if so, Garnett is my candidate.

It's worth the time and money to watch Hale's work in the picture. He is an actor. He played a role that was far from simple. It was the most difficult work of the cast.

Adoree failed to convince. But other than her case the cast worked like born troupers. Fred Kohler not excepted.

One of the delightful features of the picture is the titles. John Kraft (I'm sure that's his name) is credited with them. The boy is talented. However, I suspect the director also had a part in some of the titling. —HODGES.

"Geraldine"

(Pathe)

"GERALDINE," a Pathe-DeMille production directed by Mel Brown, starring Eddie Quillan and Marion Nixon, proved to be one of the most entertaining and fascinating pictures I've seen for some time. John Krafft knows his apples. The director, Mel Brown, added inserts, and novel shots, and rounded out the picture to make every angle perfect.

Albert Gran as the father of Marion Nixon, did the best work of his picture career. He could not have been better cast. His paternal air and devoted manner, was an outstanding highlight. Gaston Glass, as the lover for whom Eddie was grooming the girl, did splendid work.

Eddie's work was above any that he has portrayed to date and many of the gags were obviously his own. He has his own way of putting the laughs into a picture, and his facial expressions are a riot. This picture will please the most critical audience, for it has a little of everything in it to make one grand epic. —FRAZIER.

Edits Film Enroute in Plane

LOS ANGELES.—Following a rush order from the Pantages theatre in San Francisco for a print of the Universal Sound Production "The Melody of Love," B. W. Burton, Universal's star film cutter, departed for San Francisco via airplane with the film only partially cut. Burton completed cutting the picture while enroute to San Francisco in the airplane.

Fox Dedication Great Spectacle With 40,000 Humans Attending

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Opening and dedication of the new Fox Movietone Studios at Fox Hills in Westwood, drew 40,000 people to the site Sunday afternoon. The crowd made the dedication an impressive spectacle. It began about 3 p. m., and for an hour and a half the assemblage stood in the open to witness the formal ceremonies.

Automobiles began arriving at 2 o'clock and during the next hour 12,000 cars drove into the huge parking space on the Fox grounds. Winfield Sheehan had engaged an expert traffic master from Stanford university to direct a small army of cops in handling cars.

Musical program was arranged by the Al Malaikah Shrine Golden State band stationed at Santa Monica gate. Lumsden Hare, dramatic actor, was master of ceremonies.

The entire proceedings was broadcast over K M T R with Freeman Lang announcing. Rev. Neal Dodd delivered invocation and Dr. Isadore Isaacson of the Holy Temple of Israel, and Father Joseph Sullivan, president of Loyola University, made brief addresses. Oscar Lawler, corporation lawyer, made the dedication address.

George L. Eastman, president of Los Angeles Chamber of Commerce, welcomed the Movietone studio as an important addition to industrial and cultural life of the community.

Mary Duncan unveiled the bronze plaque commemorating the dedication of the first studio of its kind in the world.

A direct Western Union wire was stationed on the speakers' platform and kept in constant touch with William Fox at the Roxy theatre, New York.

The entire dedication was recorded by cameras at points of vantage about the lot. Other cameras were cranked steadily from airplanes which circled the field for two and a half hours.

A general committee working under the supervision of Vice-President Sheehan was composed of the following: Sol Wurtzel, chairman, J. J. McCarthy, Ben Jackson, Harold B. Franklin, Joseph Pincus, Alfred Wright, Howard Sheehan, James Ryan, Edward W. Butcher, H. A. King, Joseph Egli, Fred W. Beetson, Chandler Sprague, M. S. Boylan, H. Keith Weeks, Walter Quinlan, Michael Leshing, David Thompson, Philip Klein, Eugene Walter, Donald Gallaher, Arthur Caesar, Earle Lewis McGill, Dave Stamper, George Schneiderman, William Darling, Gabriel Beer, Hyphen Hoffman and Robert M. Yost.

The studio covers 40 acres of ground and is one of the most completely equipped places for making modern sound pictures in the world.

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

Columbia Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Younger Generation"	Frank Capra	Jean Hersholt Lina Basquette		October 22
"The Side Show"	Erle C. Kenton			October 26

F B O Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Blockade"	George Seitz	Anna Q. Nilsson Wallace MacDonald		October 12
"The Drifter"	Robert DeLacy	Tom Mix Dorothy Dwan		Oct. 22

First National Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Synthetic Sin"	William A. Seiter	Colleen Moore James Ford Kathryn McGuire Gertrude Astor		September 24

Fox Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Our Daily Bread"	F. W. Murnau	Charles Farrell Mary Duncan David Torrence Warren Burke		August 20
"Christine"	William K. Howard	Janet Gaynor Charles Morton Rudolph Schildkraut		September 25
"Captain Lash"	John Blystone	Victor McLaglen Claire Windsor Albert Conti		September 22
"The Ghost Talks"	Lou Seiler	Charles Eaton Helen Twelvetrees Carmel Myers Al Fox		September 27
"The Maker of Dreams"	Marcel Silver	Nancy Drexel David Rollins	Movietone Subject	October 12
"The Diplomat"	Norman Taurog	Clark and McCollough	Movietone Subject	October 16
"The Blue Danube"	Henry Lehrman	Arthur Stone Marjorie Beebe	Movietone Subject	October 22
"Untitled"	Fred Newmeyer	Robert Elliott Sally Phipps Frank Albertson		October 22

Metropolitan Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Ted Wilde	Harold Lloyd		September 17
"Linda"	Mrs. Wallace Reid	Noah Beery Helen Foster Warner Baxter Mitchell Lewis Kate Price Bess Flowers		October 12

Metro-Goldwyn-Mayer Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Sidney Franklin	Greta Garbo Nils Asther Lewis Stone		October 21
"Hallelujah"	King Vidor	Daniel Haynes Honey Brown		October 15
"The Broadway Melody"	Harry Beaumont	Bessie Love Anita Page Charles King		October 19

Paramount Famous Lasky Corp

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Half an Hour"	Wm. DeMille	All-star		October 1
"Red Skin"	Victor Schertzinger	Richard Dix Louise Brooks		August 27
"The Canary Murder Case"	Malcolm St. Clair	William Powell		September 18
"The Four Feathers"	Merian Cooper Ernest Schoedsack	Richard Arlen All-Star		September 18
"The Wolf of Wall Street"	Rowland V. Lee	George Bancroft		September 25
"The Wolf Song"	Victor Fleming	All-Star		October 12
"The Case of Lena Smith"	Josef von Sternberg	Esther Ralston James Hall Gustav von Seyffertitz		October 17
"Tong War"	William Wellman			October 17
Untitled	Edward Sutherland	Bebe Daniels		October 17
"Marquis Preferred"	Frank Tuttle	Adolphe Menjou		October 24

Pathe-DeMille Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Noisy Neighbors"	Charles (Chuck) Reisner	Eddie Quillan Alberta Vaughan Jane Keckley		October 8
"Leathernecks"	Howard Higgin	William Boyd Alan Hale Robert Armstrong Diane Ellis Fred Kohler		October 9
"The Office Scandal"	Paul Stein	Phyllis Haver Leslie Fenton Margaret Livingston Raymond Hatton		October 23

Tec Art Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"She Goes to War"	Henry King	Eleanor Boardman Gertrude Astor Al St. John	Inspiration Pictures	September 24

Tiffany-Stahl Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Squads Right"	George Archainbaud	Buster Collier Eddie Gribbon George Stone Alma Bennett		October 19
"The Girl Who Came Back"	James Flood	Patsy Ruth Miller Eve Southern Malcolm McGregor Eugenie Besserer		October 25

United Artists Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Iron Mask"	Allan Dwan	Douglas Fairbanks William Bakewell Marguerite De La Motte Dorothy Revier		August 29
"King of the Mountains" (Working title)	Ernst Lubitsch	John Barrymore Camilla Horn Mona Rico Victor Varconi		August 25

Universal Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Clear the Decks"	Joseph Henabery	Reginald Denny Olive Hasbrouck		September 28
"The Pirate of Panama"	Ray Taylor	Natalie Kingston Jay Wilsey Al Ferguston Otto Bibber	Universal Serial	Oct. 23

Warner Brothers Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Frozen River"	F. Harmon Weight	Rin-Tin-Tin		October 8
"The Desert Song"	Roy Del Ruth	Carlotta King John Boles Louise Fazenda Johnny Arthur Edward Martindale Myrna Loy John Miljan		October 8
"No Defense"	Lloyd Bacon	Monte Blue May McAvoy		October 15

Colleen's Friends Won't Make Uncle Sam Mad

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—More airplanes will have to be added to the air mail service to Hollywood if Colleen Moore's admirers continue to be in such a hurry to have the vivacious little star receive their congratulatory letters.

In one morning's mail recently Miss Moore received 102 air mail letters. Eighty-three of these letters were from San Antonio, Tex., during the American Legion national convention. Miss Moore's aviation picture, "Lilac Time," was on exhibition at the time.

Film Industry Organized In New York for Aid of Red Cross Annual Drive

(Special to the Herald-World)

NEW YORK, Oct. 30.—The motion picture field in New York City again this year is co-operating with the American Red Cross in its Roll Call membership appeal, which opens annually on Armistice day. Jesse L. Lasky, vice-president of Paramount, again heads the activities as volunteer chairman of the special motion pictures group. This group is one of approximately 175 now being formed.

Aid for the ex-service man and his dependents still constitutes a large factor of the Red Cross program in New York. More than 3,345 disabled veterans, men still in service and dependents received Red Cross service during the year. More than 600,000 surgical dressings were made for 20 city hospitals, in addition to nursing service, first aid and work in home hygiene and care of the sick.

Zimbalist, Lowrey and Hackett on Vitaphone Hour Over Radio Chain

(Special to the Herald-World)

NEW YORK, Oct. 30.—Efrem Zimbalist, violinist, was the guest artist of Warner Brothers for the Vitaphone Jubilee hour last night over the Columbia chain. On November 5 Ed Lowrey, comedian, will be the headliner and on November 12, Charles Hackett of the Chicago Opera Company will sing.

Maynard to Star in "Wells Fargo" Picture

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Cognizant of the memories that the name "Wells Fargo" conjures up, First National has decided to make an epic picture based on this historical express organization. Announcement has been made that Director Albert Rogell will handle Ken Maynard in this production. It is based on an original story by Marian Jackson.

Rogell has been spending several weeks collecting data and information bearing on the old Wells Fargo Express Company, which is now extinct, from its very inception.

Poland's Contract Is Expiring in November

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Joseph Franklin Poland's contract with Universal will expire the middle of November. Poland has been with the Laemmle organization for the last two years.

Alleged Overcrowding Starts Washington Theatre Inquiry

Congressman Takes Police to Task—Says Methods of Managers Cause Patrons to Stand Throughout Performance—Warns of Blocking of Aisles

[Washington Bureau of the Herald-World]

WASHINGTON, Oct. 30.—Investigation into alleged overcrowding of theatres and misrepresentation in the sale of tickets is being made by police officials as a result of charges filed with Major Edwin B. Hesse, superintendent of police, by Representative Frank L. Bowman of West Virginia, a member of the House District of Columbia Committee.

In his letter, the West Virginia Congressman takes the police to task for permitting the crowding of theatre aisles, and suggests that present regulations either be enforced or new ones be enacted to care for the situation. He also protests the practice of certain theatres of overselling and forcing patrons either to stand or take seats less expensive than those they paid for.

"MY attention as a member of the District of Columbia committee in the House has frequently been called to the conditions that exist here," he declared in his letter, "especially at evening performances of moving picture houses, where aisles are blocked frequently when seating space is oversold, and by personal experience I have realized the necessity of active police enforcement to eliminate this situation.

Can Extend Powers

"The neglect of the Police Department, especially at this time when new novelties in local theatres are attracting more crowds than ever before, may be the source and cause of a greater tragedy than occurred at the Knickerbocker theatre here some years ago.

"In case your present regulations are not sufficient to solve the difficulties encountered, the commissioners have authority to extend these upon your recommendation.

"I wish to mention in this connection the method of managers in overselling the houses by one-half or more of their capacity at times, and forcing patrons to stand throughout the performance or take less expensive seats on upper floors.

See Congressional Move

"Most states require 'Standing Room Only' notices after all seats are sold, but in Washington it is barely possible to get any information on seating facilities until within the theatre. Upon request the only reply given, usually, is to the effect that seats will be available shortly, but many people stand throughout the shows and block the aisles and doorways."

Similar charges of overcrowding were made some years ago and were the subject of investigation by the district committee of the House, but no action was taken. The inference drawn from Bowman's letter is that, unless some steps are taken to cope with the situation, Congress will make another attempt to deal with the matter.

Hidden Treasure Spurs Work of Razing Theatre

(Special to the Herald-World)

DES MOINES, Oct. 30.—When the old opera house at Knoxville, Iowa, the scene of jolly Della Pringle's debut as an actress in the days gone by, was razed recently, mild excitement was caused by an announcement made by a strange old man who visited the structure.

"Forty years ago," he said, "the boys had a big celebration in the opera house and buried a whole case of whisky in a secret place. You'll find it by the time the house is torn down."

The foreman estimated that, at the speed the men exhibited, together with the help of an army of volunteers, the building would be completely razed within a very short time.

Welcome Interchange If Other Device Fills Bill, Says Vitaphone Official

(Continued from page 23)

Jerome Beatty, director of advertising and publicity for the company, "and we will probably make no statement until R C A, Electrical Research Products and other manufacturers of devices get together and decide upon a policy. We do not care to issue any statement, and then, perhaps, find that we were wrong."

United Artists also did not go on record as to who will be the judge of a machine's ability to fulfill the requirements. "We have a contract with Electrical Research Products, and we will abide by that contract," was the only statement that Al Lichtman, vice-president and general manager of distribution, would make.

"We will not go on record as to whether or not we will sell our pictures to exhibitors using machines other than the Electrical Research Products device," declared Joe Brandt, president of Columbia. "If one of our exchanges has a request for one of our sound pictures, it will be referred to the home office which will in turn refer the request to Electrical Research Products."

Jack Stone Finishing New Script; "Exiles" for Fox

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Jack Stone, scenarist, will complete the original script for "Exiles" this week at the Fox studio. He has spent four weeks on it. William Beaudine who has lent him substantial assistance on it will handle the megaphone.

Madan Sails to India

(Special to the Herald-World)

NEW YORK, Oct. 30.—B. J. Madan, representative of G. F. Madan and Company, sailed for Calcutta, his home, last Wednesday. G. F. Madan and Company, managing agents for the Madan Theatres, Ltd., Calcutta, are now exclusive distributors for the Powers and Simplex projectors in India, Burma and Ceylon.

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Pathe News Fetes 18th Year with Sound Issue

First Edition Armistice Week Covers Events of Last Decade

(Special to the Herald-World)

NEW YORK, Oct. 30.—Pathe News during the week of November 11 will celebrate its eighteenth anniversary as founder of the newsreel with the inauguration of its sound edition of Pathe News. The official announcement comes from Colvin W. Brown, executive vice-president of Pathe, with the statement that this first issue will be followed by releases each fortnight.

Since the inaugural week of Pathe Sound News coincides with the tenth anniversary of the Armistice which ended the World War, the first issue will contain subject matter attuned to the spirit of the day containing real news which spans the years from 1918 to 1928.

Pathe Sound News, beginning with the first issue, will be a full and complete reel, containing as wide a diversity of subject matter in news and news features as the standard silent reels of the day, it is said. The form in which Pathe Sound News will appear is the resultant of a long and expensively conducted line of screen and sound experiments. A number of new elements of sound and talking picture technique are promised.

A feature of the sound news is a form of screen interview which is said to combine the salient elements of newspaper and reportorial practice and screen reporting. The new method promises the possibility of a better utilization of the box office values of important public personalities.

Recorded by Photophone

Pathe Sound News is recorded by the Radio Corporation of America Photophone system, which claims special merits in the use of a sound recorder separate from the camera, rendering the camera more mobile than in combined units, it is claimed.

Pathe Sound News is editorially the result of the work of Ray Hall and Terry Ramsaye, whose names have long been connected with various newsreel enterprises. The Pathe Sound News organization is being drawn chiefly from the long trained and disciplined Pathe staff. The policy is for the promotion of members of the existing staff, with replacements to go into the silent edition organization. The first to be drafted was Joseph O'Brien, film editor and cutter from Pathe News, who has been schooled at the Radio Corporation's laboratories in the technique of sound picture assembly. Among the cameramen thus far detailed to sound are Harry Smith, Tommy Hogan, Robert Donahue and Alfred Gandolfi.

Marvin H. McIntyre, editorial representative at Washington, in contact with the White House, the Army and Navy, has been given responsibilities to the sound news. Eugene Cour, Midwest Pathe News editor, has been a consultant on design. During the initial period of production Pathe has the cooperative attention of E. E. Bucher, vice-president of R C A and his engineering staff.

Made in Own Laboratories

All Pathe Sound News prints are being made in Pathe's own laboratories in New York, Jersey City and Bound Brook. Pathe's sound printing machines are the design of Louis Gaston Chanier, general superintendent of Pathe laboratories. Pathe's high speed developing machines were found readily convertible to the production of sound film with slight mechanical additions. No changes in the chemical baths and processes have been found necessary. All Pathe sound records are made on Dupont positive stock, which is being widely adopted subsequent to Pathe's tests for grain texture. The grain quality of film is found to be an important factor in sound recording.

Pathe Sound News prints will be routed from the Jersey City plant under the charge of Robert Richards, superintendent of the general news laboratory. The development of sound negatives and the making of first prints will be done along with Pathe silent news pictures in the high-speed news laboratory under James Pozzi in the home office building at 35 West 45th Street. This laboratory has been rebuilt and re-equipped for sound purposes.

Seven F B O Short Films Will Go Out in November

Seven short features to be distributed by F B O in November include: "The Naughty Forties," No. 11 of Alberta Vaughn's "Racing Blood" series, and "T-bone Handicap," No. 3 of the Barney Google group, both November 4; "Facts or Fancies" of the "Curiosities" series, Nov. 7; "Broadway Ladies," No. 12 of the "Racing Blood" series and "The Family Meal Ticket," No. 3 of the Toots and Casper group, both Nov. 11; the fifth "Curiosity," Nov. 21, and "Mickey's Athletes," Nov. 25.

Releases

WEEK OF NOVEMBER 4

EDUCATIONAL—"Hay Wire," Stone-Dale, Cameo, one; "The Quiet Worker," Drew, Ideal, two.

F B O—"The Naughty Forties," No. 11, Racing Blood, Alberta Vaughn, two; "T-Bone Handicap," No. 3, Barney Google, two; "Facts or Fancies," Curiosities.

UNIVERSAL—"Fun in the Clouds," Lake, Horace in Hollywood series, Snappy, one; "Tarzan the Mighty" No. 13, Adventure, two; "Cross Country Bunion Race," Let George Do It, Stern Bros., two; "The Secret Outlaw," Western, Bob Curwood, two.

WEEK OF NOVEMBER 11

EDUCATIONAL—"Hold That Monkey," Monty Collins, Mermaid Comedy, two; Untitled, Our World Today, one.

F B O—"Broadway Ladies," No. 12, Racing Blood, two; "The Family Meal Ticket," No. 3, Toots and Casper, two.

UNIVERSAL—"Rocks and Socks," Oswald, Snappy, one; "Tarzan the Mighty" No. 14, Adventure, two; Collegians No. 6, Junior Jewel, two; "Teacher's Pest," Buster Brown, Stern Bros., two; "The Boundary Battle," Edmund Cobb, Western.

WEEK OF NOVEMBER 18

EDUCATIONAL—"The Skywayman," Howes, Russ Farrell, Aviator, two; "Bumping Along," Stone-Ruth, Cameo, one; "A Patchwork of Pictures," Hodge-Podge, one.

F B O—"Curiosities" No. 5.

UNIVERSAL—"Footprints," Laemmle Novelty, one; Tarzan the Mighty No. 15, two; "Fish Stories." Mike and Ike, Stern Bros., two; "Unmasked" (reissue), Art Acord, Western, two.

WEEK OF NOVEMBER 25

EDUCATIONAL—Untitled two-reel Dorothy Devore comedy.

F B O—"Mickey's Athletes," two.

UNIVERSAL—"A South Pole Flight," Oswald, Snappy, one; "Mystery Rider" No. 1, Adventure, William Desmond, two; "Collegians" No. 7, Junior Jewel, two; "A Clean Sweep," Chandler, Western.

Newspictures

M G M NEWS NO. 21—Presidential campaign nears end, Smith in Midwest, Hoover in New York—War in China continues—107 freshmen report for crew practice at University of Washington.

M G M NEWS NO. 22—Industrial pioneers of America honored at business dinner in New York—17-year-old girl flies under Manhattan and Brooklyn bridges—Navy plane hops off from ship in the Pacific.

FOX NEWS NO. 9—President Coolidge dedicates Civil War memorial at Fredericksburg—Hoover speaks in Madison Gardens, New York before 20,000—Mexican girls adopt the game of baseball.

KINOGRAMS NO. 5442—Dr. Eckener and officers of Zeppelin visit President Coolidge—Army eleven defeats the strong Harvard football team, score 15 to 0—Thomas Edison receives medal from Congress as Nation's homage.

KINOGRAMS NO. 5443—Crowd of 22,000 cheer Hoover as he speaks in New York—Boston goes wild as Governor Smith makes appearance—Many noted industrial leaders honored at business dinner in New York.

INTERNATIONAL NEWSREEL NO. 86—Thrilling spectacle as Navy planes weave smoke screen cordon around battle fleet—Governor Al Smith is given tremendous welcome as he invades New England—Seven pioneers of industry honored at dinner in New York.

PRESENTATION ACTS

"Keep on Studying," Says Lipstone

STAGE SHOWS

New York *Roxy*

Week Ending November 3

A beautiful picturesque scene depicting "Gypsy Life" is presented on the Roxy stage this week, and those who contribute their talent for the singing and dancing and atmosphere of this number are **Beatrice Belkin, Harold Clyde Wright, Patricia Bowman, Nicholas Dake,** the **Roxy Chorus** and **Ballet Corps.**

"Impressions of a Music Hall" is a very realistic piece, with **Gladys Rice, Russell E. Markert's 32 Roxyettes, Forbes Randolph's Kentucky Jubilee Choir,** and **The Highway Blossoms.** The show at the Roxy was rather brief but very pretentious and highly entertaining.

Chicago *Paradise*

Week Ending October 26

A prologue to "Lilac Time" was staged with **Billy Meyer** and **Ilomay Bailey** in the featured roles singing the theme song, "Jeannie I Dream of Lilac Time." The stage band show was called, "Bowery Blues" and featured **Mark Fisher** and the **Melody Music Masters,** assisted by **Jack "Peacock" Kelly, Al and Gussie Blum, Jack Levier, Ilomay Bailey** and the ballet.

The show opened in one with a black plush drop setting representing a dark street and a lamppost supplying the only means of light. Against this post, **Jack "Peacock" Kelly** read a newspaper as **Mark Fisher** slowly walked to him singing, "Sally Why Don't You Come Back To Our Alley." After this number he and Jack exchanged comedy chatter and then the curtain went up displaying a typical bowery setting in full stage with bandboys in usual sweaters and derbies who played an arrangement of the "Sally" song as the ballet joined in a neat routine.

The next band arrangement was the great comedy novelty of "It Goes Like This," with **Mark** and **Jack** clowning as the boys answered in comedy style. This proved to be a laughing band number and had everybody ready for the next specialty, which happened to be **Al and Gussie Blum** in a rag doll dance. This team has been reported several times before and always registered a hit. It might be wise for them to secure a new routine in place of the rag doll before repeating any more of these houses.

Ilomay Bailey was the "Sally" that **Mark** sang about and she came in with suitcase and all, to sing Mark a love answer called, "At the Partlng of the Ways." Everybody was glad that Sally came back and so was this reporter, especially for her musical voice and wide range. As an encore, she offered Irving Berlin's newest composition, "Roses of Yesterday," accompanied by the trombone player, **Joe Barton.**

It is needless to say that Ilomay was one of the highlights of this performance.

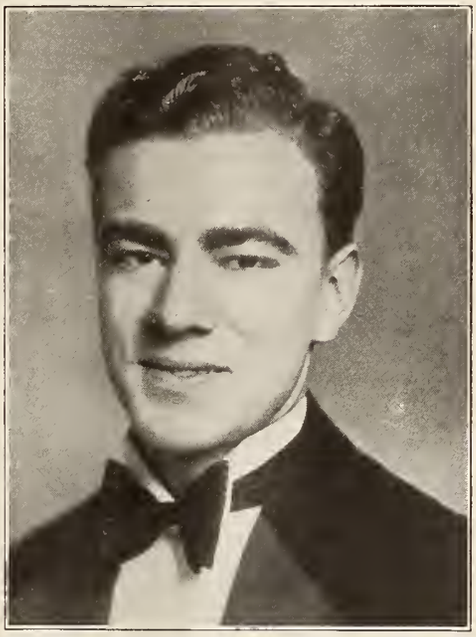
The next band arrangement was, "I Can't Give You Anything But Love," one of the hits from "Blackbirds of 1928." This was played in real hot jazz style by the **Melody Music Masters** and also sung by a quartette formed with **Mark Fisher, Jack Kelly, Charles Buckwalter** and **Ralph,** the banjo player.

Jack Lavier emerged from the nearby saloon and pulled a few wise cracks and interesting stunts on a trapeze. He kept the audience in a continuous uproar of laughter as he tried to climb the trapeze with his cane. He proved quite a novelty on this bill and registered very big.

Ralph, the banjoist, next sang through a megaphone "Sidewalks of New York" as the band quartette also joined in while the ballet offered tap dancing ala Pat Rooney. For a second number, the girls repeated the steps in 1928 style. This was quite a novelty in the way of band and ballet routine.

(*Continued on next page*)

Harry Zimmerman



Just another Chicagoan and a young one at that, who found out that his chief ambition in life was to master the organ—Harry Zimmerman is his name and he presides at the console of the Belmont Theatre, Chicago, a Keith-Albee-Orpheum house—Harry has featured organ solos and photoplay synchronization at this house for nearly a year and a half and previous to that was assistant to the soloist at the Piccadilly Theatre, Chicago. Those who have listened to Harry's work predict a great future for him as an organist of the higher calibre.

Another Theatre Starts Kid Club

Jack Fink, manager of the Terminal Theatre, Chicago, an Ascher Bros. house, has a Saturday afternoon kiddie club that fills most of his house. The club boasts of a membership of more than 1500 kiddies and has won the interest and the patronage of the adults in the community. L. Carlos Meier, the featured organist, assists in the Saturday offering with a fine musical program.

Pit and Stage Leader Stage Impromptu Duet

Patrons at the lunch tables of the corner drug store opposite the Capitol theatre were entertained one noon recently when Jay Mills, master of ceremones and Jacques Blumberg, leader of the pit orchestra, staged an impromptu duet and got by with it.

The two gentlemen were judges of some original songs written in a contest put on by the Junior Chamber of Commerce, a local newspaper and the Capitol theatre. The winning song had arrived and the judges decided to try it out while they waited for a quick lunch. With pencil for baton, Blumberg directed while Jay Mills essayed to sing the melody, all unconscious of the admiring audience—or were they?

Chicago Society Given Advice at Open Meeting

Circuit Executive and Union Official Predict Better Times for Theatre Musicians

By A. RAYMOND GALLO

An open meeting was held at midnight on October 23rd by the Chicago Society of Organists at the Chicago Theatre, Chicago. At this meeting the 235 members were present as well as more than 200 other organists within Chicago and its suburbs. The purpose of this meeting was simply to get together and discuss the future plans and activities of the club as well as to discuss new topics and happenings in their profession.

Louis Lipstone, general musical director for Balaban & Katz and in charge of the hiring and firing of all musicans on the circuit, opened the session after Anita DeMars, its president, announced the speakers of the evening. Mr. Lipstone's topic was based upon an article published and distributed by Publix under the heading of "The New Competition." One of the many things that he also discussed was the laxity of organists in practicing new methods and studying the art of photoplay accompaniment which he claimed is a very important art today. In fact, Mr. Lipstone stated that the only way any organist or musical director can now hope to win back his position is to convince the theatre that they can supply the necessary musical accompaniment appropriate for the picture shown. By doing this, every musician will be protecting his job and eventually win over the present situation of talking pictures.

The writer also appeared on the program and discussed the value of exploitation and augmented Louis Lipstone's statement by saying that nothing mechanical can ever replace the human element and no matter how many are temporarily displaced by this new invention sooner or later the theatre circuits will realize that an all-talking film program offers no distinction between the small theatres and the deluxe houses.

First Woman Singer Present

Margarite Felch, at one time in charge of the organ department of Jerome H. Remick & Company at their Chicago office, also spoke on the matter of personal contact between the organist and the picture-housegoer. Miss Felch was the first woman who ever sang a song in a picture theatre

with illustrated slides many years ago, in Chicago, and witnessed the first organ solo at the Deluxe theatre, Chicago northside house. She also spoke about the spiritual side of life that the organist represented and supplied by his wonderful musical interpretations which Miss Felch claims can never be destroyed by anything mechanical. She concluded by saying that the organists as a whole are one of the most loyal bodied people in the profession and insisted that women organists are as much in demand as men if they are willing to do as much as the men.

Alfred G. Rackett, a director of the Chicago Federation of Musicians and editor of the "Inter-Mezzo," the musicians' house organ, was also present and represented James C. Petrillo, the organization's chief. Among the many things that Mr. Rackett discussed was the problem that now confronts musicians all over the country, and that is, talking pictures. Mr. Rackett summed the whole question as merely a novelty that will settle itself in time and repeated both Lipstone's and this writer's statements that nothing could ever replace the human effects. He used the radio and the talking machine as an example which, instead of hurting the musicians, has increased the field of progress as well as the revenue, which in this case he claimed has brought more than one million dollars a year to the pockets of the Chicago musicians.

The Chicago Society of Organists has a membership of 235 and has been in existence for a number of years. Its social purpose has the support of the Chicago Federation of Musicians and as such is recognized by all its subsidiaries. It is headed by Anita DeMars as president, Ramon Berry, vice-president, Walter Martin, secretary, and Claude B. Ball, treasurer. Hermann Meyer, Rommelle Fay and Henry F. Parks, as well as the officers, constitute the board of directors. The next meeting will be held in December at which time the election of new officers will be discussed.

Milton Charles Gives Recital

Milton Charles, solo organist of the Chicago theatre, who in addition to Louis Lipstone and Ramon Berry was instrumental in securing the permission of Balaban & Katz for the use of the Chicago Theatre as the last meeting place, also favored the attendance with a 20-minute organ recital. The tunes he played were "Home Sweet Home" intermingled with a medley of home tunes and "I'm Sorry, Sally" sung by Ned Miller. "Through My Window of Dreams," "Dream House" and "Jeannine, I Dream of Lilac Time" were also sung by an unknown singer. Charles gave his solo with a number of effects that was quite a treat for the all-organist audience.

A partial list of those who attended this open meeting is also published in this department.

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: I am enclosing an article "Publicity for the Theatre Organist" which possibly you may be able to use in the "Better Theatres" section of your publication. I am solo organist at the Coliseum Theatre here, and should you desire to use my article I can furnish you with a photograph. In fact, I believe you have one already. Yours truly—Denzel Piercy, Juneau, Alaska.

PRESENTATION ACTS—To the Editor: Please give us all the information possible on "Kvale's Koo-Koo Klub."—J. A. Bailey, Strand theatre, Greensburg, Ind.

Ann Forrest in "Gang War"

Willard Mack's new stage melodrama, now playing in Chicago under the title of "Gang War," has among its all-star cast Ann Forrest, formerly a musical comedy dancer and now well-known as a screen celebrity. Miss Forrest recently starred in "The Burned Crucifix," a published story written and produced by Hapsburg Liebe.

Pathe Star Making P. A.

Another movie star is making personal appearances in picture houses in the form of Walter Miller, well known in Pathe serials. Mr. Miller is now touring over the Coston circuit of theatres in Chicago. Silverstreak, the movie dog, is also making personal appearances this week in Chicago and plays in conjunction with his last film, "The Fangs of Justice."

Stephens with Robbins Now

The Robbins Music Corporation of New York have appointed Lindsay Stephens as their Chicago representative. Stephens, previous to joining this organization, was road representative for Villa Moret, Inc., and makes his headquarters for the new firm at the Capital Building, Chicago.

Staff Takes Over Theatre

Employees of the American Theatre, located at Ashland and Madison, Chicago, have taken over the house from the Orpheum Circuit and will operate same under a cooperative basis from now on. Charley Stroud is directing the stageband music, and featuring presentation shows.

Stebbins Made Manager

S. J. Stebbins, managing director of the new Fox Theatre in Detroit, is to make that place his permanent home. It was intended that he should divide his time between Detroit and Washington, but the Fox is so big that it requires all of his time. He supervises all the stage prologues. The Fox is reported to have done capacity business at every performance since the night it was opened. Receipts are said to be hitting about $70,000 weekly, with an operating cost of around $40,000.

Boyce Heads Big Revue

George Boyce, known as the nimble-limbed dancer formerly of presentation theatres, is now featured with Melissa Ten Eyck, who are heading a five-people act called "Revue Originale." The three Commodore boys are also in the act. The attraction is now making a tour of the Loew Theatres and opens in New York this week.

Paul Ash Song a Theme

R C A Photophone have selected Paul Ash's new song called "You're Wonderful" as the love theme song of Pathe's "Captain Swagger." Sherman Clay & Company are publishing the edition with the title page tie-up of the film. Buddie Fields and Jack Gardner collaborated with Paul Ash on this song.

The Lee Kids in Person

Jane and Catherine Lee, famous motion picture child stars, will make personal appearances starting next week at the Granada Theatre, Chicago. The Lee kids just completed a tour of vaudeville and will play a two-weeks' engagement for Marks Bros. in their deluxe picture theatres.

M G M Loans Star

George Dewey Washington, the famous colored baritone who has created a sensation in picture houses, is playing his tenth return engagement at the Oriental Theatre, Chicago. Washington is a Paul Ash find and recently made two M G M talking film subjects.

STAGE SHOWS

(*Continued from preceding page*)

Mark Fisher next gave his impression of Al Jolson singing, "Sonny Boy." We could go on indefinitely raving about this bandleader's voice, but if you have read our reports from time to time you know that he has a voice that is hard to duplicate in these whereabouts, and also one of the reasons why the Paradise is always crowded. In addition to stopping the show, he was compelled to sing an encore of the same number.

The finale was very unique and clever and consisted of Jack Kelly and Gussie Blum and Mark Fisher and Ilomay Bailey doing duets.

HELLO-WE-EN and everybody! Some turn out we had last week at the open meeting of the Chicago Society of Organists. . . . Hope that we will bave as good a crowd at the next meeting of "Our Friendly Chat Club." . . . How many of you readers were tbere? . . . Were you? . . . Good, I'm glad that you are interested in your own welfare. . . . If wbat **Louis Pipstone, Alfred G. Rackett** and your true **Ballyhoo** said, has any bearing at all, you should all try to put those little suggestions to work, not a week from now, or tomorrow, but at once. . . . While still on the subject of organ and its activities let us inform you that **Howard E. E. Wurlitzer**, an officer of the Rudolph Wurlitzer Company, passed away into the great beyond. . . . The famous German Zeppelin is on the way home with **Clarence Terhune**, an American, youth as the first stowaway of its nature. . . . **Red Grange**, now playing Balaban & Katz deluxe theatres has been dragged into scandal. . . . Such is the life of anyone in the public eye. . . . **Brooke Johns** is billed to replace **Paul Ash** at the Oriental when the Rajah of Jazz goes to Brooklyn next week to open the new Publix theatre. . . . Johns was supposed to have replaced Ash last summer but somehow didn't. . . . The **Roller Skating Contest** and the **Endurance Dance Contest** have been combined in Chicago and now is in its 60th day of first degree suicide. . . . What they won't do today for a little glory and a few pieces of silver. . . . As long as we are in the mood to say things let us tip you off about **Herbie Kock's** new baby daughter, **Mary Lou**, who arrived just in time for a Halloween party. . . . **Kenneth T. Wright**, solo organist of **Lloyd's Theatre** in Menominee, Micb., says he used **Jolson's** record of "Sonny Boy" to an organ selection as a prologue to the film, "Singing Fool." . . . Not a bad idea folks, try it. . . . **Alexander Schriener**, featured organist at the Capitol in Salt Lake City, is also on the Rexburg Tabernacle Concert staff in Idaho. . . . **Danny Beck** is now directing tbe stageband in Salt Lake City at the Pantages tbeatre. . . . **Mel Ruick** is the new master of ceremonies at the Aztec theatre in San Antonio. . . . . Word reaches us that **Lynn Cowan**, popular West Coast master of ceremonies is back at the Boulevard theatre in Los Angeles after 16 weeks in Oakland. . . . **Louis Silvers**, musical director of tbe Vitapbone Symphony Orchestra bas written a new theme song called, "Madonna of Avenue A." . . . **Florence Brady**, now playing in Keith-Orpbeum theatres, bas made two Vitaphones. . . . So has **George Dewey Washington**, only tbey are MGM shorts. . . . **Alf. T. Wilton**, well known artists representative of New York has placed **Edgar Allan Woolf** with F B O to write the prologue for "Gang War" now being filmed. . . . Speaking of films and "Gang War," **Ann Forrest**, former movie star is now featured in tbis stage melodrama. . . . **Walter Miller**, anotber movie actor and **Silverstreak**, the screen dog are making personal appearances in Chicago neigbborhood tbeatres. . . . **Sam Herman** continues to discover every Tuesday night at tbe North Center theatre, Chicago, some day Sam may find the pot of gold and live bappy forever after. . . . **Charlie Stroud** is now directing his band from the stage of tbe American theatre, Chicago. . . . **Muriel Kaye** now featured over the Keitb-Orpheum circuit, was married last year to **Jack Lenny**, also in her act. . . . **Sam Coslow** of Spier & Coslow, is the newest Victor star recorder of popular songs in vocal form. . . . **Ilomay Bailey** is now playing her 16th return engagement at the Cbicago Oriental. . . . Some record in less tban 2 years, eh? . . . **Thelma Peterson** is the pretty "Miss Paradise" who directs the crowd at the New Paradise theatre in Chicago. . . . **Sonny Miller**, song writer and stage director will soon leave for Europe. . . . **Eva Tanguay** is back on the Keith-Orpbeum circuit after a tour of Loew theatres. . . . **Rocco Vocco** is supporting **Judge Lindsay** for State's Attorney. . . . I'm sure everyone in Chicago's theatrical profession know the value of Vocco's support in any matter. . . . Get behind him boys.

A. Raymond Gallo

STAGE SHOWS

(*Continued from preceding page*)

Indianapolis *Indiana*

Week Ending October 20

It is one of the biggest stage shows ever seen in Indianapolis. The song hit of the stage band is "Taint So, Taint So," and it goes over in good shape. **Charlie Barnes** and **Marjorie Alton** sing the theme song. **Bob LaSalle** proves to be an apt comic, who has a good many laughs in his patter, judging from his reception.

Dezso Retter, another buffoon offers further diversion by wrestling with himself. Then there is **Grace DuFaye**, contortionist dancer, who seems to tie herself into knots. Considerable attention has been paid to the blending of the colors in the settings and the result is pleasing to the eye.

Salt Lake City *Pantages*

Week Ending October 13

A fast moving dance revue, billed as "Dancers ala Carte," is the feature stage presentation on the present week's bill at the Pantages theatre of this city. Members of the company bring a series of new steps to the city while the costumes and stage settings add to the pleasing presentation.

Cornell, Leons and **Zippy** open the show with a selection of clever dances and a very intelligent dog. **Edison** and **Gregory** have a new and pleasing musical novelty act in whicb they bring forth music from everything from a bicycle tire to an old saw.

Hayden, Manning and **Hayden** in "Artistic Oddities" furnish a good deal of comedy with their clever wit and wise remarks. The **Billy La Mont Four** proves most entertaining with a complete variety of acrobatic offerings.

The picture presentation shown in conjunction with this bill is **Buster Keaton** in "The Cameraman," and crowded bouses have been the result.

Chicago *Chicago*

Week Ending October 26

The usual appreciation and applause followed tbe Chicago symphony orchestra's interpretation of Gounod's fanciful composition, "Faust," witb **Ulderico Marcelli** conducting.

The stageband show called, "Pow Wow" naturally had an Indianlike setting and opened up with a man (either his name was Art Dickson or Harry Losee) singing "Evening Star" and all the **Felicia Sorel Girls** carrying lights resembling borns whicb made a very pretty effect.

Lou Kosloff, as one of the Northwest Mounted Police tben made his appearance on tbe stage and "Ten Little Miles From Town" was one of tbe pieces put over by the band.

Horton Spurr arrived making Whooppee and this artist's mimicry of a slow motion golfer was the most interesting part of tbis week's show. An overall dance by the girls followed by a specialty dance by **Helen Packard** was very well done.

Ed and **Morton Beck**, a couple of so called window cleaners, had as tbeir first number a ditty called, "Washing Windows," a rather suggestive song, but these two boys showed they bad fine voices and splendid dramatic ability when they acted out and sang, "A King For a Day." A good band was given them.

The breath-taking finale seemed planned to take care of any shortcomings in tbis week's program and while in tbis reporter's opinion this dramatic sequence of a forest fire was somewhat overdone and too theatrical, it nevertheless seemed to be what the audience wanted, for it inspired plenty of applause for the close of this week's presentation show.

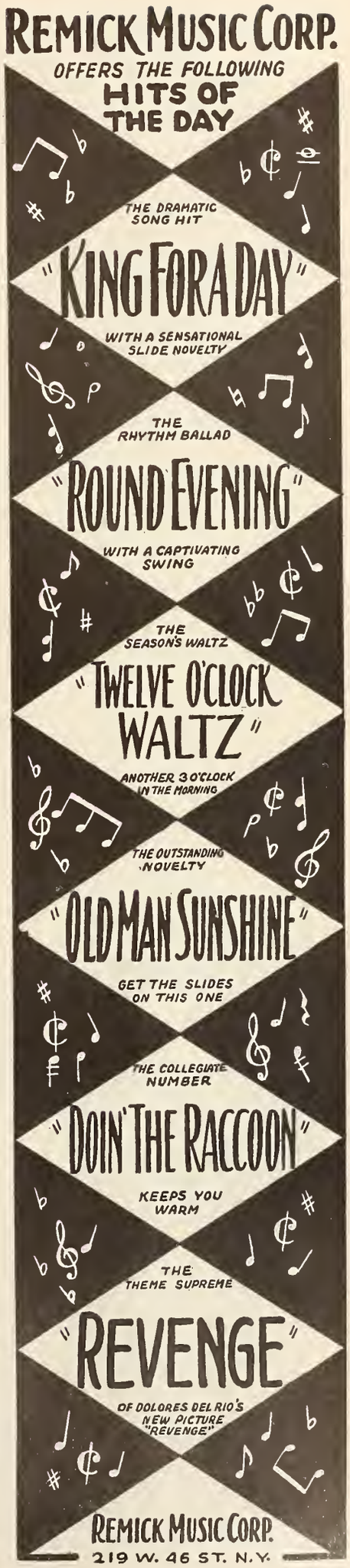
Milton Charles performance tbis week was aggrandized through the singing of "I'm Sorry Sally," by **Ned Miller**, who has one of the finest voices heard by this reporter for some time. Tbis organist only used two songs this week and both being well liked numbers at this time, the other one being, "I Can't Give You Anything But Love, Baby," made an impression on the audience instead of the usual jumble of five or six songs.

St. Louis *State*

Week Ending October 12

The "Our Gang Kids" was the headliner on the stage of the Loew's State during the week ending on October 12. An "Our Gang" comedy was also featured on the screen.

David Pesetzki directed in the orchestra in Tschaikowsky's "Marche Slav" while **Ernst Hares** was at the organ.



Des Moines *Capitol*

Week Ending October 26

A novelty bill, including the film with **Wallace Beery** as a good bad man, gave patrons something to think about this week. "Kat Kabaret," with the performers appearing in the role of felines was welcomed. The atmosphere was sustained by a set representing a city roof.

Nagel and Omar as "Felix and Maria" cut clever capers and the **Albertina Rasch** dancers offered two snappy cat dances. The **Patterson** girls put on some good acrobatic dancing stunts.

"Ambassador" Jimmy Lyons, handed out a hot line of jokes, enriched with his rare accent. Some of the jokes were new.

Jay Mills, master of ceremonies, sang, "Smiling Skies." He gave the song some of his own charm and put it over well. He presented the stage band in another Brown Derby contest.

Chicago *Oriental*

Week Ending October 27

This week **Paul Ash** and his gang celebrated the stage appearance of **Red Grange**, the famous football player and called the stage presentation, "Come On, Red." The show was produced by **Louis McDermott** and was set off into three scenes. Red Grange's first appearance on the stage is greeted by a flock of girls clotbed in college outfits. A drop in back is painted like a college campus. Grange's second appearance on stage finds him in a disheartened manner because of some reason or other he is out of the game. One of the college boys comes running on the stage for Grange, to hurry up and get in the game, their team was losing and he was in a big need. Then on the third appearance Grange is seen running making a touchdown and winning the game. Tricky lights made this scene go over.

In between each of these acts there are songs, dancing and other entertainment. **Paul Ash** and the gang offered for the first band number, "If You Don't Love Me." **Paul Small** sang the chorus in a pleasing manner.

Next was a clever fellow (name not mentioned) whose body twisted in undescribable ways. His dancing got a big hand and was called out for an encore in which he did another dance. He was good.

Two girls, dressed in athlete clothes did a fine exercise act while dancing and went over big. The two were exceptionally good in their line.

Carrol and Foreman, a couple of boys who could harmonize well together sang for their first number, "That's My Weakness Now." They received a nice hand. For their next number they sang, "Get Out and Walk," and concluded with "Mississippi Mud."

This was the final outside of **Red Grange's** running touchdown. **Louis McDermott** did a good job of the stage show settings.

Philadelphia *Stanley*

Week Ending October 20

Dainty Sally Rand and her **Boy Friends** would be a drawing card on any bill. They make a stunning entrance with a black background and the Boy Friends in dress suits with Sally on a pedestal in a shining white costume. They sang "I Wonder What's Become of Sally" as it would be sung for a deaf and dumb institution. The most important words of the song were dramatized, making a most humorous bit of entertainment. Sally and **Harvey Karels** are excellent partners in an adagio dance, in which Sally in a much abbreviated shell pink dress delights the audience with her grace and beauty. She later appeared in a costume of feathers and rhinestones. The Boy Friends are very clever at tap dancing.

Ross and Gilbert, song and dance artists, were favorably received in an act with a novel twist, as one sings while the other takes the part of a saxophone and produces a vocal imitation that would put that instrument to shame.

Special Stageshow for Theatre's Birthday Staged

On October 27th, Balaban & Katz announced officially to the Chicago public through newspaper advertisements and screen trailers, that they have assumed the management of the Harding Theatre, located on Milwaukee Avenue.

In accordance with this step, the production staff also staged a birthday prologue to observe the third anniversary of the theatre. The cast featured Phyllis Crane, a little tot of not more than four years of age, and the Kosloff Ballet.

The offering was staged in attractive setting with a huge candle in the center of the scenery, which revolved and displayed Phyllis Crane who came down from the platform and did her song and dance routine. Two girls in the character of pages announced in specially arranged lyric the occasion, and this was followed by a neat dance routine offered by the Kosloff girls. Al Morey and his band and "Sunny Spain" a stage unit featuring Harm and Nee, Walters and Russell, the Eline Sisters and others also offered an entertaining stage presentation.

St. Louis *Ambassador*

Week Ending October 19

Ed Lawry's stage show was "Pow Wow" and featured **Ed and Morton Beck** with a new routine of songs and comedy.

Others on the bill were: **Horton Spurr**, eccentric dancer; **Helen Packard**, Indian dancer; **Paul Keast**, tenor, and a chorus of sixteen dancing girls.

Dave Silverman directed the Ambassador orchestra in the second edition of "Versatility," while **Stuart Barrie** at the organ played "Love and Meditation."

Boston *Metropolitan*

Week Ending October 26

Gene Rodemich's revue "Step On It," with **Ralph Rogers, Helen Wright, Sailor Bros., Paul Moth** and the **Gamby Hale Girls**, offered an exceptional entertainment. The program was handled in musical comedy style, with **Gene Rodemich** as master of ceremonies, and with action intermingled with clever dancing and entrancing music.

The show opened with a short movie reel, "Step On It," carrying the people at breakneck speed through the various large cities of the world. With a night scene and a background of automobile headlights, **Ralph Rogers** sang and the **Gamby Hale Girls** did a short dance while the curtain of automobile headlights slowly rose to reveal the Publix Playboys Orchestra, which rendered a jazz selection, "Tiger Rag."

The **Gamby Hale Girls** appeared cleverly dressed in Hollander costumes of blue on one side while on their backs were dummy faces surrounded by blonde hair and a red and yellow costume. They executed the difficult steps of a Dutch dance.

Helen Wright gave an operatic selection, "Carmen," receiving a fine ovation for her delivery.

The **Two Sailor Bros.**, A. W. O. L., were the hit of the evening with their clever eccentric dancing. They were forced to take three encores in front of a drop curtain to calm the patrons.

The orchestra pleased with "Sweetheart of All My Dreams," written by a Boston orchestra leader. The **Gamby Hale Girls** presented a clever dance of Rome dressed in red costumes with bronze shields. At the close of the dance, lights went out revealing blue sparks flying from the feet of the dancers. The **Sailor Bros**, dressed in opera clothes, pleased with another set of eccentric dances.

Ralph Rogers gave several clever imitations of a violin, harp and flute in comedy style, followed by **Paul Moth**, colored comedian, who featured with "Sonny Boy," after the style of Al Jolson.

The closing curtain went down on a backstage scene in which an automobile was speeding under the moonlit sky followed by a motorcycle cop. The feature picture: "The Docks of New York."

New York *Colony*

Week Ending November 3

"Crazy Rhythm Capers" is the stage presentation at this new policied house, featuring **Ben Bernie** and his Hotel Roosevelt Orchestra, and the **Six Kolony Kittens**, who are proteges of Ned Wayburn.

Opening with the introduction to **"Crazy Rhythm,"** the band slurs into "Ten Little Miles from Town" with vocal accompaniment by the **Three Speed Boys.**

Ray Covert, who was an instant success at this theatre last week, attempts a dramatic rendition of "King for a Day" which does not seem to be well done. He receives very good applause however, for regardless of the fact the number is not "put over" Covert has an excellent voice.

Morris and Rapp offer a fast routine of eccentric tap dancing which wins prompt applause, and one of the boys re-enters and does some old fashioned comedy patter with **Ben Bernie** which gets the laughs. He closes this number with a solo tap dance, and is given another big hand.

Imogene Coca, on her first appearance in a Broadway house, does very well in her special song "I Do Not Paint or Powder" followed by a very pretty kicking dance, geting very good returns for her work.

Ben Bernie and the stage band play "Dardenella" put over with a novel interpretation of the popular number of a few years back. **David Levine**, a small colored boy (?), dances this number behind a white scrim in the rear of the set.

Mildred Roselle, another new comer to Broadway, sings the new song entitled "Don't Be Like That" which is becoming quite a favorite here in New York. The little brunette is strikingly pretty and lisps the song in a cute way. She also adds to the entertainment of her number by offering a pleasing little dance. This girl also proves that there is still much talent as yet undiscovered.

George Dewey Washington

"Just Songs"

Third Year with PUBLIX and Still a Sensation

Just Completed Two Short Talking Films For Metro-Goldwyn-Mayer

Direction—William Morris Agency

ILOMAY BAILEY

"The Golden Voiced Prima Donna"

Now Completing a Two Years' Tour of PUBLIX

Direction—William Morris Agency

Thanks to PAUL ASH for my 16th Return Engagement at the Chicago Oriental

Slides Rancley Studios 54 W. Randolph St Chicago State 5918 Are you getting RUMORS Monthly Slide News for the Organist

Morris and Rapp are on again with their well-known back-to-back dance, straight tap steps, but precision to the fullest extent.

The show closes with another rendition of the complete score of "Crazy Rhythm" and a short speech of the show which comes next week. For an encore, the colored boy, David Levine, offers another routine of fast tap steps and the curtain is drawn closing an excellent stage presentation.

Los Angeles *State*

Week Ending October 25

Fanchon and Marco's idea, "Saxophobia," in support of Rudy Wiedoft, the famous saxophonist, pleased the audience in a novel bill. In spite of the fact that Wiedoft, pulled his same musical numbers, he was very well received. The show opened with the orchestra playing back of a scrim, the projection machine, showing falling waters and stream scenes. "The Waters of the Minnetonka" was the band number. Muriel Styker, introduced by Al Lyons as a Broadway star, sang "Crazy Rhythm," voice fair, but pep and a charming manner put her number over with a bang. She answered the encore doing a soft shoe number adding everything from clog, to varsity and black bottom. Well received.

Jerry Coe, took the individual honors, playing his accordian, but not content with his reception, he gave the patrons a treat in fast stepping. He danced so fast that Lyons asked him to do it in slow motion so the audience could see some of the intricate steps. He stopped the show. After the hearty applause, he returned doing novel black bottom. He is one of the best performers to appear at this theatre for some time.

Al, for a band number, offered different arrangements on "When You and I were Young, Maggie" as Ted Lewis, and a merry-go-round might play the tune. This took a good hand. The epic had merit.

Joe and Willie Hale, two jugglers worth while, followed. They entertained the crowd in wise gabbies and clever juggling. Their clowning antics brought out a good hand.

Rudy Wiedoft, the saxophone king, then made his appearance. He was proceeded by a girl singing "That Stolen Melody" after which six girls playing the saxophone entered offering support. Rudy's appearance caused more or less attention when he started playing. His reputation preceeded him as he is well known on the coast. He closed with a good applause.

Rahda Heatherly offered a novelty Indian dance to the orchestra and the Saxophone girls and Rudy's accompaniment. She did fair, but did not get a rise out of the crowd. Natalie Harrison, appeared in a Japanese fantasy. She registered about as well as the one before her.

June Knight, a clever little toe dancer, took the honors for the dance. She is a neat, trim little lady, and offered an excellent performance.

The finale was entered into by Muriel Styker appearing first doing a turn. The rest of the cast followed in line. The band played as closing numbers, "Crazy Rhythm," "Stolen Melody," "Poor Butterfly" and "Minnetonka." A pleasing presentation, but not so well balanced.

San Francisco *Granada*

Week Ending October 19

This week's stage act, "Sunny Skies," reminiscent of southern Italy, proved one of the most enjoyable of the Granada offerings of recent weeks. There were few features which stood out from the rest, but the act was a well balanced one.

The curtain arose on an Italian setting, with Vesuvius smoking in the background and twelve peasant girls going through a lively dance to the accompaniment of tinkling bells. In sharp contrast to the usual type of stage act there were no bare limbs in evidence.

A sailor came out and sang an original song, introducing the master of ceremonies and leader of the band, Frank Jenks. The latter directed the band through an excellent reading of "Light Cavalry," an offering that won a good measure of applause. The sailor returned and danced, winding up with some extraordinary acrobatic stunts.

A puppet dance was offered by the Rubini Girls, long cords from the flies giving them the appearance of being moved about mechanically. Real puppets were lowered from the rear and when these were manipulated by musical maids, the bells they carried played simple tunes. Wee Willie Robyn, in the garb of a clown, came out from a miniature curtain at the rear of the stage and sang "Laugh, Clown, Laugh" in real "I Pagliacci" style.

The band offered a novelty number, "Everything We Like, We Like Alike," which Jenks sang.

List of Those Who Attended Organists Meeting

Alvina C. Michals, Harold Cobb, Alice Ryan, Harry J. Lee, Marie Stross, Florence Alfreds, Rose Gleckel, Vera H. Cohn, A. Russell Bishop, John E. Binzemer, F. Beck, William Hennebey, Elmer M. Johnson, Lillian L. Kaplan, May Mullini Monaco, Mr. and Mrs. Walter Wright, Charles L. Van Der Ave, Leslic F. Felio, Anthony Abbaliello, Jules Lurey, Edna Burnstein, Jerome Rieth, C. H. Demonst, Lucille Baker, Joe Alexandcr, Edna Sellers, Irma Heinz Housh, P. H. Sellers, Jack Horish, Dean Fossler, Ken Widenor, Mrs. Ken Widenor, Hattie Hoyt, Chrystal H. Anderson, Miss Louise Armstrong, Jay A. Swann, George Vlach, Erwin Zellingee, Carl Olson, Claude B. Ball, Basel Cristol, Henry Francis Parks, Viola M. Losh, Russell Jensen, John Femr, C. R. LaCount, Carl C. Parker, NcNeil Smith, Edward Soetje, Edna H. Taylor, Charlotte Aptibaker, Pearl Ropp, K. Hooper, Lucy Cox, Charles J. Mendsen, Frances Wack, Leo Terry, Mary Habiger, Francis Teague, Ancojean Sater, Winfred Smith, Hazel Gannon, Anna Bates, Herbert Foote, Frank Breen, Pat Breen, LaVera Nelson, Arnold Schultz, Louise Gray, Marie Shostek, Rose Petizilka, Margaret Grant, Paul Esterly, Mrs. B. W. White, Helen E. Page, Arthur M. Fay, Caroline Bader, Frances E. Rexer, Mary K. Keuhn, Cons Gragg, E. Goldthwaite, Ruth Peters, Mary E. Harols, Vivian Martin, Margareut E. Zwary, Estelle Kohl, Hermann F. Meyer, Margaret E. Skinkle, H. Whiteside-Meyer, G. R. Clauser, Josephine Marentic, Frieda S. Haegele, Grace Serls, Marion Haase, Dena Raphael, Helen March, Gilbert R. Dayton, Hazel Hirsh, Sylvia Lipschultz, Emily L. Rosser, Mr. and Mrs. J. Gibbs Springs, Bettye Hill, Mrs. Charles DeMar, Helen F. Snyder, Edna E. Berns, Herman Gruenberg, Ethel Thome, Edna M. Bauerle, Ruby Atkinson, Ercell S. Malotte, Frank E. Boyans, Esther Hilbert, Alfred J. Smith, Maude Gale, George A. Sanders, Gertrude Jones, Murray N. Bates, Katherine French Martin, Daisy Ward Hardy, Gladys H. Smith, Hugh Thane, W. M. Burrell, Edna De Secheda, Grace Gilbert, Ruth Eppling, Mazie Peralta, Gwen Norrie, Jessica Clement, H. Gallagher, F. LeRoy Nelson, Harry Deffry, Jr., Irma Glen, V. J. Fischer, Sophie M. P. Richter, Rose M. Kandlik, Bess C. Kandlik, Pearl White, Mrs. George White, Harry Koenigmann, Marie Bushnell, Ethel Kraber, Opal Davis, Harvey C. A. Burch, Hugh A. Beadler, Anne Spranza, Eleanor Meek, Gabe Wellner, John Lehr, F. J. Zuber, Edith B. Lane, Viola Kech, Alice Blackman, Lou Weimar, Henry Gruner, Mildred Frankenberg, Harry R. Clement, Lynn Ellesworth, Fred W. Gamble, Bertha Caparoli, Kathryn Russel, Mary Ellin Daniel, Henrietta Jorndan, Eleanor Rohkar, Evelyn Williams, Romelle Fay, Beth Lucile Zlocky, Marjorie Woodring, Catherine Graven, Leonard Smith, Harry Zimmerman, Harold Daniels, Fleming Smith, M. Webb, Louis A. Webb.

Chicago *Granada*

Week Ending October 26

Francis X. Bushman, he of the films, if such an introduction is necessary, did his bit in giving Marks Brothers elegant recepits at the Granada last week. Bushman has a double draw in Chicago, especially on the North Side, where once he donned the makeup at Essanay. He is, as George M. Cohan might say, a "home towner."

Bushman is using two foils in his sketch, although, perhaps, one does not realize the significance of the spot. This one is a Great Dane, who is as contented and peaceful before a few thousand eyes as any seasoned trouper. The other foil is a blackface.

The Bushman sketch, humorous when humor is demanded, gives the payees an opportunity to use their mits for some energetic exercise, all of which didn't make Buchman or the house management shed tears.

Naturally, Buchman is in an enviable position in the matter of personal appearances. He is far from a stranger to the stage and therefore he is in a position to give the public something for its money.

He was surrounded by an entertaining Charles Kaley show, the settings of which take second place to none. In fact, in point of novelty, it seems to this scribe that the Marks Brothers sets excell others in many respects. Both the opening drops and the Halloween scenes were novelty plus.

On the Kaley program were Ardine and Tyrell, Berinoff and Eulalie, Elizabeth McDonald and others. Among the songs featured were "I Can't Give You Anything But Love," "Who Stole My Heart Away" and "I'm Sorry Sally."

Seattle *Seattle*

Week Ending October 25

Fanchon & Marco's Denver Beauties were the big stage show attraction, and brought a bevy of attrative lookers to fill the blanks, headed by the Georgia Lane Girls, the Trado Twins novelty dancers, and Carlena Diamond who furnished the catchy melodies.

The Arctic Fur Company cooperated and put on a stupendous Fur Style Revue with some 50 mannequins, while Gene Morgan and stage band outdid themselves in everything from jazz to grand opera. Increased patronage also were treated to something new on the screen seeing Richard Arlen in "Beggars of Life."

THE GREATER DRUNKARD DANCERS

JEAN **HUBERT** FRITZ

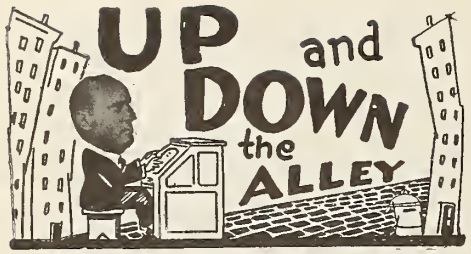
Just Closed a Second Tour of

PUBLIX THEATRES

as a Featured Attraction in

"HULA BLUES"

DIRECTION WM. MORRIS AGENCY



So I was invited again—and here's the new news! Waite Hoyt, who pitched the Yanks to Victory in the recent World Series, is in vaudeville, and his partner is none other than **J. Fred Coots**, well known composer. They are now touring the New York Keith-Albee-Orpheum Circuit and their act goes over great at every performance. Besides pitching, Waite Hoyt has an unusually fine tenor voice, and Freddie Coots is the kind of a singer whom you would love to listen to for hours. Take your pick!

* * *

READ THIS AND WEEP!

A famous pianist was rendering the selection "Hungarian Rhapsody No. 2" and in the midst of one of the well known strains, a song writer (who else but) interrupted him with "Say—what a nerve, that melody was stolen from 'Too Busy.'"

* * *

On to Philadelphia! **Billy Hays** and his recording orchestra still "make merry" at the Cathay Tea Garden there. These boys are exclusive Okeh recording artists. Billy Hays has one of the finest bands in his city, and they are very, very popular.

* * *

A band every one always likes to hear about—**Fred Waring** and his "Pennsylvanians." They opened last Tuesday night as the feature attraction in "Hello Yourself" at the Casino Theatre, New York City, and to put it rather mildly, they stopped the show every time they presented a rendition of one of the show's tunes. There's no getting away with it, these boys can play a tune like no one can, and you can be assured that as long as "Waring's Pennsylvanians" are in "Hello Yourself," the Casino Theatre will be sold out to capacity at every performance. They are still accepting telegrams of congratulations and best wishes at the Casino, if you have forgotten to send yours.

* * *

Well, well, coming down to earth again—**Rudy Vallee** has re-opened the "Heigh-Ho Club" here in New York, and we predict the same success he enjoyed as last season. Rudy Vallee and his "Heigh-Ho Collegians" broadcast almost every night over Radio Station WOR and an added attraction to this offering is Rudy's vocal choruses, which, believe me, are a great pleasure to listen to.

* * *

Arthur Hammerstein has discovered another "find" in **Karol Kane** (no relation to Helen). Miss Kane is without a doubt beautiful, has a marvelous voice and is an accomplished performer. At present she is understudying the lead in the "Golden Dawn" playing Philadelphia this week, and big things are in view for her in the very near future. This is another feather in Hammerstein's cap for he surely knows his talent!

* * *

Harold J. Lyon, premier organist of the State Theatre, Johnstown, Pa., is indeed a favorite of his city. The patrons of the State sure do enjoy Harold's organ presentations, and always clamor for more. Good luck!

* * *

Here's the latest in plugs around this "village." There is some sort of loud speaker installed in front of the Central Theatre where "Lilac Time" is playing, and all day long they keep playing Gene Austin's record of the theme song, "Jeannine, I Dream of Lilac Time." This is a great idea—what about putting one of these contraptions outside of our own windows and keep playing our tunes all day long? (Copyrighted 1928.)

* * *

Eddie Peabody, four feet nothing, a million dollars worth of personality, and a hair-cut that "takes the cake" is predominating at the Paramount Theatre, New York, these days. Well, I saw him on his opening day and if the patrons of that house respond at every performance the way they did last week, you can rest assured Mr. Peabody can "park" there for a long time. And then again, he plays a banjo like no one we've ever heard, and plays songs like "Rhapsody in Blue" on this banjo. So that's that.

* * *

People we would love to see make Movietones: **Mr. and Mrs. Jesse Crawford, Babe Ruth**, and **Sid Berman**. The last named could tell about the latest song hits of the day and maybe sing a couple of choruses, who can tell??

That's all for this week.

MURIEL ENGEL.
(Still Larry Spier's secretary.)

ORGAN SOLOS

Albert F. Brown (Chicago, Granada) offered "Wedding Bells" for a solo with comic slides. Part of this stunt was in the form of community singing while the rest was played in straight form. The numbers included were "Just Like a Melody From Out of the Sky," "My Darling," "Ready for the River," and "That's What Puts the Sweet in Home, Sweet, Home," which was sung by **Bobby Abbott**, the new staff tenor. Both player and singer received a fine reception for their efforts.

Paul Davis (Chicago, Embassy) played another community stunt that surpassed the one last reported. The popular songs were "Bungalow of Dreams" which was also the title and the feature song, "A Little Love Nest." "Somebody Sweet," "Googley-Goo," and "Too Busy." The closing number was a repetition of "A Little Love Nest" with some fine organ effects.

Don Isham (Chicago, Broadway Strand) played a selection of popular tunes for community purposes. They were as follows: "Chiquita," "Angela Mia," "Sonny Boy" and "My Darling." It is not at all surprising to see the interest shown by this crowd, as Don always injects some novel twist into his stunt. Since coming here, he has created quite a following for his fine playing.

Preston Sellers (Chicago, Oriental). This is Sellers' fifth week at the Oriental and he has a great many friends. His solo was called "A Rhapsody in Blue." **Mike Durso**, the popular trombone player in **Paul Ash's** orchestra accompanied Sellers in "Sonny Boy" and a big applause was given to both.

Herbie Koch (Des Moines, Capital, Iowa) for his organ solo gave the patrons a surprise when he and a vocal assistant put over a musicale. There was a Vitaphone act in which the organist also furnished some laugh music.

Ray McNamara (New Orleans, Strand, La.) assisted by Bessie Hammond, offered a selection that was eagerly received by the audience. This marked the re-opening of the house as well as the inauguration of the new season.

Kenneth T. Wright (Menominee, Lloyd, Mich.) reports that as a prologue to "The Singing Fool," he offered a Brunswick record of Al Jolson singing "Sonny Boy" accompanied on the Barton organ. While the stunt isn't quite new to larger theatres, it proved quite a success here and enabled the organist to do similar synchronization.

Eddie Meikel (Chicago, Harding) offered his regular community singing organ club which also commemorated the third anniversary as well as the new management. Slides with names of the members and their birth dates also appeared as well as a number of official songs for the following clubs: Rotarians, Lions, Kiwanis and American Legion. Many members of these organizations were in the house and sang with a great deal of zest. The community singing was intermingled with a number of the latest popular tunes and as usual, Eddie had to play an encore.

Dick Liebert (Pittsburgh Pa. Penn.) offered for last week's organ solo a stunt entitled, "Ten Little Miles From Home," based upon the new Irving Berlin song called, "Ten Little Miles From Town." He got his usual big hand for the novelty of the offering.

BEST SELLERS

"Sonny Boy"—(DeSylva-Brown & Henderson).
"Jeannine, I Dream of Lilac Time"—(Leo Feist).
"I Can't Give You Anything but Love"—(Jack Mills).
"King for a Day"—(Remick Music Corp.).
"Old Man Sunshine"—(Remick Music Corp.).
"Get Out and Get Under the Moon"—(Irving Berlin).
"Girl of My Dreams"—(Jack Mills).
"You're a Real Sweetheart"—(Leo Feist).
"Down Where the Sun Goes Down"—(Leo Feist).
"Angela Mia"—(DeSylva-Brown & Henderson).
"There's a Rainbow"—(Irving Berlin).
"Ten Little Miles From Town"—(Irving Berlin).
"Ramona"—(Leo Feist).
"I Loved You Then"—(Irving Berlin).
"Sidewalks of N. Y."—(Paul Pioneer Music Co.).
"That's What Put the Sweet in Home Sweet Home"—(Milton Weil).
"Just a Night for Meditation"—(Shapiro-Bernstein).
"That's My Weakness Now"—(Shapiro-Bernstein).
"Roses of Yesterday"—(Irving Berlin).
"Blue Shadows"—(Robbins Music Corp.).

HAPPY GO LUCKY BIRD—(Harms, Inc.)—The hit song of the production **Five O'clock Girl**, that is now in Chicago with Mary Eaton and Oscar Shaw. The writers are well known for many musical comedy successes. Lyrics and music by Bert Kalmar and Harry Ruby.

* * *

CINNAMON CAKE—(Sam Fox Pub. Co.)—A nut song. We haven't had one in quite a while and this might start another flood of crazy songs. Has very funny lyrics and a chance to be commercial. Words and music by **Lou Zoeller** and **Fred Bernhard**.

* * *

MY BLACKBIRDS ARE BLUEBIRDS NOW—(Leo Feist, Inc.)—A happy go lucky fox trot with a good cheer lyric by two well known writers. Has commercial value. Words by Irving Caesar, music by Cliff Friend.

* * *

IF YOU WANT THE RAINBOW (You Must Have the Rain)—(Remick Music Corp.)—The theme song of the first Fannie Brice sound picture called, "My Man." This song has a lot of merit and would no doubt be heard about without the picture but this added asset should make it click. Lyric by Billy Rose and Mort Dixon, music by Oscar Levant.

* * *

DESTINY—(DeSylva, Brown & Henderson)—The theme song of the new William Fox film, "The Four Devils." The writers have made a specialty of theme songs and have to their credit some of the biggest written. Music by Erno Rapee, lyric by Lew Pollack.

* * *

WOMAN DISPUTED, I LOVE YOU—(M. Witmark & Sons)—The theme song of the United Artists picture starring Norma Talmadge entitled, "Woman Disputed." This picture just opened in town here. By Edward Grossmand and Ted Ward.

* * *

IT'S A PLEASURE—(Ager, Yellen & Bornstein)—A cute song of the type that this combination excells in. Has very clever lines with a great tune. Should be heard from. Words by Jack Yellen, music by Milton Ager.

Sid Berman

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Exploiter Tells How to Put Film Over

For completeness and variety of suggestions it would be difficult to better the campaign prepared by Jack Baker of the Universal office in Chicago on "The Man Who Laughs." After listing the cast and tracing the story of the picture for the exhibitors in the territory and then providing them with a number of advance stories for the newspapers, Baker goes into a host of tieup suggestions, arranged to meet the needs of any kind of theatre.

So extensive is that compilation of tieup proposals that they are printed herewith practically in full. It is to be noted that many of them can be used for other productions and thus merit filing away in the scrapbook.

Tie up with your local candy store on the following stunt: Sell the merchant an idea to have an advance sale on loose candy at so much a bag. Number each bag. Then place a show card in the window with ten red seals. Under each seal there should be a number. To the persons who buys a bag of candy and the number corresponds with the number under the seal the person will receive a free pass to see the picture.

Arrangements have been made with the Grosset and Dunlap people, publishers of the novel "The Man Who Laughs." Locate immediately the bookstore in your town who has this novel for sale. Arrange with him for a special window display. You can suggest to him that you will give a free pass for each novel sold. This will help him to sell the novel and in return you should receive a very effective window display.

Tie up with your local music stores on the theme song "When Love Comes Stealing." This song is published by the Robbins Music Co.

Tie up with your local music dealer on the following stunt. Arrange with him to place a phonograph in the window, also a show card with the following caption, TO THE FIRST TWENTY-FIVE PERSONS GUESSING THE NAME OF THE PIECES NOW BEING PLAYED EACH WILL RECEIVE ONE FREE PASS TO THE BLANK THEATRE TO SEE "THE MAN WHO LAUGHS."

* * *

Tie up with as many merchants as you can on the following stunt: One week before the showing of the picture place a window card in each window with a big red question mark. Have copy on the card reading: IF YOUR TELEPHONE NUMBER APPEARS ON THIS CARD ON BLANK DATE YOU WILL RECEIVE A FREE PASS TO SEE "THE MAN WHO LAUGHS" AT THE BLANK THEATRE. On the day before the showing place five telephone numbers picked at random from the telephone book in space designated for same. The persons who have these numbers will be the prize winners. The merchant will be glad to place these numbers for you.

By all means use plenty of paper in exploiting this picture. REMEMBER, ADVERTISINGS ALWAYS PAYS.

Use the roto herald. It is very effective. When distributing this herald number each one. Select certain numbers, these numbers to be redeemed for tickets.

Tie up with the merchants, give them a certain amount of Heralds to be distributed from their stores.

Use as many ones, threes, sixes and twenty-fours as you possibly can. Remember that every time you get the name of the picture before the public it means more business.

* * *

Universal has a very effective lobby hanger, it is securely tied and is made of cardboard. It is made into four sections, each section about five inches apart. Consult the press sheet regarding this useful accessory.

Many useful and attractive lobby displays can be made from Universal's accessories. Allow me to suggest a few for your benefit.

Secure the one or three sheet of "The Man Who Laughs" cut-out, the figure and mount on heavy cardboard, then cut out the letters of the title, mount these in an extraordinary fashion, you will find that when the job is finished you will have an attractive lobby card.

Use the special lobby hangers. They will attract attention.

Make large cut-outs of the most important characters.

Use a cut-out of "The Man Who Laughs." Secure a laughing record from your local music dealer. Place the phonograph behind the cut-out playing the record. You will find that this stunt will attract attention to the sign, which will inform the public when you are showing the picture.

The following suggestion is one that will create interest and one that will not cost a lot of money.

The stunt is known as the "Mysterious Gwnyplaine."

Advertise in your theatre that you have received word from a mysterious man by the name of "GWNYPLAINE" and that he will soon visit your town. Advertise this about two weeks in advance of the showing. Convey this message to your local newspaper. Explain to him that you wish to tie up with the paper to publish stories regarding this character, after you have seen the editor visit the merchants explaining to them about the stunt and that you want this mysterious man to visit their store on such and such a date. Ask them to post a notice in their window to this effect. Advise the newspaper what you have done. Then try to secure additional space advertising that the mysterious man will visit the store of ————————, merchant, on such a day at such an hour. To those who can identify the mysterious man each will receive a pass to see the picture.

Rough mimeograph sketch of ad layout in campaign laid out by Jack Baker of Universal's Chicago exchange for "The Man Who Laughs."

Conduct an ad contest giving prizes to the ones who submit the best advertisement on the picture.

Arrange a special showing for the newspaper people. Use your own judgment in selecting the night.

The title, "The Man Who Laughs," suggests a very good tie-up for a single or double page "truck" for your local newspaper. Sell the advertising manager the idea to sell the merchants of your town an ad on this special page. Have each merchant use a headline caption similar to the following:

"THE MAN WHO LAUGHS" IS THE MAN WHO BUYS.....TIRES.

* * *

COURTESY DRIVING CAMPAIGN

Arrange with your local newspaper to publish the license numbers of motorists who are polite to pedestrians. For example—Stopping their car to allow children to cross the street. Give free tickets to see the picture to the motorists whose license numbers are published.

Arrange with your local newspaper editor to publish the serialization of "THE MAN WHO LAUGHS." It is in twelve episodes, pictorial form. This serial should be published at least two weeks in advance of the showing.

Arrange with your local editor to publish an essay contest under the title, "WHAT FEATURE OF THIS NEWSPAPER DO YOU LIKE THE BEST?" Limit the contest to 150 words. Present free passes to the contestants who submit the best essays, or if you prefer give cash prizes.

Conduct a long haired beauty contest at least two weeks in advance of the showing. Tie up with the editor to publish the pictures of some of the entrants. Select at least ten of the girls to appear at your theatre on the evening of the first showing of "THE MAN WHO LAUGHS." This tie-up practical in view of the fact that Mary Philbin, the star, has long tresses.

* * *

A novelty stunt that will create interest is to arrange either with your local newspaper or with a local photographer to take pictures of various groups of people, you can also tie up with several merchants of your town in this fashion. Let them put a card in their window advertising that the mysterious photographer will be at his store at a certain time. The photographer is to take a picture of the persons assembled at each store, now here is the gag, either have the newspaper publish these pictures or put them on a one-sheet board and place the photo taken in each store on this board. Ring the heads of two or three persons. To these people you can give prizes. It will not only create interest for the merchant but will also create interest for the picture.

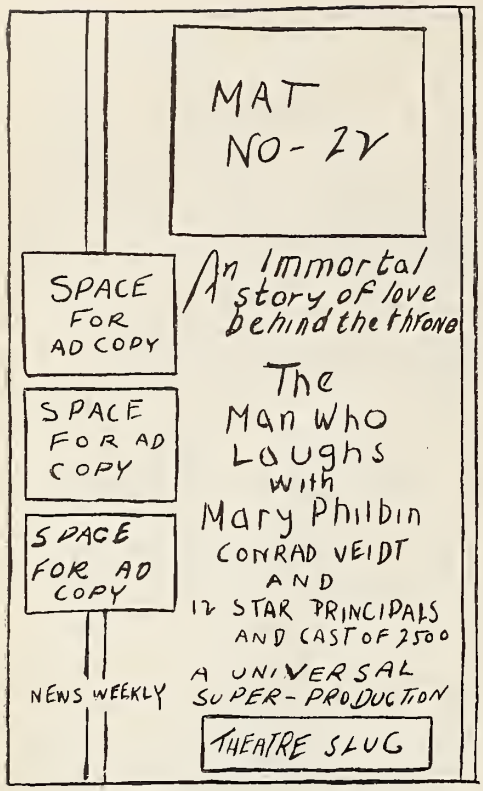
Have the newspaper publish various scenes from the picture. Let the public title each picture, offering cash prizes and theatre tickets for the best titles submitted. Run this contest for a period of six days preceding the run of the picture.

Publish an essay contest and offer free tickets for the best essays submitted. The following titles are suggestions for this contest:

THE STRANGEST THING I EVER SAW.
MY FIRST EXPERIENCE IN LOVE.
THE SPOOKIEST STORY I EVER HEARD.
THE MOST THRILLING MOMENT OF MY LIFE.

Conduct a long word contest using the name "GWYNPLAINE." Offer free tickets to the persons who submit the greatest amount of words formed from the above name.

Conduct a star guessing contest. Secure seven or eight stills of Mary Philbin in her former pictures. Have the editor publish these pictures. The object of the contest is to have their readers identify as



Boxes play an important part in this ad.

many of the pictures naming them as possible. The following pictures Mary Philbin has appeared in: "MERRY GO ROUND," "PHANTOM OF THE OPERA," "SURRENDER," "LOVE ME AND THE WORLD IS MINE," "THE MAN WHO LAUGHS."

Conduct a Mary Philbin Similarity contest, selecting as the winner the girl who resembles Mary Philbin. Publish pictures of the various entrants in the local newspaper.

If it is impossible for your local newspaper to sell a special page arrange with the advertising manager to sell the various merchants an idea to use photos of the various characters in their own ads. To the persons who can identify them you will give free tickets to see the picture. Their answers must be accompanied by a fifty word letter on the subject "Why Do You Think That Mary Philbin Is the Screen's Greatest Actress." This idea will keep you in lieu of postal regulations.

* * *

Tie up with the traction company and bus lines, inserting cards in each with the following caption: "TAKE THE.....TO THE BLANK THEATRE AND SEE "THE MAN WHO LAUGHS." Same idea may be applied to the taxicabs.

Tie up with a local automobile distributor, using a car on the streets. Place a sign on a car with the following caption, STOP ME AND I WILL DRIVE YOU TO THE BLANK THEATRE WHERE "THE MAN WHO LAUGHS." Advertise this THEY ARE SHOWING UNIVERSAL'S PICTURE medium in your theatre that the blank automobile co. will drive their patrons to the theatre free of charge. Sell the auto dealer on the fact that they will have an opportunity in selling the riders or interesting them in the car.

Soap lettering is always effective. Soap all empty store windows with advertisements on the picture.

Use the old peep hole stunt. Select an empty store window, cover same with a bright red show card color with the exception of a small peep hole. Place a sign in the window reading "STOP. LOOK THRU THIS HOLE." In the back of the window have a one or three display also a special card telling them when you are going to show the picture.

* * *

Employ a man to hand out small business cards with the following caption: I AM NOT "THE MAN WHO LAUGHS," BUT HE WILL SOON BE HERE AT THE BLANK THEATRE.

By all means tie up with a radio station if there is one in your town. Many stunts can be worked over the air.

A tie-up has been arranged with the Carlyle Laboratories, who are now using Mary Philbin on all of their advertising for their merchandise "PHANTOM RED COSMETICS."

Call on all drug stores and beauty parlors. If they handle this merchandise, arrange with them for window displays. The Carlyle people will furnish them with photos and window display material. The following suggestions are offered to you regarding this stunt:

With each purchase of "Phantom Red Cosmetics" you will give one free pass.

Arrange with the largest drug store for a window display, having a girl demonstrating the proper way to apply "Phantom Red Cosmetics."

About two weeks in advance of the showing of the picture, distribute small cards to each of your patrons. On each card will be printed a letter. To the person who secures the complete set of letters spelling Philbin you will give one free pass to see the picture. Each card is to carry copy regarding the picture.

Advertise on your screen two weeks in advance that you wish your patrons to leave their names at the box office or with the doorman. Select twenty or thirty names from the amount you receive. On the night preceding, or if you wish the first night of the showing of the picture, you will flash on the screen the names that you select. The persons are to receive some small prize. Use your own judgment in prizes.

Tie up with the high school of your town, arrange for a special students' matinee. Almost every high school student has read "THE MAN WHO LAUGHS."

By all means use every medium possible in getting circulars into the homes. The following are some suggestions which are not new, but have proven to be of great help in exploiting pictures.

LAUNDRY SHIRT BOARDS
BREAD PACKAGES
SHOPPING BAGS
MILK BOTTLE TOPS
MILK CARDS
GROCERY BAGS

Mailing lists are always practical. Let me suggest that you send an oversized post card to as many people you desire. Incorporate a very snappy slogan and good copy. The people are bound to see this card and take notice of its unusual size.

If you contemplate in circularizing the town allow me to suggest the following stunt: Use a cut-out door hanger with the following caption, "GOOD MORNING, NEIGHBOR. BE SURE AND VISIT THE BLANK THEATRE ON BLANK DATE AND SEE UNIVERSAL'S SUPER-PRODUCTION 'THE MAN WHO LAUGHS.'"

Use the old telephone gag having one of your ushers to call as many people as you desire using the following conversation: "Hello, this is 'The Man Who Laughs,' I will be in town soon, be sure and see me." Use this gag at least two weeks in advance of the showing.

Tie up with the local library to allow you the privilege of placing bookmarks in all books leaving the library.

Tie up with the local restaurants, supplying him with menu blanks. At the top have the following printed: HAVE YOUR DINNER DOWNTOWN, THEN GO TO THE BLANK THEATRE AND SEE UNIVERSAL'S SUPER-PRODUCTION "THE MAN WHO LAUGHS."

If there are any large factories in town supply them with blank pay envelopes, using one side for advertising the picture.

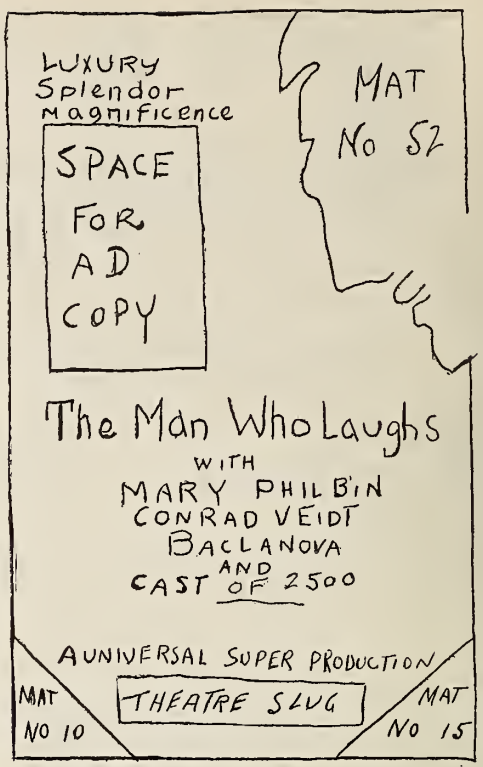
FBO Pressbook Is On Sound and Silent

A pressbook incorporating all features of "sound and silent" presentation will be given the trade by F B O in promoting its new special, "Blockade." The picture, near completion on the West Coast, will be the sixth F B O special to be offered with full synchronized score and dialogue.

The pressbook, a 12-page two-color job, will be mailed within two weeks, giving exhibitors with early "sound" bookings opportunity to layout campaigns in full. The book carries material for complete "sound" publicity and exploitation campaigns, a full series of "sound" ads and offers F B O's new line of "sound" paper. In addition, there are the usual straight presentation features for the use of the great mass of exhibitors who will show the special in silent form.

Pathe Ties Up with Rogers' Campaign

The Will Rogers-for-President boom inaugurated by *Life* has been turned to exploitation account by Pathe in cooperation with the publication. All theatres playing the Will Rogers' European travelesque during the week preceding election will be provided with free posters and photos of Rogers, playing up the timely angle. Arrangements have been made whereby exhibitors may procure the Rogers' election paper by writing to George Harvey, Pathe director of advertising and publicity.



A third ad version suggested by Baker.

Ideas in Order for Armistice Programs

Armistice Day is almost here, and picture house programs for that week will (or should, of course) take on a patriotic air—in more ways than those musical. With thoughts running along this appropriate line, Joe Weil, director of advertising and exploitation for the Universal chain of theatres, has hit on some convincing ideas, among which, stated in Weil's own words, are the following:

"Get in touch with your local American Legion headquarters and see what arrangements you can make with them for a benefit performance. This should be in the nature of an extra show in the morning or on some week day of Armistice Week. It would not be well to run a benefit performance on the holiday, itself.

"If yours is one of the smaller theatres that cannot afford extra talent, tie up with the local high school or college glee club and the American Legion band to render a fitting musical program on Armistice Day at all your performances.

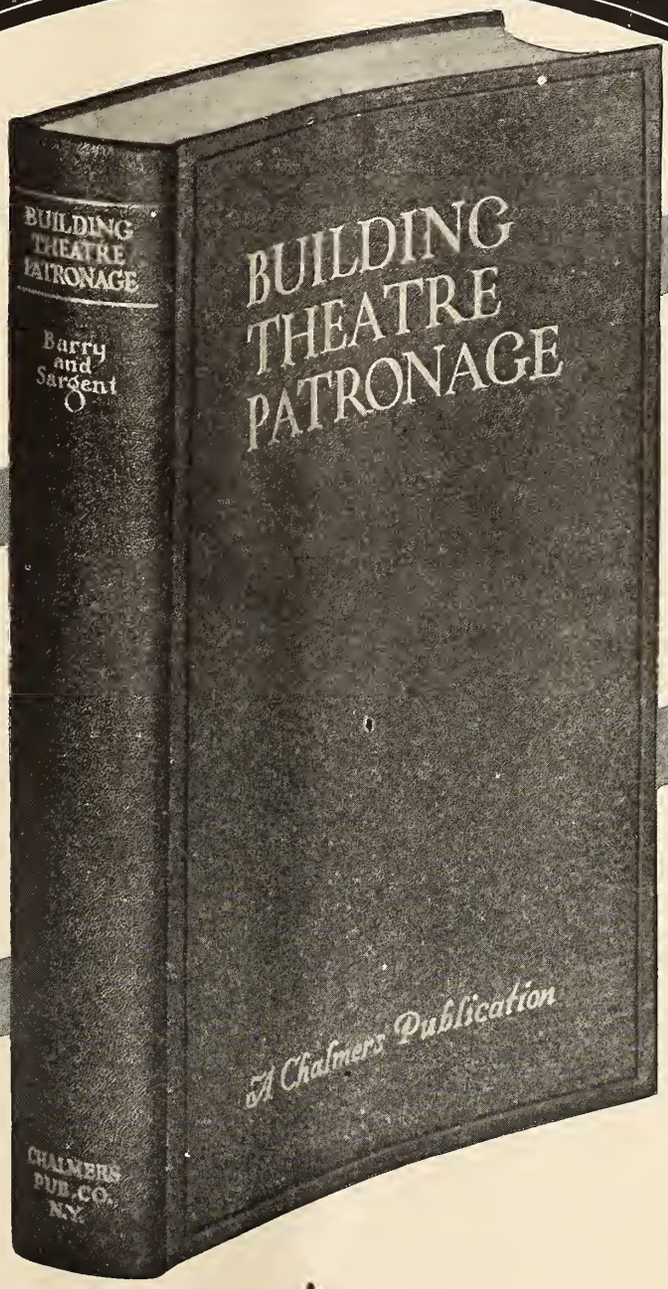
"The newsreels will probably carry special Armistice Day material. The local American Legion post can probably secure a single reeler from their national headquarters which you can run if you cannot get a short subject from any other source.

"If there are any disabled veterans in your city, arrange to bring them to your theatre as your guests of honor on Armistice Day.

"If there is an outstanding World War hero in your city, ask him to say a few words to your audiences, applicable to the observation of Armistice Day. This speech should be vary, very short—two or three minutes at the most—so that it is not boresome to your audience.

"Armistice Week pictures: "Melody of Love," "Four Sons," "Lilac Time," "Out of the Ruins," "Anybody Here Seen Kelly?," "What Price Glory," "Patent Leather Kid," "Big Parade," "We Americans," "Buck Privates," etc.

THE MOST USEFUL BOOK EVER WRITTEN FOR SHOWMEN



Showing the Way to Greater Theatre Profits

(OVER)

SELL MORE TICKETS

460 pages of live, interesting, practical information.

By increasing your ticket sales you can

MAKE MORE MONEY

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During fifteen years Sargent has examined and suggested more theatre patronage building ideas than any other man in the world. He knows what pulls and what flops — showmen respect his judgement.

Barry is Director of the Publix School for Theatre Managers and has made a specialty of studying the various problems of successful theatre management as well as training men for this kind of work.

By getting a copy of BUILDING THEATRE PATRONAGE you secure the benefit of the vast experience of these two practical men for an insignificant sum.

It is not a book you will read once and then throw away. You will read it — study it — and refer to it time and again. In a nutshell it's your best friend because it talks your business.

Price $5.00

(If mailed add 20 cents for postage)

See Your Local Supply Dealer or

USE THIS COUPON TO ORDER TO-DAY

CHALMERS PUBLISHING CO.,
516 FIFTH AVENUE,
NEW YORK CITY.

Enclosed please find (check) (money order) for $5.20. Please send me BUILDING THEATRE PATRONAGE at once.

Name.....

Address.....

.....

JULIUS FREEDMAN

The Freedman theatre at Forest City, Penn., operated by Julius Freedman, who this year celebrated the twentieth anniversary of his career as a motion picture exhibitor in the city. Freedman has built his entire career upon the one great principle of showmanship—giving the public what it wants.

Giving Public What It Wants Secret of Julius Freedman's B. O.

In Forest City, Pennsylvania, there is a man known and loved by every man, woman and child in the community. He is Julius Freedman, who operates the Freedman theatre there. The Freedman was presented to the people of Forest City on Labor Day of 1925, and few better theatres can be found in a city the size of Forest City.

But the opening of the Freedman theatre did not mark the beginning of Julius Freedman's career as theatre man in the city. It merely marked the flowering of a new era for him, for this year he has celebrated the twentieth anniversary of his entrance into the motion picture field. On June 18, 1908, Julius Freedman opened his first theatre, the Family, in Forest City. The people of the community have enjoyed continuously Freedman's entertainment ever since.

Keeps Step with Times

There is no wonder, then, that Forest City reveres him and looks to Freedman with pride and love. Motion picture entertainment has seen many changes since then, but the pioneer has kept step with the times. He has never failed to give the public what it wanted, and that is the foundation upon which he built his success —giving the public what it wants.

That is a thing easy to say, but not so easily achieved. That one thing—giving the public what it wants—is the foundation upon which every successful entertainment enterprise must be built. Failure to do it means failure to the enterprise. It is the foundation upon which S. L. Rothafel (Roxy), Julius Freedman's son-in-law, has built his spectacular success. Perhaps, even, Roxy learned this great truth from Freedman, for it was in Freedman's old Family theatre that Roxy obtained his first experience in the moving picture field.

Freedman has always been able to give his patrons what they wanted because he knows them intimately. He knows his patrons and loves them. He mingles with them, and thus is able to know and understand their every like and dislike.

It was no easy sledding in those early days of the Family theatre. Motion pictures alone would not carry the theatre, so in conjunction Freedman ran a skating rink. But it was not long before the pictures that Freedman exhibited carried enough appeal for his patrons. The skating rink was dropped and the Family pleased its patrons with pictures alone. It went along, giving entertainment that pleased its patrons until Labor Day of 1925 when Freedman gave to his patrons the new Freedman theatre.

Press Praises Him

When Freedman celebrated his twentieth anniversary in the motion picture field in Forest City this year, the local paper had the following to say:

"The Freedman theatre, modern in every respect and offering the latest production of the screen, is the source of much pride for residents of Forest City. It is one of the most costly and most attractive buildings on Main street and, with its accommodations for 800 patrons, meets most adequately the entertainment needs of screen lovers of the vicinity. And it may be added, it would do credit to many much larger cities."

That is what Freedman has given his city, and one principle has made it possible—giving the public what it wants.

"Trackless Train" of M G M Still Drawing Crowds in Australia

Leo, M G M's "flying lion" is doing his stuff for exploitation, but his predecessor on the promotion road, M G M's "trackless train," is plugging steadily along through Australia. During the last weeks in August and the first week in September the train, according to word received from Conductor Edward Carrier, who has guided the destinies of the ballyhoo special three-fourths of the way about the globe, the train toured from Victoria to Ballarat, touching at more than thirty towns and showing in front of more than 104 theatres. It is believed to be doing much in behalf of American films. Says Carrier: "We are usually met by a reception committee consisting of city officials, exhibitors, newspaper representatives and other representatives, then proceed into the city and make a complete tour of the principal streets, after which we proceed either to the theatre or the town hall where we are tendered a civic reception having been arranged by the advance representative. The mayor usually makes a speech of welcome and the writer, responding, tells a story of the travels and exploits of the 'train.'"

String Quartet Plays In Lobby of State

To amuse the crowds which invariably fill the State theatre lobby in Minneapolis Friday, Saturday and Sunday evenings, John Ingram and a string quartet, chosen from the symphonic orchestra, give an hour concert.

On Sunday afternoons Ingram and his complete orchestra, broadcast over KSTP. These concerts, which are designed to take the place to a certain extent of the discontinued Minneapolis Symphony Sunday afternoon concerts, have been a tremendous success. Each week the State office is swamped with letters of commendation.

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

T. O. Service

"THE HOME TOWNERS"

DEAR FOLKS:

Those of you who have been reading this page for some time (I expect no one to read it long) may or may not recall my early assertion that the best way to picturize a stage play, with audibility, is to set up a tripod in the theatre where the play is being performed and record the play. This was, of course, a too radical step to be taken quickly. The film mind rebelled. And there were consequences of potentially great import. I did not say, although I should have said it had the occasion arose, that Warner Brothers, having nobly and fearlessly pioneered the sound reproduction thing, undoubtedly would do this first. They have done almost exactly this in making "The Home Towners."

The stage limitations were not to be assumed lightly. Much of the cinema's wide popularity had been attained by getting outdoors and going places, by leaping here and there about the world with the producing company. The stage makes these leaps verbally. Less expensively. If the dialogue is good, it makes the leaps no less effectively. In "The Home Towners" the dialogue is good. Some three departures from stage limitations are made in this picture. Some such ratio probably will continue to be followed.

The picture, too, is good. It was a George M. Cohan play and George knows how to write a play (even if he was one of the world's worst picture actors in his two or three tries a few years back). The people who enact this one know how to act a play. A play well written and well acted is good entertainment, whether the presentation he made by phone and film or by personal presence of the players. "The Home Towners," a so-called "all-talkie" for the reason that there are no better words to describe it, is excellent entertainment.

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"MOTHER KNOWS BEST"

I BELIEVE no secret has been made of Miss Louise Dresser's status in the opinion of this column. At various times her performances have brought loud cheers from this keyboard, betokening rapt attention of these eyes. But those were the days of her celluloid silence. These are the days of her celluloid vocality (if that's the word) and I find that I have used up my slender supply of adjectives all too soon. The vocal Louise Dresser is as much better than the mute Louise Dresser as the latter is better than anyone else who ever tried to act for pictures the type of character that Miss Dresser acts. If the phonetic directors can find a supply of actors as good as Miss Dresser, the Broadway boys might as well sell their theatres now—or put in the required screen and machinery. It's only a question of time.

Miss Dresser is the mother in "Mother Knows Best." "Mother Knows Best" is just a meandering, unimportant and not very well aimed treatise on maternal interference—up to the point where the band quits playing and Miss Dresser goes into her speech (to steal a locution from the hoofers). After this it is high drama, tense pathos, superb entertainment. And as this section of the picture is the final section (I should say about fifteen minutes) the picture automatically becomes a wow, a wallop and a wiz.

Madge Bellamy is in the picture, too, and talks a little and sings a little more and looks as she always looks, save for a finish in which she looks (ill) as you wouldn't believe she ever could. And Barry Norton, the boy who's been showing up more and more advantageously in diminishingly minor roles of increasingly important pictures, talks also and talks well. But it is Louise Dresser who jerks the picture out of third class into first and keeps it there until the finish. She enters the final speaking stretch with the audience dead against her. She's got to swing them into sympathy with her character and then with the picture, and hasn't much of a situation to do it with. So she does it with her voice, and with the dramatic ability that hasn't dulled so much as a whisper during her long silence, and the picture closes with everybody feeling all right and Miss Dresser crowned —so far as I'm concerned at least—as the Greatest Mother (dramatic) In the World (film).

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"VARSITY"

I SHOULD like to say that Chester Conklin is better with voice than without it; but he isn't. Yet I have a feeling that it is not always his voice one hears in "Varsity." At least I hope this is the case. For he speaks in several sequences of the picture—or is supposed to be speaking — and in those sequences where he is plainly seen to be speaking the lines he is pretty good. In one long sequence where he is seen only in silhouette, talking to Mary Brian, he sounds like almost any stock juvenile in any tank town in the country. This is just too bad. If it be true that he sounds all right when you see him talking—as you do and he does in some of the picture—there was an error in doing the silhouette thing. If the silhouette is employed to mask the identity of a substitute, it shouldn't have been done, for whatever reason it was done. In view of all these things, I'd rather say nothing at all—the above amounting to about that—about Chester Conklin's part in "Varsity."

I can say frankly, however, that Mary Brian has a voice of which I should never have suspected her. And that Buddy Rogers has about the kind of voice I'd have anticipated. That is to say, they speak well enough and act well enough and are all right for the right kind of pictures, silent or otherwise.

"Varsity" isn't, however, much of a picture. It limps and jumps around for a long time and then comes into a sort of orderliness at the finish. Attempt is made to wring sobs from the audience on the old, old racket of the father who cannot reveal his identity to the son who believes him dead, but who can watch over him and put his feet in the right path. By all the rules of dramatic logic, being a father and enthusiastic about it, I should fall hard for this theme. But it didn't click for me. The people seemed to do all the wrong things and there wasn't much of an idea to begin with. I'd say it were as well to write the thing off as a bad debt and give Mr. Conklin and Miss Bryan another chance. Buddy, of course, will get his chance anyway.

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WILL MAHONEY

WILL MAHONEY, singing comedian, is the subject of a Fox Movietone Entertainment which has everything needed for entertainment. He opens by singing a song in bed, which goes over but creates no panic. It's the sort of song that doesn't close-up well, although no doubt it's a wow in vaudeville. But his second number is the cyclone. Here he announces that he's studied the technique and tradition of the art of singing a mammy song and he shows how it ought to be done. (Al Jolson should sue him for libel, or send him a check in four figures for exploiting his stuff, according to Mr. Jolson's way of looking at these things.) What Mahoney does to this idea is what a dog does to a bone. A hungry dog. I've witnessed my share of mammy-singing (and yours too, being a glutton for it) but this guy has all the boys stopped. Get a load of it.

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of pictures

C—Comedy *F—Farce*
D—Drama *M—Melodrama*
R—Romance *W—Western*
My—Mystery

Where the picture is a comedy-drama, comedy melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Comment" column are those of the issues of Moving Picture World in which the pictures were reported. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Length	Title and Players	Released	New Pictures	Comment	Ticker
1928	**Chesterfield**				**1928**
5400	Adorable Cheat, The, Lila Lee-McIntosh	June 1	June 9		
5450	Below the Deadline	Feb. 28			
5500	Campus Knights	Aug. 15			
5300	Circumstantial Evidence	Oct. 30			
6000	House of Shame, The	June 30	Oct. 13		
6000	Roaring Forties, The	Apr. 15			
5900	South of Panama	Dec. 15			
1927	**Columbia**				**1927**
5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1	
6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23	
5432	By Whose Hand (MyD), Cortez-Gilbert	Sept. 15	Dec. 31		
5628	College Hero, The (CD), Agnew-Garon	Oct. 9			
5645	Isle of Forgotten Women (D), Tearle-Sebastian	Sept. 27	Dec. 3		
5750	Lone Wolf Returns (M), Lytell-Wilson			July 31	
5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14			
5569	Pleasure Before Business (F), Davidson			May 14	
5892	Sally in Our Alley (M), Mason-Allen	Sept. 3	Jan. 14		
1000	Screen Snapshots			Aug. 28	
5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21	
5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7		
5054	Stolen Pleasures (CD), Revier				
6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2	52.72%
5357	Tigress, The (M), Holt-Revier	Oct. 21			
5426	Wandering Girls (CD), Revier-Agnew				
5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3		
5752	Way of the Strong, The (MD), Alice Day-Lewis	July 21			
1928					**1928**
5459	After the Storm, Gilbert-Bosworth				
5049	Beware of Blondes (MD), Revier-Matt Moore	July 21			
5537	Broadway Daddies, Jacqueline Logan	Apr. 7			
5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14		
5592	Golf Widows (CD), Reynolds-Ford		May 26		
5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25		
5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7		
5540	Modern Mothers (CD), Helene Chadwick	June 9			
5544	Name the Woman (D), Stewart-Gordon		June 19		
6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4		
.....	Scarlet Lady, The (D), Lya De Putti		Sept. 8		
.....	Sinners Parade (MD) Varconi-Revier		Oct. 20		
5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25		
5464	Sporting Age, The, Bennett-Herbert	Mar. 2			
6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28		
.....	Virgin Lips (D), Olive Borden	Aug. 18			
5350	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11		
5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31		
1927	**Cranfield & Clarke, Inc.**				**1927**
2000	Angelus, The (D)			May 15	
2000	Real Charleston, Lesson Novelty			Apr. 24	
.....	Wooden Shoes, International			May 8	
1927	**Emblem Films**				**1927**
6250	Husbands or Lovers, Jannings			Dec. 3	
1927	**Excellent**				**1927**
5980	Back to Liberty (D), Walsh-Hall	Nov. 15			
5912	Broadway Drifter (D), Walsh-Hall	Nov. 1			
6645	Broadway Madness (D), De la Motte-Keith		Apr. 14		
7393	Nest, The (D), Frederick-Herbert	Aug. 1			
5750	Winning Oar, The (D), Walsh-Hall	June 1			
5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17		
1928					**1928**
6860	A Bit of Heaven (D), Washburn-Lee	May 15			
6600	Into No Man's Land, Tom Santschi-J. Norman	June 15			
6305	Making the Varsity, Rex Lease-Hulette	July 15			
6000	Manhattan Knights, Barbara Bedford	Aug. 27			
6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25		
4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31			
6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25		
6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30			
1927	**FBO**				**1927**
.....	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10		
4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10		
4858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8	
4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26		
5701	Clancy's Kosher Wedding (CD), Geo. Sidney	Sept. 17		Sept. 10	
5093	Coward, The (D), Warner Baxter	Aug. 21		Sept. 10	
4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24		
4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4			
6300	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30	
6507	Great Mail Robbery, The (M), Von Eltz-Nelson	Aug. 15		July 2	54.92%
7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19	
5240	Hook and Ladder No. 9 (D), Ed Hearne	Nov. 13	Dec. 3	Nov. 26	
5186	Jake the Plumber (C), Jesse De Vorska	Oct. 16	Dec. 3		
6481	Judgment of the Hills (D), Darro-Vaill	Nov. 6	Nov. 12	Aug. 20	
6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17		
4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6	46.20%
6680	Moon of Israel (D), Maria Corda			July 9	
6140	Not for Publication (M), Ralph Ince	Aug. 31		July 23	
.....	Racing Romeo (D), Red Grange		Dec. 10		
4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3		
6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20	
4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10		
6388	South Sea Love (D), Patsy Miller	Dec. 10	Nov. 12		
4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10		
1928					**1928**
5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11		
4893	Bantam Cowboy (W), Buzz Barton	Aug. 12	May 5		
5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11		
4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11		
5000	Captain Careless, Bob Steele	Aug. 26			
5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15		
6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18	
.....	Circus Kid, The (MD) Frankie Darro-Brown		Oct. 13		
6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17	
6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 11		
5594	Danger Street, Baxter-Sleeper	Aug. 26			
5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17		
5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3		
5063	Dog Justice (M), Ranger	June 10	June 16		
4803	Dog Law Ranger	Sept. 2			
4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17		
4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21		
4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11		
6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4		
6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29		
.....	Headin' for Danger (MD), Bob Steele		June 19		
5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21		
6482	Hit of the Show, The (C), Joe Brown-Olmstead	Sept. 23	July 21		
4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11		
5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10		
4801	Little Buckaroo, The (W), Buzz Barton	Mar. 11	Jan. 14		
6424	Little Yellow House, The (D), Orville Caldwell	May 28	June 2		
4785	Man In the Rough (W), Bob Steele	May 20	Feb. 11		
.....	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1		
4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21		
4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4		
6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21		
4729	Riding Renegade (W), Bob Steele	Feb. 19			
6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28		
.....	Sally's Shoulders (MD) Lois Wilson		Oct. 20		
5967	Skinner's Big Idea (M), Bryant Washburn	Apr. 24	Apr. 14		
5488	Stocks and Blondes (CD), Logan-Gallagher	Sept. 9	July 14		
.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22		
4956	Terror Mountain, Tom Tyler	Aug. 19			
4793	Texas Tornado, The (W), Tom Tyler	Feb. 26			
4760	Trail of Courage, The (W), Bob Steele	July 8			
6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4		
4898	When the Law Rides (W), Tom Tyler	June 24			
4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24	
1927	**First Division**				**1927**
5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20	
5600	Eager Lips, Garon	Oct. 1			
5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7		
5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15	
5750	Naughty, Garon	Nov. 1			
6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7		
6700	Ragtime (D), De la Motte	Sept. 1	Nov. 26	Sept. 3	
5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1			
5600	Say It with Diamonds, Betty Compson	Aug. 15			
5700	Temptations of a Shop Girl, Compson	Nov. 1			
1928					**1928**
5500	Fagasa, Raymond Wells	Apr. 1			
.....	Free Lips (MD), June Marlowe		July 14		
6300	Masked Angel, Betty Compson	Mar. 1	Apr. 7		
6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21		

Length	Title and Players	Released	New Pictures	Comment	Ticker
1927	**First National**				1927
6300	All Aboard (C), Hines-Murphy	May 8		Apr. 2	
6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22	
6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26	
6730	Camille (D), N. Talmadge-Roland	Sept. 4		May 2	
6386	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29	
6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25			48.00%
7133	Gorilla, The (My), Murray-Kelsey	Nov. 13		Jan. 7	66.81%
6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17		
6118	Her Wild Dat (C), Moore-Kent	Dec. 25	Dec. 3		62.50%
6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29	
6720	Life of Riley, The (C), Murray-Sidney	Sept. 18		Oct. 1	48.90%
5718	Lonesome Ladies (CD), Nilsson-Stone	July 3		Sept. 24	
7388	Love Mart, The (D), Dove-Roland	Dec. 18			
5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26		
6520	Naughty But Nice (C), Moore-Reed	June 26		Feb. 12	67.90%
6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14	
11414	Patent Leather Kid, The (D), Bart'lmess-O'Day			Apr. 9	61.88%
6897	Poor Nut, The, (C), Murray-Mulhall	Aug. 7		Jan. 22	
6400	Prince of Head Waiters (D), Stone-Tashman			Sept. 10	
6210	Red Raiders, The (W), Maynard-Drew	July 17		July 23	
6477	Rose of the Golden West (D), Astor-Roland	Sept. 4		Oct. 15	
5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8	
7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11		Sept. 17	
5000	Sunset Derby (D), Astor-Collier	Aug. 14		Sept. 3	47.72%
7400	Tender Hour, The (D), Dove-Lyon	June 5		July 2	
5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16	
7833	Twinkletoes, Moore-Harlan	Aug. 28		Dec. 3	69.92%
6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7	68.50%
6409	White Pants Willie (C), Hines-Hyams	July 24		Apr. 16	47.72%
1928					1928
.....	Barker, The (D), Sills-Mackaill		July 14		
7404	Big Noise, The (CD), Conklin-White	Mar. 25			
6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7	
.....	Butter and Egg Man, The, Jack Mulhall	Sept. 2		July 28	
5800	Canyon of Adventure (W), Maynard	Apr. 29			
5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11		
6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18		
.....	Code of the Scarlet (W), Ken Maynard		June 23		
.....	Crash, The (D), Sills-Todd		Sept. 29		
.....	Do Your Duty (CD) Charlie Murray		Oct. 13		
8030	Goodbye Kiss, The, Johnny Burke-Sally Eilers		July 7		
6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7		
6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17	
.....	Garden of Eden, The (D), Corinne Griffith			Aug. 4	
.....	Glorious Trail, The (W), Ken Maynard		Sept. 29		
7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26		
7433	Hawk's Nest, The (M), Milton Sills	May 6	May 26	June 16	
.....	Heart to Heart, Lloyd Hughes-Todd		July 7	Aug. 4	
.....	Heart Trouble (CD), Harry Langdon		July 21		
7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21		
5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10		
7694	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4	
6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1			
6608	Lady Be Good (CD), Mulhall-Mackaill	May 12			
8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18	
7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12	
6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17		
.....	Night Watch, The (D) Billie Dove		Oct. 13		
7129	Noose, The (D), Barthelmess-Joyce	Jan. 29	Dec. 10		65.78%
.....	Oh, Kay (CD), Colleen Moore-Hale		Sept. 8	Sept. 8	
.....	Out of the Ruins, Richard Barthelmess		Sept. 15	Sept. 1	
5485	Sailors' Wives (CD), Hughes-Astor	Jan. 22	Dec. 24		
8188	Sherpherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21	78.23%
.....	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15		
.....	Strange Case of Captain Ramper, The (D)		July 21		
5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28		
6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17		
.....	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6	
6874	Wheel of Chance, The (D), Richard Barthelmess		June 2	July 21	
.....	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14		
5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11		
.....	Wright Idea, The (CD), Johnny Hines		July 7		
7187	Yellow Lilly, The (D), Dove-Brooks	May 20	Apr. 28		
1927	**Fox**				1927
4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20		Nov. 19	
4777	Blackjack (W), Buck Jones	Sept. 25			
4556	Blood Will Tell (W), Buck Jones	Nov. 13		Nov. 12	
5333	Chain Lightning (W), Buck Jones	Aug. 14			
4810	Circus Ace, The, Mix	June 26		June 18	
4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7		
6381	Cradle Snatchers (FC), Fazenda	June 5		June 4	
8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22	
5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25			56.60%
4545	Good as Gld (W), Jones	June 12		June 11	
5515	High School Hero (C), Phipps-Stuart	Oct. 16		Oct. 29	
4851	*Honor First (D), John Gilbert	Sept. 18			
6940	Is Zat So? (CD), O'Brien-Lowe	May 15		May 21	
6162	Joy Girl, The (CD), Olive Borden	Sept. 18		Sept. 24	
5599	Ladies Must Dress (CD), Virginia Valli	Nov. 20	Nov. 19	Dec. 17	
8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4		Oct. 8	
5327	Outlaws of Red River (W), Mix			Apr. 23	61.58%
6898	Paid to Love (D), O'Brien-Valli	Aug. 14		Aug. 6	
5876	Pajamas (CD), Borden-Gray	Oct. 23		Dec. 10	
5893	Publicity Madness (CD), Moran-Lowe	Oct. 2			
10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30		May 28	74.35%
5467	*Shame (M), John Gilbert	Nov. 27		Nov. 26	
5446	Silk Legs (CD), Madge Bellamy	Dec. 18	Dec. 31		
5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29	61.63%
5792	Singed (D), Baxter-Sweet	Aug. 21		July 16	
5412	Slaves of Beauty (D), Herbert-Tell	June 5		June 11	
4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21		Aug. 27	
6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11			
11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28			71.00%
5629	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3	
5531	Wolf Fangs (D), Thunder (Dog)	Nov. 27			
1928					1928
7177	Air Circus, The, Dresser-Rollins-Lake	Sept. 30	Oct. 20		
4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21		
.....	Blindfold, The, O'Brien-Moran-Foxe	Dec. 23			
.....	Chicken a la King (CD), Carrol-Francis Lee		June 23	June 30	
4293	Cowboy Kid, The, Rex Bell	July 15			
4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11		
5708	Don't Marry, Moran-Hamilton	June 3	June 9		
6566	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14	
.....	Dry Martini, Astor-Moore-Gran	Oct. 7			
5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21	
.....	Farmer's Daughter, The (CD), Beebe-Stone-Burke			Sept. 15	
7217	Fazil, Farrell-Nissen	Sept. 9			
4939	Fleetwing, Norton-Janis-Bard	June 24			
8962	Four Sons, Mann-Collyer-Hall	Sept. 2			
5038	Gateway of the Moon, The (D), Del Rio	Jan. 1		Jan. 28	
5882	Girl in Every Port, A (CD), Victor McLaglen	Jan. 29			
4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary			Sept. 1	
6430	Hangman's House, McLaglen-Collyer	May 13			May 26
4618	Hello Cheyenne, Tom Mix	May 13		May 12	
.....	Homesick, Cohen-Beebe	Dec. 20			
6188	Honor Bound, O'Brien-Taylor	May 13		Apr. 21	May 19
4399	Horseman of the Plains (W), Tom Mix	Mar. 11		Apr. 7	
5782	Love Hungry (CD), Moran-Gray	Apr. 15		Mar. 10	Feb. 4
.....	Making the Grade, Lowe-Moran	Oct. 14			
6807	Mother Machree, Bennett-McLaglen	Oct. 21			
.....	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28			
6679	News Parade, Stuart-Phillips			May 26	
5071	No Dther Woman (D), Dolores Del Rio	June 10		June 23	June 23
5034	None But the Brave, Norton-Phipps	Aug. 5			
.....	Painted Post (W), Tom Mix			July 7	
5260	Play Girl, The, Madge Bellamy	Apr. 22			
.....	Plastered in Paris, Cohen-Pennick-Linow	Sept. 23			
.....	Prep and Pep, Rollins-Drexel-Darrow	Nov. 11			
9250	Red Dancer, The, Del Rio-Farrell	Dec. 2		Sept. 22	
6937	River Pirate, The, McLaglen-Moran	Aug. 26		Sept. 29	Oct. 20
.....	Road House (MD), Barrymore-Burke			Aug. 4	
5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15		Feb. 4	Feb. 18
5629	Soft Living (CD), Bellamy-Brown	Feb. 5		Feb. 18	
5355	Square Crooks, Brown-Dwan	Mar. 4			
.....	Street Angel, Gaynor				July 7
8393	Sunrise (D), George O'Brien	Nov. 4			July 21
5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20		May 19	June 2
5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25			
4921	Wild West Romance (W), Rex King	June 10		Aug. 18	
5337	Win That Girl, Rollins-Carol	Sept. 16		Oct. 20	Oct. 6
5480	Woman Wise (C), Russell-Collyer	Jan. 8		Jan. 28	
1927	**Gotham**				1927
.....	Catch as Catch Can, William Fairbanks	Sept.			
.....	Down Grade, The, William Fairbanks	Oct.			
6500	Heroes of the Night, Marion Nixon-Landis	June 1			
.....	Silent Avenger, The, "Tbunder" Delaney	Nov. 1			
.....	Sinews of Steel, Alberta Vaughn	Oct. 1			
.....	When Danger Calls, William Fairbanks	Nov.			
.....	Woman Who Didn't Care, The, Tashman-Rankin	Dec. 1			
1928					1928
5268	Bare Knees, Virginia Lee Corbin	June			
6987	Blondes by Choice, Claire Windsor	March			
5800	Cheer Leader, The, Graves-Olmstead	April			
6000	Chorus Kid, The, Faire-Washburn	June			
5950	Girl from Rio, The, Myers-Pidgeon	Feb.			
.....	Head of the Family, The, Virginia Lee Corbin	Oct.			
.....	Hellship Bronson, Beery-Reid	May			
.....	Midnight Life, Francis X. Bushman	Aug.			
6700	Rose of Kildare, The, Chadwick-O'Malley	Jan.			
6200	San Francisco Nights, Percy Marmont	May			
6750	Satin Woman, The, Mrs. Wallace Reid	Jan.			
.....	Through the Breakers, Livingston-Herbert	Sept.			
5900	Turn Back the Hours, Myrna Loy	July			
.....	United States Smith, Gribbon-Lee	July			
1929					1929
.....	Father and Son, Noah Beery-Noah Beery, Jr.				
.....	Knee High, Virginia Lee Corbin	Oct.			
.....	Modern Sappho, A, Betty Bronson	Sept.			
.....	River Woman, The, Logan-L. Barrymore	Aug.			
.....	Times Square, Alice Day-Lubin	Sept.			
1927	**Krelbar Productions**				1927
6199	Broadway After Midnight, Betz			Oct. 29	
1927	**Metro-Goldwyn-Mayer**				1927
6751	Adam and Evil (CD), Cody-Pringle	Aug. 27		Aug. 13	52.00%
4709	Adventurer, The (W), Tim McCoy			Jan. 14	
6306	After Midnight (D), Shearer-Gray	Aug. 20		Aug. 27	48.52%
8730	Annie Laurie (D), Lillian Gish	Sept. 17		May 21	45.63%
6445	Becky (CD), Sally O'Neil	Nov. 12	Nov. 26		
10652	Ben Hur (M), Ramon Novarro	Oct. 8		Nov. 12	94.93%
11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10			80.20%
5836	Bugle Call, The (D), Jackie Coogan	Aug. 6			51.57%
6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31		53.00%
6126	Callahans and Murphys (CD), Dressler-Moran	June 18		July 16	
.....	Cameraman, The (CD), Buster Keaton			Sept. 15	
6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29	58.70%
4622	Foreign Devils (W), Tim McCoy	Sept. 3			51.50%
6909	Frisco Sally Levy (C), O'Neil	Apr. 2		Apr. 23	60.00%
8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 19	Sept. 10	
6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3	48.33%
5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17	58.81%
6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31		
5291	Lovers (D), Novarro-Terry	Apr. 9		May 2	39.20%
6266	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17	39.50%
5966	Mockery (M), Lon Chaney	Aug. 13		Sept. 10	
.....	Our Dancing Daughters, Joan Crawford			Sept. 22	
7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7		
6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19		
4781	Scoilers of the West (W), McCoy-Daw	Dec. 10		Dec. 24	
6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10	44.94%
6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12	
5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3	
7899	Twelve Miles Out (M), Gilbert	July 9		July 30	65.16%
5517	Unknown, The (M), Chaney	June 4		June 13	58.76%
1928					1928
6908	Actress, The, Norma Shearer-Forbes	Apr. 28		May 26	
6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28		
5132	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11	
.....	Beyond the Sierras (W), Tim McCoy	Sept. 15			
7626	Bellamy Trial, The (MD), Joy-Bronson			Sept. 29	
6833	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7	
6344	Bringing Up Father, Farrell-Moren-Olmstead	Mar. 17	Mar. 31		
.....	Brotherly Love (C) Dane-Arthur			Oct. 13	
.....	Cardboard Lover, The, Marion Davies	Aug. 18			
5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23	
5653	Circus Rookies (CD), Dane-Arthur	Mar. 31			
.....	Cossacks, The, Adoree-Gilbert-Torrence	May 12		July 7	
8686	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 28	
5838	Detectives, Dane-Arthur	June 9	June 9		
6070	Diamond Handcuffs, Boardman-Nagel	May 5		June 2	
7358	Divine Woman, Garbo-Hanson-Sherman	Jan. 14	Jan. 21	Jan. 21	

Length	Title and Players	Released	New Pictures	Comment	Ticker
8436	Enemy, The, Gish-Dane-Forbes	Feb. 18	Mar. 10	May 5	
.....	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8	
4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28	
.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8		
7743	Latest from Paris, The, Shearer-Forbes	Feb. 4	Feb. 18	Mar. 10	
7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle	Apr. 14	Apr. 21	May 12	
5441	Mademoiselle from Armentieres, Estelle Brody-				
.....	Mysterious Lady, The, Greta Garbo-Nagel		Sept. 1		
	John Stuart	June 2	May 26		
5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4		
7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Jan. 14	
7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Apr. 14	
5028	Riders of the Dark	Apr. 28	May 5		
7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18	
.....	Show People (CD), Davies-Haines		Sept. 29		
6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21	
5801	Skirts, Syd Chaplin		June 2		
9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3	
5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24			
8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21		65.14%
.....	While the City Sleeps (MD) Lon Chaney			Oct. 20	
.....	White Shadows of the South Sea (MD), Monte				
	Blue		July 7		
5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11		
4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14		
1927	**Paramount**				1927
6199	Afraid to Love (C), Vidor	Apr. 9		Apr. 23	
6951	Barbed Wire (D), Negri-Brook	Sept. 10		Aug. 3	55.11%
9879	Beau Geste (M), Colman-N. Beery	Aug. 1			62.04%
6536	Chang (D), Special cast	Sept. 3		May 2	51.86%
6662	Children of Divorce (D), Bow	Apr. 2		May 2	64.09%
5408	City Gone Wild (M), Meighan-Millner	Nov. 12		Dec. 10	
7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6			
6296	Fashions for Women (CD), Ralston	Mar. 26		Apr. 9	
5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1		Dec. 10	49.60%
6376	Gay Defender, The (CD), Richard Dix	Dec. 10		Nov. 12	61.00%
6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15		Oct. 8	
5889	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7		72.16%
5415	Honeymoon Hate (CD), Florence Vidor	Dec. 3	Dec. 31	Dec. 17	
5862	Hula (CD), Bow-Brook	Aug. 27		Sept. 10	65.00%
6452	It (C), Clara Bow	Feb. 19		Feb. 12	66.77%
8656	Jesse James (D), Fred Thomson	Oct. 22		Oct. 22	
7656	*Kid Brother (C), Lloyd	Oct. 4		Jan. 29	65.91%
7080	Knockout Reilly (CD), Dix	Apr. 16		Apr. 23	53.57%
6940	Last Waltz, The (D), Special cast	Nov. 26		Nov. 19	
5617	Man Power (D), Dix	July 9		Aug. 6	50.82%
8039	Metropolis (D), Special cast	Aug. 13		Mar. 12	
6258	Nevada (W), Cooper-Todd	Sept. 10			71.00%
5798	Now We're In the Air (C), Beery-Hatton	Oct. 22		Dec. 17	
4551	One Woman to Another (CD), Vidor-Shotwell	Sept. 24		Sept. 24	
5599	Open Range (W), Lane-Chandler	Nov. 5			
6247	Rolled Stockings (CD), Hall-Brook	June 18		July 30	
5952	Rough House Rosie (C), Bow	May 14		June 4	
9443	Rough Riders, The (D), Astor-Farrell	Oct. 1		Mar. 19	56.75%
5614	Rubber Heels (FC), Ed. Wynn	June 11		July 16	
6368	Running Wild (C), Fields-Brian	Aug. 20		June 18	47.60%
6634	Senorita (F), Daniels	Aug. 30		May 14	
5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14		57.64%
6170	Service for Ladies (C), Menjou-Carver	Aug. 6		Sept. 3	
5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12	
6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26	
5179	Shootin' Irons (W), Luden-Blane	Oct. 8			
6838	Soft Cushions (C), MacLean-Carol	Aug. 27		Aug. 27	
4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19		Dec. 3	44.08%
6200	Stark Love (D), Special cast	Sept. 17		Mar. 19	
6124	Swim, Girl, Swim (CM), Daniels-Hall	Sept. 17		Sept. 17	64.83%
6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22	66.27%
6497	Ten Modern Commandments (CD), Ralston	July 2		July 23	
4926	Time to Love (FC), Raymond Griffith	June 18		July 9	
5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17			
7643	Underworld (M), Bancroft-Brent	Oct. 29		Sept. 3	52.83%
8486	Way of All Flesh, The (D), Jannings-Bennett	Oct. 1		July 2	59.13%
5935	We're All Gamblers (D), Meighan-Millner	Sept. 3			47.36%
11764	Wings (M), Charles Rogers	Oct. 29		Aug. 20	
5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1	
1928					1928
5897	Adventure Mad (M), UFA	Mar. 31	Jan. 14		
6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7		
.....	Beggars of Life (MD), Wallace Beery-Brooks-				
	Arlen	Sept. 15	July 7	Oct. 20	
5930	Big Killing (CD), Beery-Hatton	May 19			
5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21		
7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16	
5364	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19		
5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10	
6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19	
6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1	
.....	Fleets In, The (CD), Bow-Hall		Sept. 22	Sept. 15	
5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19	
7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4	
6871	Gentlemen Prefer Blondes (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13	
6263	Half a Bride (D), Ralston-Cooper	June 16			
5038	His Tigers Lady, Menjou-Brent	June 9	Mar. 31	June 16	
6528	Hot News, Bebe Daniels	Aug. 14	June 9		
.....	Just Married (CD), Hall-Taylor-Ford	Aug. 18		Sept. 1	
7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23		
6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7	
8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4	
7415	Legion of the Condemned, Wray-Cooper	Mar. 10		Apr. 21	
5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25	
7159	Loves of an Actress (D), Pola Negri	Sept. 18	June 23		
.....	Mating Call, The (D), Thomas Meighan		Sept. 8		
.....	Model From Montmatre (D), Nita Naldi		Sept. 15		
.....	Moran of the Marines (D) Dix-Elders			Oct. 20	
5741	Night of Mystery (D), Menjou	Apr. 7			
7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18	
6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25		
.....	Patriot, The (D), Emil Jannings		Sept. 8	Sept. 22	
5582	Peaks of Destiny	Jan. 23	Jan. 7		
6118	Pioneer Scout, The (W), Fred Thomson	Jan. 21	Dec. 10		
7646	Racket, The (D), Thomas Meighan	June 30			
6631	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17	
5928	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9		
7194	Secret Hour, The (D), Negri-Hersholt	Feb. 4			
.....	Sins of Our Fathers (D) Emil Jannings		Oct. 20		
7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18	
4720	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3		
7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21	73.09%
5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18	
6218	Street of Sin (D), Jannings-Wray	May 26	Apr. 28	May 26	
6763	Sunset Legion (W), Fred Thomson	Apr. 21			
7060	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5	
5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25		
5991	Under the Tonto Rim, Arlen-Brian	Feb. 4			
5834	Vanishing Pioneer, The (W), Jack Holt	June 23			
5802	Varsity (D), Rogers-Brian		Aug. 4		
6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15	
6509	Warming Up, Richard Dix	Aug. 11	May 26		
5435	Wife Savers (C), Beery-Hatton	Jan. 7		Feb. 18	
6938	Woman From Moscow, The (D), Negri-Kerry		June 19		
1927	**Pathe**				1927
5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24		
6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5	
4335	Avenging Fangs (M)	June 5		June 4	
5326	Border Blackbirds (WD), Maloney	Aug. 28		Sept. 10	
4875	Born to Battle (W), Bill Cody	Sept. 11			
4512	Code of the Cow Country (W), Roosevelt	June 19		June 17	
5100	Combat (D), Walsh	Oct. 23		Oct. 15	
7500	Country Doctor, The (D), Schildkraut	Aug. 22			72.70%
4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14		
5478	Devil's Twin, The (W), Leo Maloney	Dec. 11		Dec. 10	
8586	Discord (D), Dagover-Ekman	Nov. 20			
6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5	
8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29		Sept. 17	
6403	Flying Luck (C), Monty Banks	Dec. 4			
6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5	
6859	Getting Gertie's Garter (F), Prevost			Feb. 19	50.40%
3303	Girl from Everywhere (C), Pollard	Dec. 11		Nov. 5	
5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5	
4968	Gold from Weepah (W), Bill Cody	Nov. 20			
7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18			
4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11			
5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5	
6035	Heart Thief (D), Schildkraut-De Puttl			May 21	
4620	Hidden Aces (M), Hutchison	Aug. 7		Sept. 3	
6788	His Dog (D), Schildkraut	July 21		July 24	
4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27			
4076	Hoof Marks (W), Jack Donovan	Nov. 13			
5324	Jim, the Conqueror (W), Boyd-Faire			Jan. 1	
13500	King of Kings (D), All Star			Mar. 10	
4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14		
6472	Main Event, The (D), Reynolds	Nov. 21	Nov. 19	Nov. 5	
5750	My Friend from India (F), Pangborn-Fair	Dec. 19	Dec. 24		
5736	Night Bride (FC), Prevost			May 9	
6421	Nobody's Widow (FC), Joy-Ray-Haver			Jan. 15	45.60%
4575	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.	Oct. 16		Oct. 8	
4497	Phantom Buster, The (W), Roosevelt	Aug. 14		Aug. 20	
6000	Pieces of China (Travel)	Aug. 7			
4828	Pirates of the Sky (M), Hutchison	May 22		May 21	
5844	Rejuvenation of Aunt Mary (C), Robson			Aug. 6	
4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9		Oct. 3	
4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27			
6303	Rubber Tires (C), Ford-Love			Apr. 9	
5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7		
4562	Skedaddle Gold (W), Wales	July 31		Aug. 6	
4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25		Oct. 1	
5397	Turkish Delight, Schildkraut-Faye	Nov. 11			
5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17		July 17	
5921	Vanity (M), Joy			June 18	
6198	White Gold (D), Goudal			Apr. 9	
4485	White Pebbles (WD), Wally Wales	Aug. 7		Aug. 20	
5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5	
6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31			
7820	Yankee Clipper (M), Boyd			May 14	51.72%
1928					1928
3996	Alice Through a Looking Glass	Feb. 12			
5755	Apache Raider, The, Leo Maloney	Feb. 12		May 12	
4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8			
5927	Blonde for a Night, Prevost	Feb. 27		Mar. 3	
6589	Blue Danube, Leatrice Joy	Mar. 12		Feb. 18	
4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22		May 12	
5408	Bronc' Stomper, The, Don Coleman	Feb. 26		Mar. 17	
4550	Bullet Mark, The, Jack Donovan	Mar. 25		May 19	
7996	Chicago (M), Phyllis Haver	Mar. 5		Dec. 24	
4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29		Feb. 4	
.....	Craig's Wife (D) Irene Rich	Sept. 16		Sept. 22	
4480	Crashing Through, Jack Padjan	Feb. 5			
5398	Desperate Courage (W), Wales	Jan. 15			
7056	Hold 'Em Yale, Rod La Rocque	May 13		May 19	May 26
4155	Laddie Be Good (W), Bill Cody	Jan. 1			
6650	Leopard Lady, The (W), Logan	Jan. 23		Jan. 28	
5888	Let 'Er Go, Gallagher! (M), Junior Coghlan	Jan. 16		Jan. 28	
.....	Love Over Night (CD), Rod La Rocque				
4600	Marlie, the Killer, Klondike	Mar. 4			
5659	Midnight Madness, Logan	Mar. 26		Mar. 17	
5954	Night Flyer, The, Wm. Boyd	Feb. 5			
5494	On to Reno (D) Prevost	Jan. 2		Jan. 28	
5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15			
.....	Power (CD) Boyd-Hale			Oct. 13	
.....	Red Mark, The (D) Special Cast			July 14	
6902	Ship Comes In, A, Rudolph Schildkraut	June 4		June 16	
7040	Skyscraper, Boyd	Apr. 9		June 2	
5423	Stand and Deliver, Rod La Rocque	Feb. 20		May 12	
.....	Tenth Avenue, Haver-Varconi	Aug. 5		July 14	
1927	**Rayart**				1927
5035	Walking Back (M), Sue Carol	May 20		Jan. 28	
6089	Cruise of the Helion (D), All star			Sept. 24	
5076	Heroes in Blue (M), Bowers-Rand	Nov.			
5916	Law and the Man, The (D), Santschl-Rockwell	Dec.			
5960	Light in the Window, A (D), Walthall			Nov. 12	
5970	On the Stroke of Twelve (M), D. Torrence	Nov.			
5502	Silent Hero (M), Bonaparte			Aug. 29	
4200	Wanderer of the West, A (W), Tex Maynard	Dec.			
1928					1928
6089	Branded Man, The (D), Chas. Delaney-Marlowe	May			
6673	Casey Jones (CD), Price-Lewis	Jan.			
.....	City of Purple Dreams, The, Bedford-Frazer	Sept.			
6076	Danger Patrol, The (D), Russell-Fair	Jan.			
4533	Devil's Tower, The (W), Buddy Roosevelt	June			
5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July			
5976	Gypsy of the North (D), Gordon-Hale	Apr.			
5853	Heart of Broadway, The (D), Garon-Agnew	Mar.			
4797	Lightning Shot, The (W), Buddy Roosevelt	May			
5946	Man From Headquarters, The (D), Cornelius				
	Keefe-E. Roberts	Aug.			
5262	Midnight Adventure, A (D), Landis-E. Murphy	May			
4548	Mystery Valley (W), Buddy Roosevelt	July			
5608	My Home Town (D), Brockwell-Glass	Jan.			

Length	Title and Players	Released	New Pictures	Comment	Ticker
4571	Painted Trail, The (W), Buddy Roosevelt	Mar.			
5906	Phantom of the Turf, The (D), Costello-Lease	Feb.			
.....	Sisters of Eve (D), Mae Busch	Sept.			
.....	Sweet Sixteen (D), Helen Foster-Olstead	Aug.			
4627	Trail Riders (W), Buddy Roosevelt	April			
5490	Wild Born (W), Tex Maynard	Mar.			
5260	You Can't Beat the Law, Lee Keefe	Jan.			
1927	**Sterling**				1927
5563	Closed Gates (M), Harron-Novak			May 28	
5400	Outcast Souls (D), Lewis-Bonner	Dec. 15	Nov. 12		
5500	Pretty Clothes (D), J. Ralston-Walker	Oct. 15	Dec. 31		
.....	Stranded (D), Mason	Aug. 15	Jan. 7	Sept. 10	
1928					1928
.....	Marry the Girl (CD)			Feb. 4	
1927	**Tiffany-Stahl**				1927
5754	Backstage (CD), Bedford			July 9	
5669	Beauty Shoppe (CD), Busch			July 16	
7300	College Days (CD), M. Day			Nov. 6	
4887	Enchanted Island (D)			June 25	
6482	Fools of Fashion (CD), Busch			Oct. 9	
5233	Girl from Gay Paree, The (F), Sberman	Sept. 15			
4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1			
5800	Josselyn's Wife (D), Frederick			Nov. 27	
6049	Lightning (W), J. Ralston	Sept. 1			
6235	Night Life (CD), Day-Harron	Nov. 1			
5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15			
5182	Snowbound (FC), Blythe			July 30	
5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10		
.....	Tired Business Man (C)				
6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10	
5614	Women's Wares (D), Brent-Lytell	Oct. 1			
1928					1928
.....	Applause (D), Sally O'Neil	Sept. 30			
6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15			
.....	Big Top, The (CD), Sally O'Neil	Oct. 30			
.....	Cavalier, The (D), Talmadge-Bedford	Nov. 1			
5209	Clothes Make the Woman (R), Southern-Pidgeon	May 1			
.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20			
5510	Devil's Skipper, The, Bennett	Feb. 1			
.....	Domestic Meddlers (CD) Claire Windsor	Oct. 20			
.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 30			
.....	Geraldine Laird (D), Belle Bennett	Nov. 10			
.....	Ghetto, The (CD), Jessel-Gwen Lee	Aug. 1			
.....	Grain of Dust, The (D), Cortez-Windsor	July 10			
.....	Green Grass Widows (CD), Walter Hagen	June 10			
5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1			
6553	Ladies of the Night Club (CD), Cortez-Moran	May 15			
.....	Lingerie (CD), White-McGregor	July 1			
5708	Nameless Men, Moreno	Feb. 15	Mar. 31		
.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10			
.....	Power of Silence, The (D), Belle Bennett	Oct. 20			
.....	Prowlers of the Sea (D), Cortez-Myers	June 20			
.....	Queen of Burlesque, The (CD), Belle Bennett	Sept. 10			
5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15			
5735	Stormy Waters (D), Southern-McGregor	June 1			
.....	Squads Right (CD), Gribbon-Stone	Nov.			
5652	Their Hour (D), Sebastian-Harron	Mar. 1			
5361	Tragedy of Youth, Miller-Collier	Jan. 15			
.....	Twelve Pound Look, The (D), Eve Southern	Oct. 20			
.....	Three Keys to a Door (MD), Ricardo Cortez	Oct. 10			
.....	Toilers, The, Fairbanks, Jr.-Ralston	Oct. 1			
5283	Woman Against the World, A	Jan. 1			
1927	**United Artists**				1927
5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17	
7500	General, The (C), Keaton			Feb. 12	43.07%
7311	Loves of Sonya (D), Swanson			Mar. 19	
8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24	
9120	Resurrection (M), La Roque			Apr. 16	
9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19	
7456	Topsy and Eva (C), Duncan Sisters			Aug. 13	
8250	Two Arabian Knight (CD), Boyd-Wolheim			Oct. 29	
8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4	72.03%
1928					1928
6400	Circus, The (C), Charlie Chaplin			Mar. 3	
7000	Devil Dancer, The, Gilda Gray			Apr. 28	
9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26	
9100	Dove, The (M), Norma Talmadge			Jan. 7	
8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21	
7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4			
.....	Two Lovers, Banky-Colman	Aug.			
7650	Ramona (D), Del Rio	Feb. 1		June 16	
8600	Sadie Thompson (D), Gloria Swanson	Jan. 7		May 26	
.....	Steamboat Bill, Jr., Buster Keaton			July 7	
.....	Tempest (M), John Barrymore	Aug. 11	Sept. 1		
1928	**Universal**				1928
6248	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8		
.....	Beauty and Bullets, Ted Wells	Dec. 16			
.....	Clear the Decks, Reginald Denny	Dec. 23			
5311	Clearing the Trail, Hoot Gibson	Oct. 7			
4227	Cloud Dodger, The, Al Wilson	Sept. 30			
4179	Crimsoo Canyon, The, Ted Wells	Oct. 14			
.....	Danger Rider, The, Hoot Gibson	Nov. 18			
5109	Flyin' Cowboy, The, Hoot Gibson	July 1			
7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22		
6474	Freedom of the Press, Lewis Stone	Oct. 28			
.....	Give and Take, Sidney-Hersholt	Dec. 2			
4194	Greased Lightning, Ted Wells	July 29			
6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28		
4868	Guardians of the Wild, Rex-Perrin	Sept. 16			
6307	Home James, Laura LaPlante	Sept. 2	Sept. 8		
5591	How to Handle Women, Tryon-Nixon	Oct. 14			
6832	Jazz Mad, Hersbolt-Nixon	Nov. 11			
6674	Man, Woman and Wife, Kerry-Starke	Dec. 30			
10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4		Oct. 13	
6030	Michigan Kid, The, Adoree-Nagel	Oct. 21			
.....	Night Bird, The, Reginald Denny	Sept. 16			
.....	One Rainy Night, Laura LaPlante	Dec. 9			
5907	Phillis of the Follies, Alice Day-M. Moore	Nov. 25			
.....	Price of Fear, Bill Cody	Oct. 29			
4472	Quick Triggers, Fred Humes	July 15			
5424	Riding for Fame, Hoot Gibson	Aug. 19			
4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18			
10600	Uncle Tom's Cabin, All Star	Sept. 2			
.....	Wolves of the City, Bill Cody	Dec. 2			
1929					1929
.....	Blow for Blow, Hoot Gibson	May 19			
.....	Border Wildcat, The, Ted Wells	Aug. 18			
.....	Born to the Saddle, Ted Wells	Mar. 10			
.....	Charlatan, The, All Star	May 26			
.....	Come Across, All Star	June 9			
.....	Dangerous Dimples, Laura LaPlante	Apr. 21			
.....	Eyes of the Underworld, Bill Cody	Apr. 28			
.....	Girl on the Barge, The, O'Neill-Hersbolt	Apr. 28			
.....	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14			
.....	Hero of the Circus, Maciste	Feb. 24			
.....	His Lucky Day, Reginald Denny	Mar. 3			
.....	Hoofbeats of Vengeance, Rex-Perrin	June 16			
6057	Honeymoon Flats, Lewis-Gulliver	Feb. 24			
.....	It Can't Be Done, Tryon-Sue Carrol	May 5			
.....	Kid's Clever, The, Tryon	Mar. 24			
.....	King of the Rodeo, Hoot Gibson	Aug. 30			
.....	Lariat Kid, The, Hoot Gibson	Aug. 14			
.....	Last Warning, The, LaPlante-Boles	Mar. 17			
.....	Play Goes On, The, All Star	Mar. 31			
.....	Plunging Hoofs, Rex-Perrin	Aug. 4			
.....	Red Hot Speed, Reginald Denny	May 12			
.....	Red Lips, Rogers-Nixon	Apr. 14			
.....	Ridin' Demon, The, Ted Wells	May 19			
.....	Slim Fingers, Bill Cody	Mar. 24			
.....	Smilin' Terror, The, Ted Wells	June 30			
.....	Smilin' Guns, Hoot Gibson	Apr. 7			
.....	Stool Pigeon, The, Bill Cody	June 2			
.....	You Can't Buy Love, All Star	June 2			

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1927		**Warner Brothers**				1927
.....	5803	Black Diamond Express (M), Blue	July 23			50.20%
.....	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3			
.....	6281	Bosh Leaguer, The (CD), Monte Blue	Aug. 20			
.....	5897	Dearest (D), Rich	June 18			
.....	6408	Desired Woman, The (M), Irene Rich	Aug. 27			
.....	5003	Dog the Regiment, A (M), Rin-Tin-Tin	Oct. 29			
.....	6767	First Auto, The Oldfield-Miller	Sept. 18		July 9	
.....	6284	Gay Old Bird (FC), Fazenda			Mar. 12	
.....	5978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31		
.....	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26	
.....	5613	Ham and Eggs at the Front (C), Wilson-H. Conklin	Dec. 24			
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26	68.94%
.....	5200	Husbands for Rent, All Star	Dec. 31			
.....	6230	If I were Single, McAvoy-Nagel	Dec. 17		Apr. 28	
.....	5397	Irish Hearts (CD), McAvoy			June 11	
.....	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1	
.....	6352	Matinee Ladies (C), McAvoy			Apr. 23	
.....	6310	Million Bid, A (M), D. Costello			June 4	
.....	6485	Missing Link, The (C), Syd Chaplin	Aug. 7		May 14	
.....	9961	Old San Francisco (M), D. Costello-Oland	Sept. 4		June 25	
.....	6357	One Round Hogan (M), Monte Blue	Sept. 17		Oct. 8	
.....	5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29	
.....	6295	Sailor Izzy Murphy (F), George Jessell	Oct. 8		Dec. 10	
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15	
.....	6124	Silver Slave, The (D), Rich-Ferris	Nov. 9			
.....	6218	Simple Sis (M), Fazenda			June 11	
.....	6412	Slightly Used, McAvoy-Nagel	Sept. 3			
.....	7647	Third Degree (M), D. Costello			Jan. 8	
.....	5813	Tracked by the Police (M), Rin-Tin-Tin			May 21	57.58%

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. meaoing All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequeoces.

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1928						1928
.....	6052	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18	
.....	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11		
.....	.....	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6	
.....	.....	City of Sin, The, Loy-Miljan-Wong				
.....	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14	
.....	7441	Glorious Betsy, D. Costello				
.....	7077	Jazz Singer, The, Al Jolson	Feb. 4			
A. T.	5267	Lights of New York, All-Star				
.....	.....	Lion and the Mouse, The, L. Barrymore				
.....	5331	Little Snob, The, May McAvoy	Feb. 11			
.....	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19	
.....	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18		
.....	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19		
.....	5992	Singing Fool, The, Al Jolson			Oct. 13	
.....	7169	State Street Sadie, Nagel-Loy	Aug. 25			
.....	6531	Tenderloin, Dolores Costello			Apr. 28	
A. T.	7654	Terror, The, McAvoy-Horton	Oct. 20			
.....	5527	Women They Talk About, Rich-Ferris	Sept. 8		Oct. 13	
1929						1929
A. T.	.....	Conquest, Monte Blue				
.....	.....	Desert Song, The, John Boles				
.....	.....	Fancy Baggage, Audrey Ferris				
.....	.....	From Headquarters, Monte Blue				
.....	.....	Frozen River, Rin-Tin-Tin				
A. T.	.....	Great Success, The, Doris Kenyon				
.....	.....	Greyhound Limited, The, Monte Blue				
.....	.....	Hardboiled Rose, Myrna Loy				
.....	.....	Home Towners				
.....	.....	Kid Gloves, Conrad Nagel-Lois Wilson				
.....	.....	Land of the Silver Fox, Rin-Tin-Tin				
.....	.....	Little Wildcat, The, Audrey Ferris				
.....	.....	Madonna of Ave. A, Dolores Costello				
.....	.....	Million Dollar Collar, The, Rin-Tin-Tin				
.....	.....	My Man, Fannie Brice				
.....	.....	No Defense, Monte Blue				
A. T.	.....	On Trial, Bert Lytell				
.....	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.				
.....	.....	Redeeming Sin, The, Dolores Costello				
.....	.....	She Knew Men				
A. T.	.....	Stark Mad, H. B. Warner-L. Fazenda				
.....	.....	Stolen Kisses, May McAvoy				

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

ABIES IRISH ROSE: Paramount comedy, with Charles Rogers, Nancy Carroll, Jean Hersholt, J. Farrell McDonald, Bernard Gorcey, Ida Kramer, Nick Cogley, Camillus Pretal, Rosa Rosanova. Directed by Victor Fleming. Released..... Length.....

TYPE AND THEME: Rosemary Murphy and Abie Levy meet in France, he is a soldier and she an entertainer. They love each other, and when the war ends, are married. Abie takes Rosemary home to his father and introduces her as his sweetheart, Rosie Murphyeski. Just as they are being united for the second time, Rosemary's father arrives with a priest. While the two fathers argue to break the tie that binds the children, Rosemary and Abie get together with the priest and Rabbi and the priest marries them again. The parents will not have anything to do with the young couple and they are left alone except for the friendship of Mr. and Mrs. Cohen, old friends of the Levy family. Christmas comes and the Rabbi urges Solomon to visit his new grandchildren. The priest persuades Patrick to see his daughter and her children. Bitter argument starts the surprise, but it ends in peace when Rosemary and Abie present their twins, Patrick and Rebecca. The fathers shake hands and all is well.

* * *

GUN RUNNER, THE: Tiffany-Stahl drama, with Ricardo Cortez, Nora Lane, Gino Corrado, John St. Polis. Directed by Edgar Lewis. Released ..... Length.....

TYPE AND THEME: The president of Porto is disgusted because a revolutionist named Garcia is running guns successfully. He entrusts Garcia's capture to Julio Ruiz, who is arrested in an inn brawl and sentenced to twenty years in prison unless he captures Garcia. Julio rides off to the frontier and hires a room in a boarding house, run by a beautiful girl named Inez. A spy is ordered to watch Julio, but he gets away unnoticed and finds Garcia alone inspecting guns. Julio succeeds in capturing the revolutionist, but in dragging him down the mountain, he is discovered. Julio flees to his room and when the pursuers arrive, convinces them that he did not leave his room. Julio promises to marry Inez as soon as he succeeds in his undertaking. Garcia, furious at his followers' failure, comes down to capture his assailant. Instead, Julio overpowers him, only to learn that he is Inez' brother. Her pleadings fail to move Julio and he sets off for the republic. Inez follows them, but passes them and reaches the president ahead of them. She pleads to the president for her brother's life. Halfway to the republic Julio makes Garcia sign a paper promising that he will never again revolt against the government. He then releases him. The president is in a fury when he hears this, but when he hears that Julio has captured the 50,000 rifles, the changes the sentence of death to life sentence to Inez.

United we stand, divided we fall—a scene from "Give and Take," a new Universal comedy-drama. Shown are the three principal players, George Lewis, George Sidney and Dorothy Gulliver.

ME, GANGSTER: Fox drama, with June Collyer, Don Terry, Anders Randolf, Stella Randolf, Al Hill, Burr McIntosh, Walter James, Gustav Von Seyffertitz, Herbert Ashton, Harry Cattle, Joe Brown, Arthur Stone, Nigel De Brulier, Carol Lombard and Bob Percy. Directed by Raoul Walsh. Released ..... Lenth.....

TYPE AND THEME: A gangster story. Jimmy Williams is a product of the congested tenement district adjoining the East river docks in New York. His father is a master of men and chief of all he surveys except his son. By the time Jimmy has reached young manhood his father has become a political leader. Idleness starts Jimmy down a dark road. With his chum, Danny, he robs a man and beats the police in a getaway. Seeing how easy this job was, Jimmy seeks higher game. He joins in with a confidence gang and gets in big money, but doing a solo job he is caught and faces the law. His father can do nothing for him. Mary Regan visits him at prison and urges him to go straight. He decides to go straight and later is paroled. He leaves the prison, and a member of the gang follows him in an effort to discover the hidden loot. The trail ends at Mary's home and there the gangsters start a fight and beat Jimmy into insensibility. On the floor above, "the Polack" is disturbed and goes down, only to get in the fight. The police arrive and round up the gang. The stolen loot is restored to the owner, Jimmy's father gets his old job back and all are happy again.

* * *

PREP AND PEP: Fox comedy-drama, with David Rollins, Nancy Drexel, John Darrow, E. H. Calvert, Frank Albertson, Robert. Directed by David Butler. Released November 11. Length.....

TYPE AND THEME: Cyril Reade joins a prep school where his father was known as the leading athlete the school ever boasted. Flash Wells, another athlete of the school, resents the attention the newcomer is given and decides to shake him down. Bunk, the school's comedian, believing in Cyril's physical ability, arranges a fight with Flash, in which Cyril gets a beating. Suddenly there is a grand scatter, and Cyril finds himself alone in the ring with the commandant and his daughter. Realizing that it is a dire offense to be found boxing, he starts shadow boxing and it turns out all right. Dorothy Marsh invites Cyril to her home that night, and Flash, angered at this, plans to make Cyril the laughing stock of the school. He succeeds in doing this at the school race, in which Cyril is the boob sprinter. Another fight is set for the two boys. The day comes and just as the bell rings the boys are horrified to see a big prairie fire coming toward the school. Dorothy is in the midst of it. The two start out to rescue the girl, and Cyril succeeds in being the hero. Both boys shake hands, and each is given a medal for his heroism.

* * *

SINNERS IN LOVE: F B O melodrama, with Olive Borden, Huntly Gordon, Seena Owen, Ernest Hilliard, Daphne Pollard, Philip Smalley. Directed by George Melford. Released..... Length .....

TYPE AND THEME: Ann Hardy, daughter of a worthless father and an indifferent mother, flees to New York, where she takes lodging in a cheap boarding house, and with the help of Mabel, obtains a job in a restaurant. Mabel introduces her to a boy friend, who takes her to a night club run by Tom Wells, where she arouses the suspicion of Tom and his gangsters. She is offered advances but resents them and in an attempt to escape from the party, bursts into Tom's office. Tom and his men think her a stool pigeon, but she convinces Tom of her innocence and he gives her a job as hostess. Intrigue involves Ann, but Tom saves her, and they are married.

* * *

WIND, THE: M G M drama, with Lillian Gish, Lars Hanson, Montague Love, Dorothy Cummings, Edward Earle, William Orlamond, Laon Ramon, Carmencita Johnson and Billy Kent Schaefer. Directed by Victor Seastrom. Released..... Length.....

TYPE AND THEME: Letty, daughter of a ruined Southerner, is forced to make her home with her cousin Beverly on a desert farm. On her way she meets Wirt Roddy, an attentive stranger. On her arrival at the farm she meets Lige and Sourdough, two cowboys. Cora is jealous of Letty's beauty and insists that she marry one of her suitors. About to be ousted from Beverly's house, Letty marries Lige. Drought brings them near starvation and Lige leaves to get food. A cyclone comes and drives Letty almost to madness. Roddy arrives and takes advantage of her helplessness and she shoots him. She buries his body, but the wind tugs at the grave and uncovers it. She seeks to cover it again, and when she sees one of Roddy's hands move she rushes to the house shrieking. Lige returns and calms her. He tells her that he has money to send her back home, but Letty refuses and learns to love Lige.

This Week's Press Sheet

DRIFTWOOD (Columbia drama): Arrange your lobby to represent a wharf. This may be accomplished by means of painted canvas, a few papier-mache piles, some rope and an anchor. The ticket booth should be masked to represent a booking booth on the wharf. Over it place a sign reading, "Book your passage here." Near the entrance post a card reading, "This gangway for first-class passengers on the S.S. Driftwood, sailing twice daily (time of your showings) for a tropical island." Other signs should read: "Enjoy the pleasure of an ocean trip to the South Seas without any inconveniences." A few bales, boxes, bunches of bananas and cocoanuts scattered about the lobby will complete the illusion. Steamboat whistles and bells are effective. The effect may be extended to the marquee roof by erecting masts and funnels to represent the deck of a ship, with smoke pots concealed in the funnels. Dress your attaches to represent sailors, officers and stewardesses.

A tie-up with a local bank consists in displaying stills from the production, with the legend "Don't be a drifter, begin saving now. See what happens to the man 'Driftwood' in the picture by that name at the ..... theatre."

Have the announcement of the showing of "Driftwood" at your theatre printed backwards on a post card. You may have one of your attaches write the card from the original cut made. Across the bottom have printed: "Hold this card before a mirror and learn something to your advantage." Send them to your mailing list or select names from the telephone book and street directory to mail the card.

Provide small dolls dressed in grass skirts. A tag attached to the neck of each should announce the picture. These dolls should be given to each woman attending a week previous to the showing of "Driftwood."

LETTERS From Readers

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

Tent Shows

DURANT, MISS.—To the Editor: I want to ask you a question and also want you to publish it in your weekly Herald-World so other readers can help do something that would put a stop to these vaudeville tent theatres that come to our little cities and stay a week and almost close up our theatres while they are in town.

Now to tell just what happened in the last two weeks here in my town and in my neighboring town. The Donegan theatre people with a company of about 10 came here to show one week in their tent show theatre and we knew what that meant to us, so we got busy and offered them a percentage proposition. That is, we gave them 70 per cent on all taken in and our part was $227 for the week. And so they moved over to Lexington, the neighboring town, and this theatre man said he was going to put on a big picture that night. So, he got out his band wagon advertising his big pictures for the week but it all failed him and I understand that for three nights he closed his theatre down 'till they left town.

Now all of us know that this means a big loss to him and that this season of the year is our best time in pictures. We theatre owners are with our town people year after year, tax paying time, belong to the Chamber of Commerce, help all who call on us for help and still our town realtors will let these show people come in and almost put us out of business. Isn't there some wise member of our profession that can solve this problem and if they must come to our towns have the show with us.—Walter Odom, Sr., Dixie theatre, Durant, Miss.

Bernays' Book Out Nov. 15

NEW YORK.—Edward L. Bernays' new book, "Propaganda," is announced by Horace Liveright for publication November 15. Previous books by Bernays are "Crystallizing Public Opinion" and "An Outline of Careers."

We are pleased to announce the appointment of

Mr. Herman F. Jans

as

State-Rights Sales Manager

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European Producers
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729 Seventh Avenue
New York City

Nominated at Houston, Typhoon Is Elected Air Fan for Tammany Hall

(Special to the Herald-World)

NEW YORK, Oct. 30.—The type of ventilating system for the new Tammany Hall now under construction in New York City, has a story behind it. It dates back to the 1928 Democratic National Convention at Houston, Texas. Tammyites had personal knowledge of the extremely hot weather prevalent at the gathering and of the satisfactory results produced in the huge auditorium by the ventilating system, designed and installed by the Typhoon Fan Company. Hence the new Tammany Hall will have nine Typhoons, two nine feet in diameter, and ranging down in size to the small exhaust blower for the projection room. The total capacity will be close to 300,000 cubic feet per minute.

Prisoner Gets Long Term For Attempted Robbery

(Special to the Herald-World)

TORONTO, Oct. 30.—Oscar Campbell, who pleaded guilty to attempting to break into the safe of the Oakwood theatre, has been sentenced to six months to two years in the Ontario Reformatory.

With a confederate, he attempted to blow open the safe, but made his getaway when interrupted. The next night a police officer was stationed in the theatre and the robbers returned, apparently intent on finishing the job. Campbell was caught, but the second man gained his freedom.

Porto Rico Again Normal In 6 Months, Says Buyer

(Special to the Herald-World)

NEW YORK, Oct. 30.—Only about 50 theatres now are operating in Porto Rico but in about six months the business there, severely hit by the hurricane, will be near normal again, according to F. H. Knocke, president of Medal Film Company, Inc., who has just signed for the entire output of Pathe.

"Divine Lady" to Receive Dialogue; Plans Now on

(Special to the Herald-World)

BURBANK, Oct. 30.—"The Divine Lady," which stars Corinne Griffith, will be a dialogue picture. Preparations are now under way to make the talking sequences.

Victor Varconi, H. B. Warner, Ian Keith, Dorothy Cummings, Marie Dressler, head the cast, besides the star. "The Divine Lady" was directed by Frank Lloyd.

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Lest We Forget—Here's a "Youngest Exhibitor" For Undying Club

(Special to the Herald-World)

WENATCHEE, WASH., Oct. 30.—This, ladies and gentlemen, is an excellent likeness of one of the youngest and most ambitious managers under the West Coast banner. Young in years but old in experience. Just 22 short summers.

H. B. Sobatka

After a short sojourn with the publicity department of the Jensen VonHerberg circuit, he took charge of the Rialto and Liberty theatres in Wenatchee. Then to the Neptune theatre in Seattle. And from there to the Colonial in Tacoma. Following a year there, he came back to the apple orchards of Wenatchee, where he is still going strong.

He (alas, girls) is married and is the father of a daughter five months old.

In his still younger years he was employed as a machinist and helped perfect the first high-speed paper stuffer now being used by metropolitan newspapers to insert various sections of the Sunday editions, theretofore done by hand.

M G M Reported Behind Move to Build Two New Schenectady Theatres

M G M is reported to be behind a move whereby a million dollar concern will build two theatres in Schenectady, N. Y. A new Universal house is to be opened in Phoenix, Ariz., December 15. Other theatre news of the week included:

Variety Amusement Company will open its Uptown in Cleveland, November 15. The new theatre being erected by the Stanley Company in Pittsburgh will be known as the Enright in honor of Thomas Francis Enright, war hero.

Robert Cottom is the new manager of the Avon at Utica, N. Y., leaving Terre Haute. West Coast Theatres has broken ground at San Diego for its new house. The Helig at Portland, Ore., has reopened.

Brady Answers Ferguson In Plea to Bar Seat Tax

(Special to the Herald-World)

TORONTO, Oct. 30.—The battle for abolishment of the amusement tax in the Province of Ontario is on in earnest. G. H. Ferguson, premier of Ontario, has stated through the press that he is opposed to any further reduction in the ticket tax because the exhibitors have not given the public the benefit of the abolishment of the tax on tickets up to 25 cents and because the government needed the money.

J. C. Brady of Toronto, president of the Canadian M P T O, has now come out with the statement that the Ontario government makes a profit of $40,000 yearly out of the theatre license and censorship fees and therefore the amusement ticket tax was available for general revenue. Brady pointed out that the government services, in the way of inspection, censorship and other details, were more than covered by the fees for annual licenses and the censor board fees.

"If He Is An EXHIBITOR He Is A Reader Of The HERALD-WORLD"

CLASSIFIED Advertising

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

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WANTED—Young man, manager or assistant, moving picture house (600), Penna., manufacturing and railroad town, population 5,000. State experience, salary and full particulars. Must be live wire. Don't answer unless can make good and stand investigation. Address Refowich Theater Co., Mahanoy City, Pa.

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1200 Seat theatre fully equipped, newly decorated from front to rear of house, large stage suitable for any productions, can be leased for long term period to reliable party. This theatre is located in a very industrious 110,000 populated city in Indiana. For further information communicate with Illinois Theatre Equipment Co., 12-14 E. 9th St., Chicago, Ill.

FULLY EQUIPPED going motion picture theatre. Brick building and browned two-story with thirteen hotel rooms, modern. No opposition. County seat. I want to retire. All cash or half. $50,000.00. Address D. M. Mangone, Newport, Wash.

MORTGAGE foreclosure sale: Madison Theatre, Rochester, N. Y. November 1st, 1928, at 11 A. M. Seating capacity 1500, strictly fireproof and up to date. Address Redfield Tomlinson, 50 Meigs St., Rochester, N. Y.

500 SEAT THEATRE, live central Illinois town 1700. Picture booth, stage and scenery. No trades. Sunday shows. Address Box 484, South Union Ave., Chicago, Ill.

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REPRODUCO PIPE ORGAN: Closing theatre. Bargain. Good condition. Make offer. Address Karlen theatre, Monticello, Wis.

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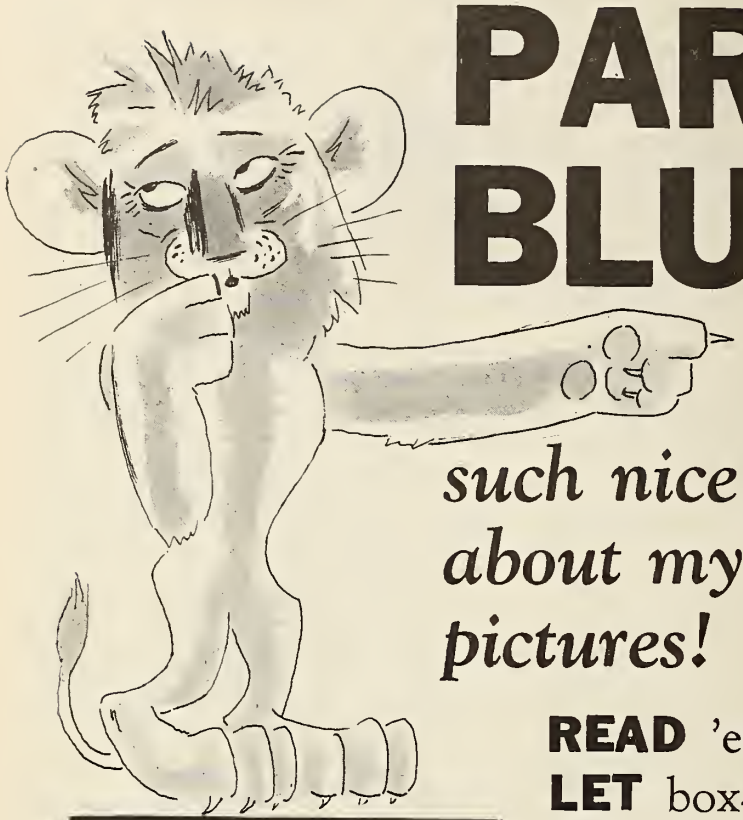
Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.



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AIN'T we got fun!
NOW it's "Our Dancing Daughters" (*Crawford*)
AND "While The City Sleeps" (*Chaney*) and
"**EXCESS** Baggage" (*Haines*) "Cameraman" (*Keaton*)
WHAT a parade of pippins!
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EVERYWHERE a sensation!
AIN'T it a grand and glorious feeling!

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THE BOX OFFICE RECORD

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An Authoritative Compilation of Exhibitors' Reports from EXHIBITORS HERALD AND MOVING PICTURE WORLD's Department, "WHAT THE PICTURE DID FOR ME," Published Semi-Annually.

Key to Abbreviations

Col.... *Columbia*
Ex.....*Excellent*
F B O..*F B O*
F N....*First National*
F.....*Fox*
G.....*Gotham*
M G M. *Metro-Goldwyn-Mayer*
Par.... *Paramount-Famous-Lasky*
P.....*Pathe-DeMille*
Ray....*Rayart*
T-S....*Tiffany-Stahl*
U A....*United Artists*
U.....*Universal*
W B... *Warner Bros.*

Numerals indicate length of picture in reels. The dates are those on which pictures were played, while the percentages represent gross business as compared with the record gross of the house.

A

ACROSS THE ATLANTIC, WB, Monte Blue, 7.—12%. April 27-28. Very good show played to no business. The photos must have done all the poor advertising. My poorest business on Friday and Saturday for some time, but we thought we had a good show which was not approved by our turnout at the box office. My folks must not care for war pictures. (Royal theatre, Kimball, S. D., General patronage.) Now here's an example of what can be accomplished by a star, director and story without the aid of sexual smut or dirty subtitles. As clean a piece of entertainment as you'd ever want to see and, boy, it's a picture the whole family will enjoy. A plausible story that could really happen. (Sun theatre, Kansas City, Mo.) 80%. May 26. Well! Well! Well! Warners finally came out with a good entertainment picture. Comments on this all favorable and the same can be said for the box office. (Rose-Liberty theatres, Sumas, Lynden, Wash., Small town patronage.) July 31-August 1. A nice little program picture. Nothing big but will certainly please. (Ellinwood theatre, Ellinwood, Kan., General patronage.) July 11. A good drawing card and will give entire satisfaction. Step on it. (Majestic theatre, Eureka, Mont., Small town patronage.) 25%. September 10. Good program picture, but my bunch are filled up to the neck with war pictures. I struck a very hot night and between the weather and war I don't know which caused a very poor attendance. (New Eagle theatre, Baltimore, Md., General patronage.)

ACROSS TO SINGAPORE, MGM, Ramon Novarro, Joan Crawford, Ernest Torrence, Frank Currier, Dan Wolheim, Duke Martin, Edward Connelly, James Mason, 7.—Played this Sunday-Monday with average business Sunday and twice usual business on Monday. A real picture, almost a special. (The Playhouse, Fairhope, Ala., General patronage.) May 24-25. Very good. Some real fighting and good for Saturday. (Midget theatre, Hillsboro, Wis., general patronage.) Okay. The picture is there. Step on it. (K. P. theatre, Pittsfield, Ill., General patronage.) Good sea drama, nothing big. (Selma theatre, Selma, Cal., General patronage.) Pleased a good house. (Swan theatre, Pocahontas, Ark., General patronage.) July 2-3. Good. Torrence stands out in this picture. (Texas theatre, Grand Prairie, Tex., Small town patronage.) 38%. September 11-12. It drew a fair house the first night but was a flop the second. It was a good feature and should deserve better treatment. (Movies, Brocket, N. D., Rural patronage.) This had a distinct draw. Didn't see it but reports were "good!" (Rex theatre, Salmon, Idaho, General patronage.)

ACTRESS, The, MGM, Norma Shearer, Gwen Lee, Lee Moran, Roy D'Arcy, Virginia Pearson, William Humphrey, Effie Ellsler, 8.—Costume picture. Miss Shearer does good work. Women will like it but it is a little too slow for men. (Selma theatre, Selma, Cal., General patronage.) The bird that says this is not a good picture is all wet. It is a mighty fine, splendidly directed, well acted, well staged production and Norma certainly is sweet enough to kiss and she gets kissed, plenty! But, it's a costume picture, and did not draw. (Sun theatre, Kansas City, Mo., General patronage.) Not as good as "Latest From Paris." Not good for small town. Just "perhaps" for city. (Opera House, Louisville, Neb., Small town patronage.) August 9. A very good picture but not the type for Norma Shearer. Business only fair. (Crystal theatre, Wayne, Neb., Small town patronage.) August 14-15. This is an A-1 picture for the class of people who care for that sort of stuff. However, it is costume period stuff and as such has a tendency to keep people away from the box office. The few you can get in to see it will say it is a very good picture. (Trags theatre, Neillsville, Wis., Small town patronage.) May 20-21. Very disappointed in this picture. Too long and draggy. No acting, no drawing power. (Ellinwood theatre, Ellinwood, Kan., General patronage.) June 13-14. Poor Norma! Poor suffering public! (Texas theatre, Grand Prairie, Tex., Small town patronage.) 20%. July 1-2. Here is another one that some of the boys "panned" without reason as far as we can see. We thought this made a very nice Sunday picture, and so did the majority of our patrons. (Screenland theatre, Nevada, O., Small town patronage.) Don't promise anything on this one. It's rotten. Plenty of walkouts and to make it still more boresome they had to put it in eight reels. (Dixie theatre, Russellville, Ky., General patronage.)

ADVENTURE MAD, Par.-Ufa, Eric Barclay, Lillian Hall-Davis, Nils Asther, Nina Vanna, Albert Steinruck, Paul Graetz, 6.—September 5-6. We haven't figured out what this was all about yet. Another life picture, and a waste of celluloid. Print and photography fair. (Midway theatre, Martinsville, Va., Small town patronage.) Another one of Paramount's sour grapes. (Kenwood theatre, Chicago, Ill., General patronage.) Foreign productions do not click for us. Shelve it or double bill with good comedy drama. (Selma theatre, Selma, Cal., General patronage.)

AIR PATROL, The, U, Al Wilson, Elsa Benham, Jack Mower, Frank Tommick, Monte Montague, Art Goebel, Frank Clark, 5.—65%. August 25. A good aviation thriller. However, crowd did not seem to care much about it. Seems in aviation pictures there are too many empty spaces on the screen. The crowd wants the picture all over the screen with action in 46 different spots at once on Saturday night. It takes a Western to fill the bill. However, this picture is good and has good comedy relief. (Joyland theatre, Corning, Ark., General patronage.) 62%. June 21. These air stunt pictures are the same over and over, more or less, but there's plenty of action in this one. (Aiken Mills theatre, Bath, S. C., General patronage.) 32%. May 1. Good flying picture with plenty of thrills. (Pastime theatre, Mason, Mich., General patronage.)

B

BACHELOR'S PARADISE, T-S, Sally O'Neil, Ralph Graves, Eddie Gribbon, Jean Laverty, Jimmy Finlayson, Sylvia Ashton, 6.—September 4-5. Entertaining program picture with an extra good cast. Has an opening title which would knock your eye out and after which you would expect at least a "Ben-Hur" or a "King of Kings." Maybe all Tiffany stuff opens that way. If it does they cheated me on the last one I ran. (Trags theatre, Neillsville, Wis.) Just a picture. (Happy Hour theatre, Ewen, Mich, General patronage.)

BARE KNEES, G, Virginia Lee Corbin, Donald Keith, Jane Winton, Johnnie Walker, Forrest Stanley, Maude Fulton, 6.—65%. August 6-7. Good advertising. Good picture. An excellent comedy drama with a well balanced cast. Miss Corbin got over fine and made many friends. Here is a picture that will stand advertising and will "deliver the goods." It's a box office "sure thing." (Joyland theatre, Corning, Ark., General patronage.) July 24. Good little show of the now-a-days modern flapper and, oh boy, it's interesting from start to finish. Hot weather and too many tent shows to compete with. (Royal theatre, Kimball, S. D., General patronage.)

BIG KILLING, The, Par., Wallace Beery, Raymond Hatton, Anders Randolf, Mary Brian, Gardner James, Lane Chandler, Paul McAllister, James Mason, Ralph Yearsley, Bruce Gordon, Leo Willis, Ethan Laidlaw, Robert Kortman, Walter James, Roscoe Ward, 6.—25%. August 27-28-29. Not a bad Beery-Hatton picture, but nothing to rave over and not up to many of their previous efforts. There are some good laughs. (Central theatre, Selklrk, Man., Canada, Small town patronage.) Not a special and about as silly as ever put on by Beery and Hatton. To imagine that anyone could put over some of the stuff this story tries to make believe might have happened amongst the Ozark mountaineers is pretty far fetched but for laughs this pair of "jacks" brought them out by the bushels. Beery and Hatton by their darn foolishness made the whole thing a first class "farce comedy" or a "travesty" and as far as they were concerned they delivered the goods. (Crystal theatre, Tombstone, Ariz., General patronage.) Only fair. This team is played out. Selma theatre, Selma, Cal., general patronage.) 90%. Our patrons just love Wallace Beery. As long as Beery stays in the kind of pictures that he has made this season he is getting along okay. (Walt's theatre, Kenesaw, Neb., General patronage.) September 3-4. The best these two birds have turned out. A good comedy with a good plot and good acting by both stars. (Midway theatre, Martinsville, Va., Small town patronage.)

BIG NOISE, The, FN, Chester Conklin, Alice White, Bodil Rosing, Sam Hardy, Jack Egan, Ned Sparks, David Torrence, 6.—A very good program picture, Conklin having the crowd laugbing most of the show. Do not be afraid of this one. (Opera House, Foley, Minn.) Good. It is full of entertaining comedy but does not draw. (Selma theatre, Selma, Cal., General patronage.) 20%. September 14-15. Cheese? Yes, limburger! Very, very poor. If this is a sample of '28-'29 product, deliver me. Poorest picture we have shown. My wife took to the base-

ment just before the show was over so she would not have to face the patrons. I, like my wife, had disappeared when the show was over. (DeLuxe theatre, Spearville, Kan., Small town patronage.)

BLUE DANUBE, The, P, Leatrice Joy, Joseph Schildkraut, Nils Asther, Seena Owen, May Robson, Albert Gran, Frank Reicher, 7.—March 21-22. This suited everybody. The first story Leatrice Joy has had for months. Played it in Lent. Business pretty good. (Acadia theatre, Rumford, Me., General patronage.) **April 11-12.** Very good. (Star theatre, Middleport, N. Y., Small town patronage.)

BORDER CAVALIER, The, U, Fred Humes, Joyce Compton, Dick LaReno, Boris Bullock, Cap Anderson, Evelyn Pierce, Pee Wee Holmes, Scott Mattraw, Benny Corbett, Dick L'Estrange, 5.—50%. April 14. Boy, he can ride and fight. Well received here. Universal's pictures this year are way above those of last year. (Redwood theatre, Redwood, N. Y., Small town patronage.) **50%. April 28.** A good Western picture. (Silver Family theatre, Greenville, Mich., General patronage.) **65%. May 3.** It's a pleasure to watch him ride. He seems part of the horse. A good Western. (Aiken Mills theatre, Bath, S. C., General patronage.)

BRINGING UP FATHER, MGM, J. Farrell MacDonald, Jules Cowles, Polly Moran, Marie Dressler, Gertrude Olmsted, Grant Withers, David Mir, Tenen Holtz, 6.—60%. July 24. Good comedy in spots, but generally disappointing. There have been so many comedies of this type that people seem to have tired of them. (Y. M. C. A. theatre, Morenci, Ariz., General patronage.) Played this family night and it pulled and pleased. What more could you ask? (The Playhouse, Fairhope, Ala., General patronage.) Read a lot of adverse criticisms on this one but am glad I ran it. The only fault I find is the characters were nothing like the comic strip. It seems to me when producing this type of picture, the make up should be as near like the characters to be represented as possible. (Liberty theatre, Harrisville, Mich., General patronage.) **March 18-19.** Here is one of the good ones from Metro-Goldwyn-Mayer and we ran it red hot immediately after release date, and, of course, didn't get as much out of it as we could have running it a couple of months later, after we could have seen a few reports on it in this department. It is a good, clean, bang up comedy and acting by entire cast is fine. Don't be afraid to boost it and it's worth a little raise in admission. (Rex theatre, Colby, Wis., Small town patronage.) **May 8.** This would have made a very good two reel comedy. Would get by in five reels but seven reels of rolling pins was a little too much for my audience. I am praying every night for shorter and better features. (Cozy theatre, Medford, Wis., General patronage.) **80%. July 21.** I fell for the title and the title is all there is to it. The nearest to nothin' I ever had with one exception. Seven awful reels. No laughs. Well, we all get a dud once in a while, and Metro's pictures have been so exceptionally good until this one that I won't give it the h— it deserves. (Joyland theatre, Corning, Ark., General patronage.)

BUTTER AND EGG MAN, The, FN, Jack Mulhall, Greta Nissen, Sam Hardy, William Demarest, Gertrude Astor, 7.—50%. September 23-24. This is a good entertaining picture. Star and cast fine. A better city picture than small town. Half of our crowd didn't know what it was all about, as they didn't see any butter and eggs. But just the same, good satisfaction, as the acting was fine and comedy funny. (Silver Family theatre, Greenville, Mich., General patronage.) **27%. September 4-5-6.** Not a special, a fairly good program picture. (Dewey theatre, White Salmon, Wash., Small town patronage.)

C

CANYON OF ADVENTURE, FN, Ken Maynard, Virginia Brown Faire, Eric Mayne, Theodore Lorch,

Jacqueline Logan

Tyrone Brereton, Hal Salter, Billy Franey, Charles Witaker, Tarzan, 6.—75%. April 14. Good, high class Western. Maynard is a Western star and if First National would give him some of the Zane Grey or Peter B. Kyne stories we would have some real specials to advertise. (Washington theatre, Atoka, Okla., Small town patronage.) **40%. June 1-2.** A very good action picture, border Spanish locale and the star good as he usually is. Got rained out completely Saturday and that accounts for the percentage. A very good picture for the small towns. (Princess theatre, Lincoln, Kan., Small town patronage.) **30%. May 24-25-26.** Very good Maynard picture but many impossible situations. Stick to the possible, Maynard. Better men than you thought the public morons, but know better now. (Central theatre, Selkirk, Man., Canada, Small town patronage.) **52%.** Up to the Maynard standard. (Palace theatre, McGehee, Ark., General patronage.) **80%. June 2.** Good Western. Ken very popular here. (Rose-Liberty theatres, Sumas, Lynden, Wash., Small town patronage.) Click Click at the box office and pleased. (K. P. theatre, Pittsfield, Ill., General patronage.) **60%. June 16.** Fine program. Action, comedy and all that makes a great entertainment for small towns. (Silver Family theatre, Greenville, Mich., General patronage.) **30%.** Favorable Western star. Excellent action, good setting and cast. Ken Maynard never fails to draw. (Liberty theatre, Brewster, Kan., General patronage.) This one all right for Saturday, but not as good as some of Maynard's that we have run. (Dixie theatre, Russellville, Ky., General patronage.) Good Western for Saturdays. (Selma theatre, Selma, Cal., General patronage.) Consider this one of the best of this season's Maynards. Glad to see Al Rogell back on the job as director. (Sun theatre, Kansas City, Mo., Neighborhood patronage.)

CARDBOARD LOVER, The, MGM, Marion Davies, Nils Asther, Jetta Goudal, Otto Lederer, Tenen Holtz, Andres de Segurola, 7.—50%. September 16-17. This is a very satisfactory program. Satisfied them all. The star is funny and had good support. Clean and entertaining—the kind we like to run. (Silver Family theatre, Greenville, Mich., General patronage.) **September 16-17.** This was a disappointment. Supposing the dope to be correct, that this was about the best from Miss Davies, we spread plenty of advertising, but could not get them in. The picture is all right, but is certainly not as good as "The Patsy." Just a little too sophisticated for your country cousins. (Screenland theatre, Nevada, O., Small town patronage.)

CASEY JONES, Ray., Ralph Lewis, Kate Price, Al St. John, Jason Robards, Anne Sheridan, Brooks Benedict, Violet Kain, Jimmy Kain, Charlie Kain, 7.—45%. July 15. Best show we ran for some time. It has everything, laughs, tears and action from start to finish. Thanks to the independent producers who made a good picture like this. You have a good show, boys, and don't have to mortgage your theatre to play it. Step on it hard and play it two nights if you can, because it will satisfy. (Royal theatre, Kimball, S. D., General patronage.) Play this. You will make money. Just the thing for small town—and you can buy it reasonable. Played it two days to good business. Good acting by entire cast. (Globe theatre, Buena Vista, Va., Small town patronage.) Not a special but a fairly good program picture. Al St. John furnished the comedy and plenty of it. He carries away the honors in this picture. Pleased about 50 per cent of the patrons. Fairly good drawing power from the title. (Crystal theatre, Many, La., General patronage.)

CHEROKEE KID, The, FBO, Tom Tyler, Sharon Lynn, Jerry Pembroke, Robert Burns, Robert Reeves, Ray Childs, James Van Horn, Carol Halloway, 5.—16%. March 7. Nice little Western. Tom seems to be good always and the dog and the boy are always there, Johnny on the spot! (Royal theatre, Kimball, S. D., General patronage.) **March 24.** A very satisfactory little Western. Tom and his pals please, both young and old. (Community theatre, Redgranite, Wis., Small town patronage.) **June 27-28.** I am not giving this a percentage rating as I double-featured it with "Cheating Cheaters." It isn't so hot. Some riding and shooting but not much story. (Pastime theatre, Mason, Mich., General patronage.)

CHICAGO, P. Phyllis Haver, Victor Varconi, Eugene Pallette, Virginia Bradford, Clarence Burton, Warner Richmond, T. Roy Barnes, Sidney D'Albrook, Otto Lederer, May Robson, Julia Faye, Robert Edeson, 9.—The first real special we have had this year, from a box office standpoint. We made a nice profit on this picture, which is something we seldom make on so-called specials, which have been so numerous in the past. (Jefferson theatre, Goshen, Ind., General patronage.) **60%. June 6-7-8.** This picture is fairly good but buy it right. Phyllis Haver and Victor Varconi do some real super acting and at least in this locality had a drawing power. It will stand boosting. (Deluxe theatre, Bucklin, Kan., Small town patronage.) **April 23-24.** Business was very good first day. Picture disappointed. Second day fell off badly. (Acadia theatre, Rumford, Me., Small town patronage.) **25%. August 1.** A good picture that did not draw here. Not as dangerous as some report it. (Silver Family theatre, Greenville, Mich., General patronage.) **July 23-24.** Good program picture but not the special we bought it for. Ran at advanced prices to only fair business. (Midway theatre, Martinsville, Va., General patronage.) **50%. June 16-17-18.** Well, all I can say about this picture is the salesman sold it to me better than I sold it to the public. He said it was Pathe's best picture this year. If so, I'd hate to play the rest. I only bought one—the best—but lay off it in a small town. The story is too true for the small town critic. (Temple theatre, Ubly, Mich., General patronage.)

CHINATOWN CHARLIE, FN, Johnny Hines, Louise Lorraine, Harry Gribbon, Scooter Lowry, Sojin, Anna May Wong, George Kuwa, Fred Kohler, Jack Burdette, 6.—25%. August 24. A good program picture. (Silver Family theatre, Greenville, Mich., General patronage.) **70%. July 4.** A very good comedy. (Ingram's theatre, Ashland, Ala., Small town patronage.) Good program comedy drama. (Selma theatre, Selma, Cal., General patronage.) **60%. April 27-28.** A good Johnny Hines, with comedy, gags and thrills. Much better than his last one. (Adair theatre, Adair, Ia., General patronage.) **60%. May 19.** Clever comedy and abundance of action. (Empress theatre, Arma, Kan., General patronage.) A good one from First National. Pleased a Saturday crowd. (Dixie theatre, Russellville, Ky., General patronage.) This is easily the best one of the Hines pictures this season. Everybody seemed to enjoy it immensely. Of course it's hokum like all of Johnny's pictures, but well photographed and well produced. (Sun theatre, Kansas City, Mo., Neighborhood patronage.)

CIRCUS, THE, UA, Charlie Chaplin, Myrna Kennedy, Mack Swain, 7.—80%. April 20. Good comedy and good business on same, but not enough when you consider the price we paid for it. (Rose-Liberty theatres, Sumas-Lynden, Wash., Small town patron-

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age.) 75%. May 6-7. A fair picture. Drew pretty well and cost too much money. (Temple theatre, Ubly, Mich., General patronage.) May 3-4-5. A very funny picture. Chaplin's best, to my way of judging. However, sold by the James boys at robber prices. (Empress theatre, Akron, Ia., General patronage.) 30%. Lacks any definite plot. Many amusing incidents but show marred because he mixed dramatic romance with burlesque comedy. Chaplin's name a good box office attraction but few pleased. Chaplin is very much overestimated. (Liberty theatre, Brewster, Kan., General patronage.) May 3-4-5. Chaplin's best picture, but failed to show it at the box-office. Didn't come close to grossing what "The Gold Rush" did. Can't find a place in my territory where the picture didn't do a flop. (Empress theatre, Akron, Ia., General patronage.) July 9. Have played many pictures costing one-fifth as much which gave us as good satisfaction. They oversold me. I had to raise to 15c and 40c, and 10c and 25c would have been better. (Majestic theatre, Eureka, Mont., Small town patronage.) This is a flop in a small town. Believe this is due partly to the fact that as a circus picture it is too drab and depressing and it is not what people expected. Also had frequent criticism of Charlie's domestic troubles. I will not play him again. (Playhouse theatre, Fairhope, Ala., General patronage.) April 26-27. This one sure did bring 'em in. Did not do any extra heavy advertising, it seemed they knew all about it. Broke house record held by "The Son of the Sheik." As for the picture, I think "The Gold Rush" was better. It seemed that the kids had to start the laughing and then the older ones would pick it up. Don't pass it up if you can buy it right. We did. (Old Trail theatre, Hebron, O., General patronage.) 50%. August 7-8-9. No good at all, either as a picture for Chaplin or as a box office bet. But it's a safe bet you'll lose jack on United Artists prices. (Palace theatre, Malta, Mont., General patronage.) 20%. July 19. Pulled this after first show of a three-day run due to print having 300 feet missing from tight rope walking scene. United Artists prints from Seattle are very poor. What's more they act like they are proud of it. Lay off this company till they wake up. (White Salmon, Wash., General patronage.) A flop. I have paid the usual holdup price for the last time. Charlie is through in my towns—dead, done! (The Playhouse, Fairhope, Ala., General patronage.) 35%. July 19-20-21. Good, but there is always a "but" in these United Artists pictures. When Charlie got his wages I had to look and look for mine. In other words, they get the money and we get the experience. Well, I have had my fill. There are plenty of good stars and good pictures that will make more money for me. (Central theatre, Selkirk, Man., Canada., Small town patronage.) A mighty good picture, better I thought than "The Gold Rush" for there was not so much Chaplinesque pathos in "The Circus." People don't like art and pathos in comedies. They want action. This has it. Drags in one spot, i.e., the William Tell act, everywhere else there is speed. We lost heavily. Charlie doesn't draw any more. Perhaps he comes too seldom before the public. One picture a year makes Chaplin too dear! Cost is in the big figures, losses also. If you can get a decent price book it, but if you play big you may lose big as I did. We charged 40-20 cents and always before charged 50-25 cents. (Rex theatre, Salmon, Idaho, General patronage.)

CLEAN-UP MAN, The, U, Ted Wells, Peggy O'Day, Henry Hebert, George H. Reed, Tom Carter, 5.—44%. April 17. A good Western. Our first of Ted Wells. (Gem theatre, Greenriver, Utah, General patronage.) Another Western star we hadn't played before, but we hope to see him often. Will please your Saturday crowd. (Globe theatre, Buena Vista, Va., General patronage.) 47%. July 19. Notice how that percentage drops again? Our folks must be getting tired of Westerns. Gonna keep my eye on this situation. The picture was all right. (Aiken Mills theatre, Bath, S. C., General patronage.)

COSSACKS, The, MGM, John Gilbert, Renee Adoree, Ernest Torrence, Dale Fuller, Mary Alden, Josephine Borio, Neil Neely, Yorke Sherwood, Joseph Mari, Paul Hurst, 10.—Play it by all means. It will please 100 per cent. Gilbert and Adoree marvelous. (State and Rivoli theatres, New Brunswick, N. J., General patronage.) 35%. July 15-16. A lavish spectacular production that failed to click at the box office. Too long, also it's the type of picture that won't please the majority. (Ellinwood theatre, Ellinwood, Kan., General patronage.) August 20-21. They don't come any better. It has everything. (Texas theatre, Grand Prairie, Tex., Small town patronage.) 50%. August 20-21. Oh, why are all MGM pictures so dark it makes you feel like you want to turn on the lights so the audience can see? Otherwise a good show. (Crescent theatre, Belzoni, Miss., General patronage.) 45%. September 6-7-8. Here's a swell dish of entertainment. A special in every sense of the word. Gilbert as the dashing Cossack gives an inspiring performance as does Torrence. Lavish sets, big mobs and the picturesque Cossack costumes give the production class. Get it if you can possibly do so. It will stand advanced prices. (Central theatre, Selkirk, Man., Canada, Small town patronage.) September 9-10. Very, very good. Everybody pleased. If you could have more good pictures like this and I could get them new like Metro lets me have them, then I could get the business. Some companies won't let us little show people have the new ones until late. (Star theatre, Villa Grove, Ill., General patronage.) 40%. August 15-16. It was much too long, and patrons were tired of it before the story got started; excess footing detracted from the interest. There were three real stars and their work was fine, and those who stayed until the finish were rewarded, because the last few reels were very good and pleased the following of this star. (Princess theatre, Lincoln, Kan., Small town patronage.)

COUNT OF TEN, The, U, Charles Ray, James Gleason, Jobyna Ralston, Edythe Chapman, Arthur Lake, Charles Sellon, George Magrill, Jackie Combs, 5.—35%. June 15-16. Nothing new in this one. (Pastime theatre, Mason, Mich., General patronage.) 10%. August 10-11. About as poor a feature as Universal has turned out for some time. Guess Uncle Carl is beginning to make up on the C.S.C. (Palace theatre, Malta, Mont., General patronage.) 20%. September 4. A good prize fight story but nothing like Charles Ray used to give us when Tom Ince was telling him how to do it. (Silver Family theatre, Greenville, Mich., General patronage.) A program picture. That's all. (Selma theatre, Selma, Cal., General patronage.)

CROWD, The, MGM, James Murray, Eleanor Boardman, Bert Roach, Daniel C. Tomlinson, Del Henderson, Lucy Beaumont, Freddie Burke Frederick, Alice Mildred Puter, 8.—August 18. This is an excellent picture, I think, and I enjoyed every minute of it, but some didn't like it. But it would be impossible to please everyone. Good print and photography. (Bonny theatre, Mansfield, Mo., General patronage.) March 2-3. A dandy picture, worth a slight advance in the larger towns, but not in the smaller situations. Makes a fine Sunday picture. (Empress theatre, Akron, Ia., General patronage.) 70%. A great picture spoiled by a very abrupt ending. It no doubt has been cut, as the musical synopsis had a half page of cues at the ending that were not in the picture. MGM will do well to look over that ending as it leaves a question mark in the minds of the patrons as to how it ends and what the outcome is. (Postville theatre, Postville, Ia., General patronage.) 60%. A true to life story that will make you cry and make you laugh. It seemed a little long but on the whole the patrons were pleased with this production. It seems that Metro has lost a part of last year's pep. (Deluxe theatre, Bucklin, Kan.) May 12. King Vidor tried hard to make a special but it is only a good program picture. The story is not strong enough for nine reels and would get over much better if cut to seven reels, as it is it gets very draggy before the end. (Cozy theatre, Medford, Wis., General patronage.) April 9. Good feature, well received. (Capitol theatre, Huntsville, Mo., Small town patronage.) 45%. April 20-21. This picture is more true to life than any we have run here. People well pleased, those who saw it. (Ritz theatre, Correctionville, Ia., General patronage.) 53%. June 26-27. A production that has wonderful acting and direction. A little long but should be in a class with most specials. (Ellinwood theatre, Ellinwood, Kan., General patronage.) 25%. July 26-27-28. They call this the big parade of peace. They should call it the big parade of punk. Metro sure has their nerve to call this a special. It's even poorer than an average program picture. Slow, draggy tale of every day life. Many walkouts. (Central theatre, Selkirk, Man., Canada, Small town patronage.) 26%. August 5-6. Look at that percentage! Wouldn't it make you rave? Good weather, no competition, extra advertising, and still they would not come. Positively no drawing power for this small town. Very good show aside from a couple of minor inconsistencies and apparently liked by those that saw it. Barely made the distributor's end on this, and overhead found an empty till. (Screenland theatre, Nevada, O., Small town patronage.) Pleased generally. (Capitol theatre, Huntsville, Mo., Small town patronage.) Very fine production but didn't pull in enough to pay expenses. (Happy Hour theatre, Ewen, Mich., General patronage.) September 2-3. A very good picture. Seemed to please generally. (Star theatre, Villa Grove, Ill., General patronage.) The best we have had from Metro and one of the best pictures we have ever shown. Masterful acting in this picture and perfect directing. Why can't they (Metro) register like this every time? A wonderful picture and it will draw. (Reedville Movies, Reedville, Va., General patronage.) While this is a pretty good human interest, fairly true to life drama I cannot see where they get the idea it is any 44 calibre special. It drew hardly normal summer business for me. Worth only program prices. (Sun theatre, Kansas City, Mo., General patronage.)

Key to Abbreviations

Col....*Columbia*
Ex.....*Excellent*
FBO..*FBO*
FN....*First National*
F.....*Fox*
G.....*Gotham*
MGM.*Metro-Goldwyn-Mayer*
Par....*Paramount-Famous-Lasky*
P.....*Pathe-DeMille*
Ray....*Rayart*
T-S....*Tiffany-Stahl*
UA....*United Artists*
U.....*Universal*
WB...*Warner Bros.*

Numerals indicate length of picture in reels. The dates are those on which pictures were played, while the percentages represent gross business as compared with the record gross of the house.

D

DAREDEVIL'S REWARD, F, Tom Mix, Natalie Joyce, Lawford Davidson, Billy Bletcher, Harry Cordin, William Welch, 5.—Very good Western. Drew as much for us on July 20 and 21 as the biggest specials do in the winter season. (Opera House, Louisville, Neb., Small town patronage.) Good action program for Saturdays. (Selma theatre, Selma, Cal., General patronage.) August 29. The best Mix picture we have played this year. Pleased a full house of all classes, as we used it on our bargain night. (Ingram's theatre, Ashland, Ala., Small town patronage.) September 22. Just a Western but Tom Mix is a favorite and gets them in. (Star theatre, Villa Grove, Ill., General patronage.) June 23. A regular Tom Mix picture that gave 100 per cent satisfaction to my Saturday audience. (Silver Family theatre, Greenville, Mich., General patronage.) August 18. As impossible as most Mix pictures, but drew and satisfied. Lots of comedy. (Texas theatre, Grand Prairie, Tex., Small town patronage.) August 10-11. Best Mix in a long time. Lots of action and laughs. 100 per cent entertainment. (Ellinwood theatre, Ellinwood, Kan., General patronage.)

DESERT PIRATE, The, FBO, Tom Tyler, Frankie Darro, Duane Thompson, Edward Hearne, Tom Bingham, 5.—10%. May 15. Nice little Western and Tom with his pals always does his entertainment right. Frankie Darro good kid, as usual. (Royal theatre, Kimball, S. D., General patronage.) March 16-17. A good Western. Little Frankie Darro helps it along in great style. Ran this on double feature nights with "Honeymoon Hate." Business good on Saturday. (Strand theatre, Paoli, Ind., Small town patronage.) 50%. Better than average Western (Rex theatre, Salmon, Idaho, General patronage.) May 26. Good Western. (Theatorium theatre, Emlenton, Pa., General patronage.) 25%. July 26. Not a bad Western. I played it ahead of the Tunney-Heeney fight returns. (Pastime theatre, Mason, Mich., General patronage.) August 25. Not Tom's best, but will please his fans. Not enough action in it or something which seemed to make it drag. (Trags theatre, Neillsville, Wis., Small town patronage.) August 14-15. Fair Western. (Galt theatre, Galt, Cal., Small town patronage.)

DETECTIVES, MGM, Karl Dane, George K. Arthur, Marceline Day, Tenen Holtz, Felicia Drenova, Tetsu Komai, Clinton Lyle, 7.—August 3. Rather cheap. (Texas theatre, Grand Prairie, Tex., Small town patronage.) 58%. August 12-13. Compare the percentage with what we got on "The Crowd." These boys draw for us second only to Lon Chaney. Probably because we've been lucky in having only their best efforts. This one went across good, and our crowd was hugely entertained. Something different—comedy with a mystery angle. While some of the scenes were a little too dark for our projection, the general film condition was excellent as usual with Metro. (Screenland theatre, Nevada, O., Small town patronage.) Not so good and has some smut in it. But not quite as smutty as "Baby Mine." Business fell flat second night. (Crystal theatre, Wayne, Neb., Small town patronage.) Without doubt the dumbest

piece of directing I've ever seen. The master showmen who make the lion roar must have been on a vacation the afternoon they ground out this piece of cheese This pair have never made a picture since "Rookies." (Sun theatre, Kansas City, Mo., General patronage.) 40%. Very poor, in fact, the weakest of any pictures these boys have made. (Postville theatre, Postville, Ia., General patronage.) July 22-23. Slightly better than other pictures from this pair. Will satisfy the majority of the patrons. With a good story this team would be a knockout. (Ellinwood theatre, Ellinwood, Kan., General patronage.)

DIAMOND HANDCUFFS, MGM, Eleanor Boardman, Conrad Nagel, Lawrence Gray, Sam Hardy, Lena Malena, Gwen Lee, John Roche, George Cooper, Lew Harvey, E. Allyn Warren, Charles Stevens, 6.—June 10-11. A fine picture with a little change in it and am very glad to see. (Midget theatre, Hillsboro, Wis., General patronage.) June 20-21. Better not get your hopes up too high on this one. (Texas theatre, Grand Prairie, Tex., Small town patronage.) One of those pictures in three acts. A different cast in each act. Would consider it a good program picture. It travels from South African diamond mines to the underworld of New York and winds up with a big gun battle. (Sun theatre, Kansas City, Mo., General patronage.) Would rate this as a fair program picture. Not big, yet good entertainment. (Postville theatre, Postville, Ia., General patronage.)

DOMESTIC TROUBLE, WB, Clyde Cook, Louise Fazenda, Betty Blythe, Jean Laverty, Arthur Rankin, 7.—A domestic comedy with some suggestive bedroom scenes. Not suitable for the whole family. (Majestic theatre, Homer, Mich., Small town patronage.) 60%. August 20. A fine show with a poor title. Promise anything to fill the house. Everybody will go out happy. It's very pleasing. (Dewey theatre, White Salmon, Wash., General patronage.)

DOOMSDAY, Par., Florence Vidor, Gary Cooper, Lawrence Grant, Charles A. Stevenson, 6.—This is just an ordinary star picture. Nothing to object to if you have it bought and can run it at so much a foot. It is an argument against block booking, but that has nothing to do with the Brookhart bill which it looks to me is going to go by the boards as we have too much intelligence in Washington to give the baby strychnine to cure growing pains. (Grand theatre, Pierre, S. D., General patronage.) Here is a clever little picture, a good evening's entertainment. (Orpheum theatre, Lancaster, Wis., General patronage.) May 10-11. Very ordinary and "Doomsday" at the box office. (Selma theatre, Selma, Cal., General patronage.) 25%. June 22. A very good program picture. Good story, star and cast fine. (Silver Family theatre, Greenville, Mich., General patronage.) 52%. June 25-26. Another one of those pictures there is no excuse for making as they have no entertainment value, no comedy or anything else for that matter. A dull, sordid picture that one third of our patrons walked out on. (Ingram's theatre, Ashland, Ala., Small town patronage.) This will get by but not suited for Miss Vidor. Not enough class. (Dixie theatre, Russellville, Ky., General patronage.) August 5-6. A fine little program picture. Just the thing for Sunday. Clean and entertaining. (Strand theatre, Griswold, Ia., General patronage.)

DOVE, The, UA, Norma Talmadge, Noah Beery, Gilbert Roland, Eddie Borden, Harry Myers, Michael Vavitch, Brindsley Shaw, Kalla Pasha, Charles Darvan, Michael Dark, Walter Daniels, 8.—50%. July 22-23. This is a big picture. Beautiful scenery. The star too good an actress for the story. Noah Beery stole the picture. He certainly was great. The picture satisfied about 50 per cent here. At box office it was a failure, a flop. (Silver Family theatre, Greenville, Mich., General patronage.) July 15-16. A good enough picture, but many were disappointed as they don't like Norma in this type of picture. Much too rough for Norma's fans. Business satisfactory, but expected Norma would draw more. (Princess theatre, Chilton, Wis., Small town patronage.) July 9-10. Noah Beery sure did steal the picture but we think that's all that saved it from being a complete flop. Pretty good picture though and business fair. (Midway theatre, Martinsville, Va., General patronage.) Not so good. Failed to draw. (Star theatre, Malad City, Idaho, General patronage.) 35%. The poorest one Norma has made for some time. It might get over in Lower California and Mexico but Arkansas people prefer the English type. (Allied theatre, Dermot, Ark., Neighborhood patronage) 35%. This type of picture does well with our crowd. Acting very good but consider Noah Beery stole the picture from Norma. United Artists say they have all specials but this one fell down. (Crescent theatre, Red Deer, Alberta, Canada, General patronage.)

DRAG NET, The, Par., George Bancroft, Evelyn Brent, William Powell, Fred Kohler, Leslie Fenton, Allan Garcia, Harry Semels, Syd Marks, George Irving, Alfred Allen, 8.—Good acting and considerable interest but it is the kind of a picture it is well in some towns to run once for if glorifying a kept woman is uplifting and ennobling then we give up. Our best patrons said that this is what is the matter with the picture business. Too much

Colleen Moore

teaching of the young folks things they should not be shown, that it is bad enough to get this stuff in the press without having it rammed down their throats and willing eyes in an age that it takes a boulevard stop to hold the young people without the aid of this kind of pictures. (Crystal theatre, Tombstone, Ariz., General patronage.) Good picture but failed to get business. They all failed to get business this summer. (Postville theatre, Postville, Ia., General patronage.) Good underworld story—well directed and acted, but guess they are getting fed up on underworld stuff for they did not fall for this one. (Strand theatre, Robinson, Ill., General patronage.) A good program picture. (Orpheum theatre, Lancaster, Wis., General patronage.) 85%. August 2-3. Another underworld picture, but a good one. Was on the set when some of it was shot and enjoyed seeing the finished product. Do not consider it as good as "Underworld," although some said better. (Ingram's theatre, Ashland, Ala., Small town patronage.) August 6-7. One of the very best. (Texas theatre, Grand Prairie, Tex., Small town patronage.) I consider this a better picture than "Underworld" and has practically the same cast. Bancroft and the entire cast do excellent work. It has been expertly directed. It is not a good picture for children. They know too much. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) Underworld story with too much killing for small towns. (Selma theatre, Selma, Cal., General patronage.) 35%. September 13-14. Very good picture but Bancroft has no drawing power here, and, therefore, it was a flop at the box office, which is the main thing in a theatre. (Midway theatre, Martinsville, Va., Small town patronage.)

DRESSED TO KILL, F, Edmund Lowe, Mary Astor, Ben Bard, Charles Morton, R. O. Pennell, Robert Perry, Joe Brown, Tom Dugan, John Kelly, Robert E. O'Connor, 7.—August 1. Good crook story and holds attention, yet a flop as to quarters rolling in. The stars don't draw here. Most all scenes supposed to be at night, and film dark. (Auditorium theatre, Laurel, Neb., General patronage.) 47%. July 20-21. Good crook picture (Pastime theatre, Mason, Mich., General patronage.) Outside of some very poor lighting in the first reel or so, this picture is one of the best underworld pictures released this season and there are no machine gun battles either. It's plenty hard boiled in spots, but they will like it, if they like this type of picture. (Sun theatre, Kansas City, Mo., Neighborhood patronage.)

DRIFTIN' SANDS, FBO, Bob Steele, Gladys Quartaro, William H. Turner, Gladden James, 5.—90%. Bob, you are fine. I made some money on this picture, and it went over fine. I hope you stay in our class. (Gem theatre, Pontotoc, Miss., General patronage.) September 11-12. Sorry, Bob Steele is not staying in Westerns. He pleases 100 per cent and believe he could be as great a drawing card as Hoot Gibson. (Midget theatre, Hillsboro, Wis., General patronage.)

E

EAST SIDE, WEST SIDE, F, George O'Brien, Virginia Valli, J. Farrell MacDonald, Dore Davidson, Sonia Nodalsky, June Collyer, John Miltern, 8.—If you can get them in, here is one that will more than please. As good a picture as I ever had, but I couldn't interest my patrons. Prizefight advertising got the men, but where were the women and children that have followed "The Collegians?" Search me. (Cozy theatre, Villisca, Ia., General patronage.) Good entertainment which pleased the majority. Not much of a drawing card but if you will spend some time in putting it over, it will please. (Crystal theatre, Many, Ia., General patronage.) 30%. Fortunately, it rained. Eight thousand feet of the crudest melodrama ever perpetrated on an exhibitor and an unsuspecting public. Continuity is of the 1914 vintage and we paid for a special. The dramatic scenes evoked laughter. George O'Brien's emotional scenes are similar to a burlesque we once saw on "Madame X." (Princess theatre, West Union, Ia., General patronage.) 50%. July 4-5. A splendid picture. Satisfied them all. (Silver Family theatre, Greenville, Mich., General patronage.) July 6-7. Another Fox picture that pleased all that saw it. (Opera House, Neepawa, Man., Canada, General patronage.) 34%. July 16-17. Good, but didn't get the business. Guess they thought this was one of the old ones and they wouldn't turn out. (Princess theatre, Lincoln, Neb., Small town patronage.) 80%. July 6-7. A very good picture. A little better than some specials. Everybody pleased. (Grand theatre, Orrin, N. D., General patronage.) September 11-12-13. Some of them liked this, others didn't. The drunk scenes were objectionable. So many patrons don't like these drunk scenes in pictures, why use such scenes? (Strand theatre, Griswold, Ia., General patronage.) Biggest flop in years. Why is Fox advertising a prize fight picture, all papers and photos full of fights? Public does not call for them, so they stay out. Picture is very good. (Globe theatre, Globe, Ariz., General patronage.) 8%. August 21. Good show but no one to see it, so that's that. (Royal theatre, Kimball, S. D., General patronage.)

EASY COME, EASY GO, Par., Richard Dix, Nancy Carroll, Charles Sellon, Frank Currier, Arnold Kent, Christian J. Frank, Joseph J. Franz, Guy Oliver, 6.—April 29-30. Dix as a crook gets over in good style. Not as good as "Sporting Goods," but will please. (Ellinwood theatre, Ellinwood, Kan., General patronage.) June 13-14. Good light comedy drama. Dix well liked and can get away with these light stories, although he is entitled to better. (S. T. theatre, Parker, S. D., Small town patronage.) Just a program picture and very ordinary at that. (Selma theatre, Selma, Cal., General patronage.) 68%. June 21-22. Absolutely nothing to this one. Dix is slipping fast with our patrons. Has had only one fair picture in four. (Ingram's theatre, Ashland, Ala., Small town patronage.) Very light story, which seemed to please, but Paramount will have to dig up more story material for this fellow or it won't be long till he will be in Thomas Meighan's class. (Sun theatre, Kansas City, Mo., Neigborhood patronage.) 90%. August 4. Pleased everyone. (Y.M.C.A. theatre, Morenci, Ariz., General patronage.) Doggone it, Dix, why don't they do better by you? Once you were the best drawing card I had but now you're just another star gone wrong. Come on, Paramount, give us more like "The Lucky Devil," "The Quarterback," and "Knockout Riley." (Postville theatre, Postville, Ia., General patronage.) Not much to this. About as light as Richard Dix has been in, according to our way of thinking. It is light and feathery, clean and musters through as entertainment, but would not stand criticism of a severe nature. Just one glance at one particular absurdity. A friend of the president of the railroad gives a note to him to hand to a conductor authorizing the conductor to stop at a certain small stop that is not regular for this particular train. The friend gets on the train and hands the note to the conductor who reads the note and HANDS IT BACK to the friend of the president. Now can anyone imagine that? But that's not all. In the first place that little thing would not be done that way on ANY RAILROAD IN THE WORLD, but what's the use of trying to get directors to do these things right, they just won't and that is what increases the number of punk pictures. (Crystal theatre, Tombstone, Ariz., General patronage.)

ENEMY, The, MGM, Lillian Gish, Ralph Forbes, Ralph Emerson, Frank Currier, George Fawcett, Fritzi Ridgeway, John S. Peters, Karl Dane, Polly Moran, Billy Kent Sheafer, 8—A splendid picture, but terrible flop at the box office. (Globe theatre, Globe, Ariz., General patronage.) 45%. Sold as a special, just a fair program picture in my town worth ten dollars, paid thirty dollars. Does not draw. Metro stuck me on this one. (Gem theatre, Ryan, Okla., General patronage.) 60%. May 2-3-4. Fair picture but poor drawing power. Too much the same thing over and over. (Colonial theatre, Alma, Kan., General patronage.) 30%. April 25-26. Very poor drawing card, did not even pay the film rental. One of Metro's specials, but those specials that are a flop. If you want to lose money, play this as we lost over $35 on it. (Ritz theatre, Correctionville, Ia., General patronage.) 75%. August 9. Previous comment made us doubtful, but we were agreeably surprised. Somewhat sombre but most excellently staged and directed with a cast that measured up to the job. Audience reaction very good. (Y.M.C.A. theatre, Morenci, Ariz., Gen-

eral patronage.) Very good. Good drawing power. They liked this one. (Reedville Movies, Reedville, Va., General patronage.)

ESCAPE, The, F. William Russell, Virginia Valli, Nancy Drexel, George Meeker, William Demarest, James Gordon, 6.—44%. June 29-30. All fed up with booze runners, cabaret dancers and gang fighters. Virginia escapes to the country and spends the rest of her life kissing the hero and feeding the pigs. This happy ending is tacked on in the last 10 feet of film. Virginia gives a fine, sincere performance. Bill Russell is satisfactory, villainous. Nancy Drexel and George Meeker are good. (Pastime theatre, Mason, Mich., General patronage.) A morbid story of New York's East side and booze joints. Not a single flash of comedy element from beginning to end. Well acted and produced but portrays a section of life which we see enough of without cluttering up the screen with it. Blah! (Sun theatre, Kansas City, Mo., Neighborhood patronage) 72%. **September 17-18.** Just a fair program picture. (Grand theatre, Indian Orchard, Mass., General patronage.)

F

FANGS OF DESTINY, U, "Dynamite," Edmund Cobb, Betty Caldwell, George Periolat, Carl Sepulveda, Al Ferguson, Joan Hathaway, Brick Cannon, 5.—28%. April 24. Fair, our first of this dog and we can't see much to him. Bad weather may have had something to do with the small crowd. (Gem theatre, Greenriver, Utah, General patronage.) 70%. **May 17.** Didn't see this one. Pretty good percentage though. (Aiken Mills theatre, Bath, S. C., General patronage.)

FASHION MADNESS, Col., Claire Windsor, Reed Howes, Laska Winter, Donald McNamee, William E. Tooker, 6.—30%. May 3. Good program picture. Reed Howes not popular here and Claire Windsor unknown. (Joyland theatre, Corning, Ark., General patronage.) 30%. **June 7.** Better show than the name but no bills or heralds to show what it would be about, so they stayed away but it was not our fault. (Royal theatre, Kimball, S. D., General patronage.) Some nice scenery in this but I would like to know how the producers expect the public to believe the fact that two women were supposed to pull a big he-man like Reed Howes on a sled over 10 miles of rough dirt. (Opera House, Louisville, Neb., Small town patronage.)

FAST AND FURIOUS, U, Reginald Denny, Barbara Worth, Claude Gillingwater, Armand Kaliz, Lee Moran, Charles K. French, Wilson Benge, Robert E. Homan, Kingsley Benedict, Edgar Norton, 6.—39%. March 24. Here we are with a Universal picture, the first we have played in three years, and we are sure satisfied with the first one. Denny is good in this one, he reminds us of Wallace Reid in his racing pictures. We received many good comments on this one and would advise any exhibitor to book it. (I. O. O. F. theatre, Grand Gorge, N. Y., Small town patronage.) A humdinger. Bucked Angelo's Comedians, and with the help of "Cinder Path" of the "Collegians" we didn't know any competition. Good, darned good. (Cozy theatre, Villisca, Ia., General patronage.) A great show. Pleased immensely. Plenty of laughs, action and thrills. Played on Sunday. (Orpheum theatre, Twin Falls, Idaho. General patronage.) Very good. (J. W. Schmidt, Grand theatre, Breese, Ill., General patronage.) 75%. **April 20-21.** Mighty good racing story, with plenty of comedy. Can't beat that kind of a combination for the small town or any other, for that matter. I think you ought to buy this, if it is old, and cash in on it. (Princess theatre, Lincoln, Kan., Small town patronage.) 44%. **June 20-21.** Well, this was fair. Not up to expectations after Universal's ballyhoo and Denny's reputation. Got by all right, but as this was the opening gun of our "China Night" campaign, would have preferred something to make our patrons enthuse a little more. (Screenland theatre, Nevada, O., Small town patronage.) 83%. **July 4.** Ran this on July 4th to a full house. It's a good comedy. (Gem theatre, Greenriver, Utah, General patronage.)

FIFTY-FIFTY GIRL, The, Par., Bebe Daniels, James Hall, William Austin, George Kotsonaros, Johnnie Morris, 7.—Good picture. Better than her last two. (Selma theatre, Selma, Cal., General patronage.) **May 27.** Very good comedy drama. Bebe has had consistently good vehicles this season. (S. T. theatre, Parker, S. D., Small town patronage.) **May 27-28.** An excellent comedy melodrama with Bebe and James Hall at their best. Play it. (Eilinwood theatre, Ellinwood, Kan., General patronage.) 64%. **June 11-12.** Very poor Daniels picture. Bebe fails to draw here now because it has bee so long since she made a good picture. William Austin saves this from a complete flop. (Ingram's theatre, Ashland, Ala., Small town patronage.) 40%. **July 11.** A good program picture. (Silver Family theatre, Greenville, Mich., General patronage.) **July 12.** Bebe makes another good hit. It will keep the audience in an uproar all the time. James Hall also does some good work. Made money on it. (Crossett theatre, Crossett, Ark., Small town patronage.) 90%. **July 28.** Bebe's pictures seldom fail to entertain and while this one is not her best to date, it pleased the crowd. (Y.M.C.A. theatre, Morenci, Ariz., General patronage.) 75%. Sure is a dandy picture. This star always goes good here. (Walt's theatre, Kenesaw, Neb., General patronage.) This seemed to satisfy. (Crystal theatre, Tombstone, Ariz., General patronage.) **August 19-20.** Very good picture enjoyed by all. Bebe Daniels' pictures are all pretty good. (Strand theatre, Griswold, Ia., General patronage.) Another Paramount star who is flopping. Give her something to work in and she'll put it over. Give us some more like "She's a Sheik" and "Swim, Girl, Swim." Patrons were not too well satisfied over this one. (Postville theatre, Postville, Ia., General patronage.) About on a par with "Swim, Girl, Swim." A little comedy drama in which Bebe doesn't shine as bright as she has in days gone by. However, for an average movie audience it should be okay. (Sun theatre, Kansas City, Mo., General patronage.) **September 3-4.** Gave pretty good satisfaction to fair houses. Much better than "Feel My Pulse." (Colonial theatre, Cambridge, O., General patronage.) 100%. **September 3.** Greenriver has a Melon Day every year on Labor Day and gives free melons away. We ran this picture on that day to good crowds. This would have drawn well on any day also. (Gem theatre, Greenriver, Utah, General patronage.)

FIRST KISS, The, Par., Fay Wray, Gary Cooper, Lane Chandler, Leslie Fenton, Paul Fix, Malcolm Williams, Monroe Owsley, 6.—90%. September 12-13. A much better than ordinary program picture. It drew much better than "The Patriot" and a lot of other specials. There is nothing big about it but you can gamble on it to please. (Princess theatre, Buchanan, Mich., Small town patronage.) **September 18-19.** One of the best pictures I have shown for a long time. Gave 100 per cent satisfaction, good any day in the week. (Majestic theatre, Mauston, Wis., General patronage.) This is different from the usual run of pictures and was liked. Gary Cooper does better work in this than in any of his others. A good Sunday picture. (Plainview theatre, Plainview, Neb., General patronage.)

FIVE AND TEN CENT ANNIE, WB, Clyde Cook, Louise Fazenda, William Demarest, Gertrude Astor, Tom Ricketts, Douglas Gerrard, Andre Beranger, Flora Finch, Sunshine Hart, Bill Franey, Eddie Haffner, 5.—30%. August 10. Not so bad, not so good. Just an ordinary program picture that got by fairly well. (Richmond theatre, Richmond, Vt., General patronage.) **August 7-8.** Nothing to write home about. Just another film wasted away. Might please 15 per cent. (Ellinwood theatre, Ellinwood, Kan., General patronage.)

FLEETWING, F, Barry Norton, Dorothy Janis, Ben Bard, Robert Kortman, Erville Alderson, James Anderson, Blanche Friderica, 7.—Good action drama. Norton is fair and Dorothy Janis, the girl, is pretty. It's really a Western in an Arabian setting. Fleetwing is a white horse who can out run an aeroplane, almost. (Pastime theatre, Mason, Mich., General patronage.) 35%. Starts out good and falls down hard. If you can get out of playing this, do so. (White Salmon, Wash., General patronage.) **July 28.** A horse and sheik picture with a locale out in the desert. Interesting picture and proved good entertainment. Different than the ordinary run of Saturday night stuff. (Trags theatre, Neillsville, Wis., Small town patronage.) Although the cast are unknown here the picture seemed to please. There was some very good acting for that kind of a picture. The picture is jumbled up with a lot of supposed Arabs, sand dunes and an old white horse who could hardly run in the deep sand. You may get by with it. (Community theatre, Elgin, Neb., General patronage.) 85%. **August 15-16.** This picture was better than was expected. Arabian desert scenes which were good. Contains lots of action and horses' performance plays a big part. (Opera House, Foley, Minn., Small town patronage.)

Richard Dix

FLYIN' COWBOY, The, U, Hoot Gibson, Olive Hasbrouck, Harry Todd, William Bailey, Buddy Phillips, Ann Carter, 5.—Good for Saturdays. (Selma theatre, Selma, Cal., General patronage.) A very good Western picture with some very good laughs. (Grand theatre, Indian Orchard, Mass., General patronage.) 50%. **August 11.** A fine action picture. Played Saturday and gave satisfaction. (Silver Family theatre, Greenville, Mich., General patronage.) 49%. **August 30.** Hoot stages a one man rodeo in this picture for the tenderfeet on the dude ranch, about which the picture centers, and he does it to perfection. You needn't be afraid to buy this picture. It's there. (Aiken Mills theatre, Bath, S. C., General patronage.) Will please if your patrons like Westerns. Hoot does some good riding in this one. (Strand theatre, Valparaiso, Neb., General patronage.) **September 14-15.** Hoot surely has plenty followers here and everyone thinks this picture one of his best. Midget theatre, Hillsboro, Wis., General patronage.)

FOOLS FOR LUCK, Par., W. C. Fields, Chester Conklin, Sally Blane, Jack Luden, Mary Alden, Arthur Houseman, Robert Dudley, Martha Mattox, 6.—35%. June 17-18. An average comedy from this pair. Slightly better than "Two Flaming Youths." Will please if your audience is in the right mood. (Ellinwood theatre, Ellinwood, Kan., General patronage.) Little program picture. Paramount asks and gets too much for this pair. They have no drawing power whatever. (Selma theatre, Selma, Cal., General patronage.) **August 24.** Oh Lord! What next? (Texas theatre, Grand Prairie, Tex., Small town patronage.) Just a very ordinary program picture. (Crystal theatre, Tombstone, Ariz., General patronage.) Not bad. But this pair of excellent comedians don't seems to have any sex appeal or "it" or something. Anyway, they don't register at the box office. (Sun theatre, Kansas City, Mo., General patronage.) **September 2.** A lemon. Drew about like vinegar draws flies. The only good part about it was the film condition. It should be good as I doubt if very few ever played it. (Auditorium theatre, Laurel, Neb., General patronage.)

FOUR WALLS, MGM, John Gilbert, Joan Crawford, Carmel Myers, Vera Gordon, Robert Emmet O'Connor, Louis Natheaux, Jack Byron, 7.—60%. August 28. A real good show with good acting and story. If this one is a sample of M G M for the coming year, they have real productions. (Adair theatre, Adair, Ia., General patronage.) 45%. **August 19-20.** Pleased much better than "The Cossacks" and didn't cost a third as much to make. A good enough crook story with Joan Crawford in it. (Ellinwood theatre, Ellinwood, Kan., General patronage.)

G

GALLOPING FURY, U, Hoot Gibson, Sally Rand, Otis Harlan, Frank Beal, Duke Lee, Ed Coxen, Pee Wee Holmes, Max Asher, 6.—50%. July 28. A good Western Saturday picture. Lot of good comedy. (Silver Family theatre, Greenville, Mich., General patronage.) 25%. **March 28-29.** Poorest Gibson in a long time. Too much comedy and not enough action. (Central theatre, Selkirk, Man., Canada, Small town patronage.) **March 31.** Just fair. The kids all like Hoot Gibson. (Star theatre, Villa Grove, Ill., Small town patronage.) 14%. **June 13.** Good Western from Hoot and nobody excited over it, but satisfied all who saw it. (Royal theatre, Kimball, S. D., General patronage.) **July 6.** A very good Western, mostly all comedy. My patrons like the Westerns of the wild and woolly type. However, those that came enjoyed it. (Liberty theatre, Franklin, Ky., General patronage.) 62%. **April 26.** Just a good Western. All Hoot's pictures can be counted on to give entertainment. (Aiken Mills theatre, Bath, S. C., General patronage.)

GATEWAY OF THE MOON, The, F, Dolores Del Rio, Walter Pidgeon, Anders Randolf, Ed McNamara, Adolf Millar, Leslie Johnson, Virginia LaFonde, 6.—March 19-20. A good program picture. Star is good to look at and acted her part to perfection. (Reel Joy theatre, King City, Cal., Small town patronage.) 30%. **June 30.** As poor a picture as we ever run, and yet Fox calls it a special. We had a small crowd and I'm glad we did. Dolores Del Rio is a good star, but she didn't do much in this one. (Paramount theatre, Stapleton, Neb., Small town patronage.) 85%. **July 26.** Just a jungle railroad construction melodrama, but particularly well staged

and proving again that Dolores is an actress. Picture was well liked by majority. (Y.M.C.A. theatre, Morenci, Ariz., General patronage.)

GAUCHO, THE, UA, Douglas Fairbanks, Lupe Velez, 10.—40%. September 10-11-12. Lavishly produced and well acted but the story is not so much. Fairbanks and Miss Velez give a great performance, but as a drawing card it was a washout, as the last few Fairbanks have been. Good-bye, Doug, wish you luck. (Central theatre, Selkirk, Man., Canada., Small town patronage.) .60%. April 1-2. This is a good big picture and wonderfully made. The star is "in a class by himself." (Silver Family theatre, Greenville, Mich., General patronage.) 64%. One of Doug's good ones. (Palace theatre, McGehee, Ark., General patronage.) 100%. April 22-23. Wonderful. Everything is in this picture. Buy it, advertise it, push it. It's worth all you can say about it and it will bring the money. (Temple theatre, Ubly, Mich., General patronage.) July 5-6-7. This ran about $75 behind the expense account in my two towns. Doug isn't the drawing card he used to be, and I'm beginning to think he never was. (Pastime theatre, Mason, Mich., General patronage.) This is my last United Artists picture for reasons that I do not care to make public. This picture is good but did not draw. I guess people are fed up on Fairbanks style. I lost money on this but I still maintain it's a good picture. (Postville theatre, Postville, Ia. General patronage.) Wonderfully produced, intensely interesting. I enjoyed it thoroughly. In general it pleased just fair. I suppose it was too high class for common run. I would advise booking it but keep price down. We didn't make up to the percentage spit. (Rex theatre, Salmon, Idaho, General patronage.) May 16-17-18. A very good picture. (Princess theatre, Chilton, Wis., Small town patronage.) June 3-4-5. Very good picture but not as good at the box office. Price asked entirely too high. (Lark theatre, McMinnville, Ore., General patronage.) September 3. Splendid picture. Step on it and you'll get the crowds. Story was good. Don't fail to play it. (Majestic theatre, Eureka, Mont., Small town patronage.)

GINSBERG, THE GREAT, WB, George Jessel, 6.—March 23. Another big lemon from Warners who promised 26 specials. If they were only good program pictures I would be satisfied. I sure got the razz on this picture. Whatever gave Jessel the idea he could act in pictures? He better stick to the stage. (Princess theatre, Chilton, Wis., General patronage.) Terrible picture. George Jessel really should give up as a screen actor. (Kenwood theatre, Chicago, Ill., General patronage.) Terrible, is the only way to describe this bungled picture. (The Playhouse, Fairhope, Ala., General patronage.) 15%. August 31. A program picture that satisfied 50%. (Silver Family theatre, Greenville, Mich., General patronage.)

GIRL FROM CHICAGO, The, WB, Conrad Nagel, Myrna Loy, William Russell, Carrol Nye, Paul Panzer, Erville Alderson, 6.—Here is a program picture which cost us only one fifth of "Don Juan" and beat the latter in box office receipts as three to one. Just how it got by as a program picture is a mystery to me. It seems to have been the joker in the pack. All Warner pictures are not flops. With the Rin Tin Tins and with the Monte Blues, "The Girl From Chicago" will rank high, a good picture for a small or a large town. (Illinois-Kozy-Elite theatres, Metropolis, Ill., General patronage.) A program picture that pleased everyone. Ran to good business on Friday-Saturday. (Ellinwood theatre, Ellinwood, Kan., General patronage.) Consider this above the average program. Comments favorable. (Strand theatre, Atmore, Ala., General patronage.)

GIRL FROM RIO, The, G, Carmel Myers, Walter Pidgeon, Richard Tucker, Henry Hebert, Mildred Harris, Eduard Raquello, 6.—65%. July 23-24. This Carmel is sure a dandy! Picture? Huh! who cares what the picture is like when there's a good lookin' Carmel in it? Picture is good, however. Starts off in technicolor, and has very artistic settings throughout the picture. Advertising exceptionally good. Picture will please. (Joyland theatre, Corning, Ark., General patronage.) July 13. Good little program picture that drew well and pleased on a week day. Technicolor beautiful and should be used more by the producers as it is a big help to any picture. (Midway theatre, Martinsville, Va., General patronage.) 10%. March 20. Just a fair program. Did not draw on mid-week night. (Royal theatre, Kimball, S. D., General patronage.)

GIRL IN EVERY PORT, A, F, Victor McLaglen, Robert Armstrong, Maria Casajuana, Natalie Joyce, Dorothy Matthews, Louise Brooks, Sally Rand, Francis McDonald, Gretel Yoltz, Natalie Kingston, Caryl Lincoln, 6.—Cannot recommend this one very highly. In fact, it was the poorest picture we have featured this year. Too many good ones nowadays on the market to take this. (Liberty theatre, Harrisville, Mich., General patronage.) Fox clicks again with an audience picture from the first flicker to the last, and the picture proved to have some drawing power for me. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) 37%. June 10-11. Funny but awfully rough. (Pastime theatre, Mason, Mich., General patronage.) 70%. August 1. Victor McLaglen surrounded by pretty girls—it couldn't help but be good. Bob Armstrong also did his bit very creditably. (Y.M.C.A. theatre, Morenci, Ariz., General patronage.)

GIRL SHY COWBOY, F, Rex Bell, Patsy O'Leary, George Meeker, Donald Stuart, Margaret Coburn, Betty Caldwell, Joan Lyons, Ottola Nesmith, 5.—September 5. The first of the new Fox pictures. It is entirely different even if he wasn't very girl shy. Anyway, it seemed to please. Has action and comedy. Rex isn't the actor or drawing card that a Mix or a Thomson would be but as a South Dakota senator once was quoted as saying he has "Wim, winegar and witality." (Auditorium theatre, Laurel, Neb., General patronage.) 70%. September 8. Fair Western, but brought in the crowd. (Ideal theatre, Stanwood, Wash., Small town patronage.)

GOOD MORNING, JUDGE, U, Reginald Denny, Mary Nolan, Dorothy Gulliver, Otis Harlan, William Davidson, William Worthington, Bull Montana, Sailor Sharkey, Charles Coleman, 6.—July 26. One of Denny's best. Very good. Business very poor but no fault of the picture. Too much outdoor amusements. (Star theatre, Villa Grove, Ill., General patronage.) 75%. August 12-13. Good Sunday film. Otis Harlan steals the picture. (Princess theatre, West Union, Ia., Mixed patronage.) 50%. September 19. This is good entertainment. Lots of good clean comedy, good satisfaction here to all. (Silver Family theatre, Greenville, Mich., General patronage.) Good little picture that pleased our Saturday night crowd. (Strand theatre, Valparaiso, Neb., General patronage.)

H

HALF A BRIDE, Par., Esther Ralston, Gary Cooper, William J. Worthington, Freeman Wood, Mary Doran, Guy Oliver, Ray Gallagher, 7.—35%. August 21-22. A very good play which appeals to highbrows or any class of theatregoer. This drama has little plot but is rich in incident and it deals with companionate marriage in moderate tone and with good healthy moral effect. It pleased everybody, especially the men whose approval of that time-honored injunction in the marriage ceremony "love, honor and obey" was quite evident. As the heroine herself proposed unquestionable assent to this injunction the other side maintained silence at least while they were filing out. The acting and the personal appearance of Esther Ralston in this play would call for special mention were it not that all of the parts which the writer has seen this lady in deserves special mention. Fame seems to be given to her grudgingly. She deserves more than she gets. Hardly strong enough for a special and too good for a program picture. You can play it either way. (Illinois theatre, Metropolis, Ill., General patronage.) July 1. Very good, better than average island story stuff. Opens with society scenes, from novel "White Hands." (S. T. theatre, Parker, S. D., General patronage.) Something different for this star. Pleased generally.

Key to Abbreviations

Col....*Columbia*
Ex.....*Excellent*
F B O..*F B O*
F N....*First National*
F.....*Fox*
G.....*Gotham*
M G M.*Metro-Goldwyn-Mayer*
Par....*Paramount-Famous-Lasky*
P.....*Pathe-DeMille*
Ray....*Rayart*
T-S....*Tiffany-Stahl*
U A....*United Artists*
U.....*Universal*
W B...*Warner Bros.*

Numerals indicate length of picture in reels. The dates are those on which pictures were played, while the percentages represent gross business as compared with the record gross of the house.

She has yet to make a poor picture. (Ellinwood theatre, Ellinwood, Kan., General patronage.) 50%. September 10-11. A fine program picture that will please all classes. (Ingram's theatre, Ashland, Ala., Small town patronage.) Do not consider this to be very strong story material or else the director did not get the best results from his efforts. Seems artificial and unreal at all times. Esther Ralston's acting in this picture would not win any gold medals. (Sun theatre, Kansas City, Mo., Neighborhood patronage.)

HAM AND EGGS AT THE FRONT, WB, Heinie Conklin, 6.—March 9-10. Was afraid to advertise this as could not find any comments in column, but did hear a quiet slam from an opposition salesman. Our business was poor but patrons enjoyed the picture. It's good. (Star theatre, Rossland, B. C., Canada, General patronage.) Just a fair picture. All right for second feature. (Arcadia theatre, Rumford, Me., Small town patronage.) A rather crude comedy that pleased about 50% but we have seen and played worse. This is a Warner Winner that did not win much here. (Crescent theatre, Red Reer, Alberta, Canada, Small town patronage.)

HANGMAN'S HOUSE, F, Victor McLaglen, June Collyer, Larry Kent, Earle Foxe, Hobart Bosworth, Belle Stoddard, Joseph Burke, Eric Mayne, 7.—Okay. A good draw at the box office on this one. Picture will please. (K. P. theatre, Pittsfield, Ill., General patronage.) 55%. July 18. A good picture, but not one to attract a crowd. Splendid photography but story interest seemed too much divided between McLaglen in a minor part and lesser stars in the principal parts. (Y.M.C.A. theatre, Morenci, Ariz., General patronage.) Would call this only a fair program picture. Sort of an Irish proposition that didn't seem to impress my audience very strong. Not a good role for McLaglen. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) 72%. July 29. A fair program picture, but not good enough with a star like McLaglen. Personally, thought it punk. (Grand theatre, Indian Orchard, Mass., General patronage.) 24%. July 29-30. Very good picture. (Pastime theatre, Mason, Mich., General patronage.)

HAPPINESS AHEAD, FN, Colleen Moore, Edmund Lowe, Charles Sellon, Edythe Chapman, Carlos Duran, Lilyan Tashman, Robert Elliott, Diane Ellis, 7.—First I wish to thank you very much, Miss Colleen, for the photo sent me a short time ago. It was certainly appreciated. Now, regarding the picture I personally didn't like it so well as your former ones, but my patrons thought differently and as it's their opinion that counts, I am well satisfied. More power to you, Miss Colleen. (Opera House, Baldwin, Wis., Small town patronage.) 70%. September 11. Another good one, it is a pleasure to have shows that they talk about and they liked it. (Adair theatre, Adair, Ia., General patronage.) Good entertainment. Colleen and the entire cast do good work. (Selma theatre, Selma, Cal., General patronage.) Just a program offering. Not much to it. Certainly it will not add to the reputation of Colleen for knockout comedies as in the past. (Columbia theatre, Columbia City, Ind., General patronage.) A good picture, good story and they liked Colleen very much in this one. (Orpheum theatre, Lancaster, Wis., General patronage.) 94%. July 19-20. One of the finest pictures Miss Moore ever made. Entirely different from anything she has done before, and made many new friends for her. Thanks to Colleen for another fine picture during the dull season. (Ingram's theatre, Ashland, Ala., Small town patronage.) A real picture. No two ways about it. Far better than "Her Wild Oat" and a real attraction for any theatre. I'm mighty glad to see Colleen deliver again. This one and "Lilac Time" will put Colleen on the top again. (Postville theatre, Postville, Ia., General patronage.) 60%. August 11. Don't believe this went over as her other pictures did. Usually get good comments on her pictures but no one commented on this one. (American theatre, Wautoma, Wis., Small town patronage.) 25%. August 30-31-September 1. A good show of the crook variety with a new twist which gave Colleen a chance to do some dramatic work and she gives a splendid performance as does Lowe. The heart interest is well maintained and the comedy is well placed. (Central theatre, Selkirk, Man., Canada, Small town patronage.) Personally consider it pretty good entertainment. Plot somewhat overdrawn and illogical in spots. Picture flopped badly for two nights. Colleen seems to have lost her popularity here. Believe she should stick to comedy dramas, with a dash of slapstick. (Sun theatre, Kansas City, Mo., Neighborhood patronage.)

HAROLD TEEN, FN, Arthur Lake, Mary Brian, Lucien Littlefield, Jack Duffy, Alice White, Jack Eagan, Hedda Hopper, Ben Hall, William Bakewell, Lincoln Stedman, Fred Kelsey, Jane Keckley, Ed Brady, Virginia Sale, 7.—The best picture First National has delivered in two years, with the most perfect cast I have ever seen in pictures. This was a real box office bet. (Postville theatre, Postville, Ia., General patronage.) 75%. July 2-3. People razzed this one because they didn't know what it was all about. Personally thought it one of the cleverest pictures of the year. Don't say much about it. (Ingram's theatre, Ashland, Ala., Small town pat-

ronage.) The young folks and children will eat this one up and most of the older people will get a kick out of it. As I see it it would have been a better picture if they had not devoted so much footage to the amateur movies. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) Very good. High school boys and girls will eat this up. A little football in it. We played it too soon, schools being closed. Best time to play this picture is in October. (Selma theatre, Selma, Cal., General patronage.) **80%. August 5-6.** A comic strip comedy. Just another one of those things. (Princess theatre, West Union, Ia., Mixed patronage.) Here you have one of those pictures (that in words of the young high school boy) "that gets hot" and stays hot all the way through. I believe it is one of the greatest youth pictures ever made for the screen, and if properly handled will bring in plenty of business and I assure you it will give general satisfaction. (Cozy theatre, Winchester, Ind., General patronage.) **25%. September 14.** School children and young people thought this was great. (Silver Family theatre, Greenville, Mich., General patronage.) This would please children between the ages of 2 and 5 years but for others it's about the worst yet. Tiresome, and when you play it watch them walk out before it's over, and still to make it boresome they had to make it in 8 reels and 5 reels would have been plenty long. (Dixie thatre, Russellville, Ky., General patronage.)

HAWK'S NEST, The, FN,. Milton Sills, Montagu Love, Doris Kenyon, Mitchell Lewis, Stuart Holmes, Sojin, 7.—More like this one for Milton Sills. Good entertainment, good cast. Holds your interest. (Orpheum theatre, Lancaster, Wis., General patronage.) **65%. May 30.** Another good one with Milton Sills. A dandy story. Good acting and it will please. (Adair theatre, Adair, Ia., General patronage.) **60%. August 5-6.** This picture drew good for a hot summer night. And is about as good a crook story as we have had, suspense and thrill, spiced with humor, and we're ready to take on another Sills picture. (Palace theatre, Malta, Mont., General patronage.) The only fault I can find with this picture is that it seemed a trifle too long in getting to the climax. But I may be wrong for the audience was very attentive all the way through. It's a darn well directed, well acted, well photographed picture and good entertainment. (Sun theatre, Kansas City, Mo., General patronage.) **30%. September 19-20.** Wow, what a show. Sills does a Lon Chaney in this and how. An underworld drama that is the best I have seen since "Underworld." Patrons raved over it. You have got to hand it to First National for their program stuff. (Central theatre, Selkirk, Man., Canada, General patronage.) Good crook drama. (Selma theatre, Selma, Cal., General patronage.)

HEART OF A FOLLIES GIRL, The, FN, Billie Dove, Larry Kent, Lowell Sherman, Clarissa Selwynne, Mildred Harris, 7.—As usual, Billie does some fine acting and while there are some shots that could just as well have been eliminated, or at least they could have put more clothes on Billie, the picture went over very good. (Community theatre, Elgin, Neb., General patronage.) Very entertaining picture. One that will please the percentage of the movie patrons. (Lake View theatre, Lake View, Ia., General patronage.) Wasted a good star in this picture. No story, and poor ending. Billie Dove deserves better story than this one. (Orpheum theatre, Lancaster, Wis., General patronage.) **60%. April 23-24.** A good show for the ladies and Billie Dove sure has the looks. The story is not so good but it will please. (Adair theatre, Adair, Ia., General patronage.) **25%. May 16-17.** Once again Billie delivers. Have yet to run a poor one and am looking forward to the "Yellow Lily." Five flappers asked me for photos and four of them wanted one of Billie. Do I get them, Billie? Larry Kent gives a splendid performance. (Central theatre, Selkirk, Man., Canada, Small town patronage.) **30%. June 20.** A good picture but too slow. Star fine, story good. About 50 per cent satisfaction. Only complaint, too slow. (Silver Family theatre, Greenville, Mich., General patronage.) Played this on a double bill with "Horseman of the Plains." Everybody slept peacefully until Tom Mix hit the screen. Out of the 6,000 feet of film, 2,000 feet of it is subtitles. The other 4,000 feet is pretty weak. However, I've played worse ones at that. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) Beautiful Billie rings the bell again. Play it, it's good. (Crossett theatre, Crossett, Ark., Small town patronage.) Ordinary program. (Selma theatre, Selma, Cal., General patronage.) A good program picture. Patrons like Billie very well here. (Grand theatre, Indian Orchard, Mass., General patronage.)

HEART OF MARYLAND, The, WB, Dolores Costello, Helene Costello, Jason Robards, Warner Richmond, Carroll Nye, Charles Edward Bull, Erville Aberson, Paul Kruger, Walter Rodgers, James Welch, Orpha Alber, Myrna Loy, Harry Northrup, Nick Cogley, Lou Short, Leonard Mellon, Madge Hunt, Charles Force, Francis Ford, Ruth Cherrington, 6.—

Laura La Plante

19%. June 8-9. Good show, but too poor print spoiled entertainment of the whole evening. (Royal theatre, Kimball, S. D., General patronage.) **March 8-9-10.** Good program picture. Star pleases. The chap who appeared as Maryland's brother was the one who caught the flapper's eye. (Princess theatre, Seaforth, Ont., Canada, Small town patronage.)

HELLO, CHEYENNE, F, Tom Mix, Caryl Lincoln, Jack Baston, Joseph Girard, Al St. John, Martin Faust, William Caress, 5.—Another Mix picture and this one is a little better than some others. Mix gets the kiddies and they drag the parents along, so it works out well. (Avalon theatre, Bellingham, Wash., General patronage.) A good Western picture with a lot of fun in it. Step on it. (Grand theatre, Indian Orchard, Mass., General patronage.) A sort of slapstick Western that does not come up to expectations for a Mix picture. Kids will like it. (Sun theatre, Kansas City, Mo., General patronage.) **66%. July 13-14.** Average Mix Western. (Pastime theatre, Mason, Mich., General patronage.) **50%. September 1.** A good Mix picture, played it Saturday and the crowd liked it. (Silver Family theatre, Greenville, Mich., General patronage.) **July 2-3.** Just a good Western and that is about all I can say. Our patrons like Mix, and especially Tony. (Opera House, Neepawa, Man., Canada, General patronage.)

HOLD 'EM YALE, P, Rod LaRocque, Jeanette Loff, Hugh Allan, Joseph Cawthorn, Tom Kennedy, Lawrence Grant, Oscar Smith, Jerry Mandy, 8.—I put on a four piece jazz orchestra and just got by. Business terrible! Had "News" and "Oddity" and gave full show but couldn't do anything. Too hot, too hot, too many autos jazzing out into the cool byways. Can't blame 'em. The play pleased the majority and the younger element got quite a kick out of it. To me it was hugely disappointing. First reel dark. All interiors dark at times. The story is there! The direction only fair. Seemed director didn't know college stuff. There was no more Yale background than clothes on the statue of Mercury. The so-called Yale boys were not dressed like students nor young enough. At the boxing match between Harvard and Yale, the audience was not a group of collegians but the usual Hollywood "soups," men and women—not a young face in the crowd. Mr. Director, better study Carl's "Collegians" and see how it is done. The main actors are good and story is good, but somehow the punch isn't there. You will just get by as a special and as a program picture it is okay. (Rex theatre, Salmon, Idaho, General patronage.) **68%. September 20-21.** A fair picture to fair business. The subtitles and Tom Kennedy are the whole show. (Midway theatre, Martinsville, Va., Small town patronage.)

HONEYMOON HATE, Par., Florence Vidor, Tullio Carminati, William Austin, Corliss Palmer, Shirley Dorman, Effie Ellsler, Genaro Spagnoli, 5.—March 16-17. A good comedy drama. William Austin carried the comedy end in his usual laughable manner. Business good on Saturday. (Strand theatre, Paoli, Ind., Small town patronage.) **March 18-19.** Just a program picture, nothing more, nothing less, with a poor title. (Selma theatre, Selma, Cal., Small town patronage.) **45%. April 12-13.** Very light. Nothing outstanding, just another picture. (Washington theatre, Atoka, Okla., Small town patronage.) **May 5-6.** Pretty good program picture. This star's pictures are always clean and good for Sunday showing. (Strand theatre, Griswold, Ia., Neighborhood patronage.) **24%. May 31.** Good picture that did not draw. (Gem theatre, Greenriver, Utah, General patronage.) **25%. July 24.** A good clean program picture. Entertaining but no drawing power. (Silver Family theatre, Greenville, Mich., General patronage.) **July 16-17** A good program picture. William Austin again very clever. (Ingram's theatre, Ashland, Ala., Small town patronage.) **August 14.** Very good and interesting, but didn't draw. Didn't even make expenses. Can't get them out on Tuesday except on a Western or special. (Bonny theatre, Mansfield, Mo., General patronage.)

HOT HEELS, U, Glenn Tryon, Patsy Ruth Miller, Gretel Yoltz, James Bradbury, Sr., Tod Sloan, Lloyd Whitlock, 6.—August 10. Nice little picture. (Texas theatre, Grand Prairie, Tex., Small town patronage.) **40%. July 10.** This is a splendid program picture. Don't make them any better. (Silver Family theatre, Greenville, Mich., General patronage.)

HOT NEWS, Par., Bebe Daniels, Neil Hamilton, Paul Lucas, Alfred Allen, Spec O'Donnell, Ben Hall, Mario Carillo, Maude Turner Gordon, 6.—80%. July 12-13. A really fine picture from Bebe. Consider it her best in a long time. Plenty of action, thrills and comedy. Out of the ordinary and will please all classes. (Ingram's theatre, Ashland, Ala., Small town patronage.) A dandy little program picture that pleased everybody who saw it. Bebe Daniels well liked here as her pictures are full of pep and action. (Crescent theatre, Red Deer, Alberta, Canada, General patronage.) Snappy comedy drama. (Selma theatre, Selma, Cal., General patronage.) **August 26-27.** My people liked this picture. I did fair on it. (Lark theatre, McMinnville, Ore., General patronage.) **August 20-21.** One of the best program pictures we have run this summer. Bebe Daniels and Neil Hamilton do good work as rival newsreel cameraman and camerawoman. Plenty comedy and snappy titles. Business good. (Midway theatre, Martinsville, Va., Small town patronage.)

I

IF I WERE SINGLE, WB, May McAvoy, Conrad Nagel, 7.—A fair program picture, only you've played plenty of worse ones and several better ones. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) Not much of a drawing card but a pleasing picture. Not a special but a good program picture. (Crystal theatre, Many, La., General patronage.)

IRRESISTABLE LOVER, The, U, Norman Kerry, Lois Moran, Gertrude Astor, Lee Moran, Myrtle Stedman, Phillip Smalley, Arthur Lake, Walter James, George Pearce, 7.—70%. March 28-29. Good picture, but had a poor ending. Lois Moran is a clever little actress and nice to look at. (Grand theatre, Story City, Ia., Small town patronage.) **July 12.** This one did not draw well. Slow in places. (Liberty theatre, Franklin, Ky., General patronage.) **56%. May 21.** If I saw this I can't remember anything about it. Guess I didn't. The percentage indicates Kerry does not draw here. (Aiken Mills theatre, Bath, S. C., General patronage.)

ISLE OF FORGOTTEN WOMEN, Col., Conway Tearle, Dorothy Sebastian, Alice Calhoun, Gibson Gowland, Harry Semels, William Welch, Eddie Harris, 6.—Splendid. Another picture from Columbia that was well received. (Crown Cinema, Karachi, India, General patronage.) **25%.** This picture did not give general satisfaction here. The acting too strong in spots. My patrons told me so. Many a good picture has been queered by overdoing a few scenes. (Silver Family theatre, Greenville, Mich., General patronage.) **50%. May 20.** A good picture that drew well. We only had one adult in the house when we started the show, then the crowd began to come and we did very good for a Sunday night. (Gem theatre, Greenriver, Utah, General patronage.)

J

JAZZ SINGER, The, WB, Al Jolson, May McAvoy, Eugenie Besserer, Warner Oland, Otto Lederer, Anders Randolf, 8.—35%. April 30-May 1-2-3. I believe this is one of the best pictures of the year, but it will not draw in the smaller towns, as the people who have never seen Al Jolson on the stage do not appreciate him. I had a local singer help put this over, as I had seen it with Vitaphone and knew that there were places where a song would come in mighty handy. It didn't make me any money, but the picture was not at fault. I couldn't get them in. Buy it right and give your folks a treat. (Princess theatre, Lincoln, Kan., Small town patronage.) **70%.** A good picture but not of universal appeal without Vitaphone. No special without Vitaphone. (Princess theatre, Washington, D. C., General patronage.) Very good. We used the song records in every sequence where Jolson sang. It is a novelty to do this and many customers thought we had Vitaphone. (Selma theatre, Selma, Cal., General patronage.)

K

KIT CARSON, Par., Fred Thomson, Nora Lane, Dorothy Janis, Raoul Paoli, William Courtright, Nelson McDowell, Raymond Turner, 8.—100%. September 1. When enough people will come out in a downpour of rain to break our house record of four years' standing, the picture must be good. Well that's exactly what happened with this one, and were they pleased? Oh boy! and they didn't fail to say so. This is a very fine production, and will be appreciated by everyone. Book it and boost it. (Ingram's theatre, Ashland, Ala., Small town patronage.) September 20-21. A very good picture. Fred Thomson and his horse a good draw here. (Star theatre, Villa Grove, Ill., General patronage.)

L

LADIES NIGHT IN A TURKISH BATH, FN, Jack Mulhall, Dorothy Mackaill, James Finlayson, Sylvia Ashton, Harvey Clark Reed Howes, Guinn Williams, 7.—Dorothy and Jack go over big in another honest-to-goodness audience picture. One of those kind that bring good hearty laughter. Not forced enjoyment but just natural. I still say Dorothy and Jack should go right on with this type of entertainment. (Cozy theatre, Winchester, Ind., General patronage.) **40%. July 17.** A fine farce comedy. Pleased them all. (Silver Family theatre, Greenville, Mich., General patronage.) Did not watch this picture but the audience seemed to be reacting very favorably to it. The bath episode does not come into the picture until about the fifth reel. You need not be afraid of this one. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) **25%. June 28-29-30.** This seemed to please the crowd but personally I cannot hand it much. It's just one of those strange happenings that an exhibitor calls punk and yet the public eats up. I'm satisfied. (Central theatre, Selkirk, Man., Canada, Small town patronage.) **50%. June 18-19.** A very good evening's entertainment. Some clever situations and will please the majority. (Ingram's theatre, Ashland, Ala., Small town patronage.) Very good comedy drama. (Selma theatre, Selma, Cal., General patronage.)

LADIES OF THE MOB, Par., Clara Bow, Richard Arlen, Helen Lynch, Carl Gerard, Mary Alden, Bodil Rosing, Lorraine Rivero, James Pierce, 7.—August 12-13. A knockout. Clara in a role as a gunman's gal knocks 'em cold. An unusual ending that will leave them with their mouths open. Play it. (Ellinwood theatre, Ellinwood, Kan., General patronage.) Clara was in a somewhat different part in this, but while it was good, and she put over the part, the writer of the story has her going to jail for the love of a crook, in this case another crook—however, in real life (not reel life) they generally want to kill the crook. Otherwise it was okay. (Crystal theatre, Tombstone, Ariz., General patronage.) **35%. August 23-24-25.** Clara in a different role. You'll see a new Clara in this one. A vivid flashing moll who fights to keep her gangster lover out of trouble Richard Arlen as the gangster gives his best performance yet. We thought this one of the best underworld dramas and did nice business. (Central theatre, Selkirk, Man., Canada., Small town patronage.) Very good underworld drama. A different role for Clara and our patrons liked it. (Selma theatre, Selma, Cal., General patronage.) September 4-5-6. Did not do well for me. Clara has never been a drawing card in this town and my patrons did not like her in this kind of a thing. (Lark theatre, McMinnville, Ore., General patronage.) **65%. August 12.** As others have said she should not be in this type of a story. A big disappointment to her fans. Too much underworld stuff nowadays anyway. (American theatre, Wautoma, Wis., Small town patronage.) **75%. July 23-24.** Very poor picture, and Clara badly out of place in this kind of story. It may be true that she wanted to prove that she can really act, but her followers don't give a whoopee about it. They want her in the peppy stuff, and they don't mean maybe. Had several of her most loyal boosters say she was rotten in this. Snap out of it, Clara, and get some more good ones like "It" and "Red Hair." Movie fans everywhre are "burned out" on underworld or crime pictures and we are sorry you were cast in this. (Ingram's theatre, Ashland, Ala., Small town patronage.) **60%. July 29.** "Ladies of the Mob" as an underworld play is well constructed and the cast is complete. Richard Arlen wins the approval of an audience for his acting and they rather like him as a crook. But this play has an added interest for us on account of the rising fame of Clara Bow, of whom the public has been disposed to make a pet because, it is said, this is a new role which has been made for her, possibly for the reason of injecting some contrast in her acting so as to maintain her present ascendancy and to save from staleness the coquetries which distinguish Clara Bow, including also a feminine charm coupled with an energy and female ingenuity described by Elinor Glyn by the inane title "It." As a woman of the underworld who delineates the passion and fierce attachment to her lover for which it is said women in that strata of life are noted, what is her art value in this role? She looks the part and plays it well; and she is good wherever you place her, yet there are half a dozen actresses on the screen who, in a role of that kind, can do quite as well. It is my observation that she has reached her zenith and perhaps she will do better with Clara Bowettes or Elinor Glynisms than in familiar roles of the underworld. As to her box office value in this role the drop in receipts is not entirely explainable by the weather. (Illinois theatre, Metropolis, Ill., General patronage.) **30%.** Why don't they leave underworld stories to George Bancroft? This is the wrong type of picture for Clara Bow, and it doesn't take a genius to figure that out either. At the present time the underworld picture proposition is being over done, so why not limit the number and star Clara Bow in something suitable to her. Every patron was disappointed. (American theatre, Fort Collins, Col., General patronage.) Good picture. Clara not at her best, however. (State and Rivoli theatres, New Brunswick, N. J., General patronage.)

LADY RAFFLES, Col., Estelle Taylor, Roland Drew, Lilyan Tashman, Ernest Hilliard, Winifred Landis, 6.—65%. June 1. A very entertaining program. Estelle Taylor made especially good impression both for looks and acting and belive crowd was pleased 100 per cent. First time we have had Estelle and we say yes to her for future showing. (Joyland theatre, Corning, Ark., General patronage.) Very good entertainment. Good work by entire cast. Don't be afraid to advertise. It will please. (Globe theatre, Buena Vista, Va., General patronage.) **26%. April 26-27.** An extra good program picture. Estelle Taylor fine. (Roxy theatre, Skellytown, Tex., General patronage.)

LAST COMMAND, THE, Par., Emil Jannings, Evelyn Brent, William Powell, Nicholas Soussanin, Michael Visaroff, 8.—March 21-22. Another good picture from Paramount which did pretty good business. Emil Jannings the greatest actor of the day. It's a picture of the Russian revolution, but seemed to please most everybody. Evelyn Brent also very good. (Princess theatre, Chilton, Wis., Small town patronage.) **April 19-20.** Jannings is in a class by himself as a dramatic actor. His wonderful pantomimic ability is nothing short of genius. This is a splendid drama and is a real big time special, but alas, it failed to draw here. (Strand theatre, Paoli, Ind., Small town patronage.) It seems Paramount are bound to give us foreign pictures, even if they have to produce them to do it. This picture might be great entertainment for the Russians. Jannings is a great actor and handles his various roles magnificently but it lacks a lot of being an audience picture. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) Wrote an opinion on this a few days ago which I don't believe did the picture justice. After looking at it through six shows have decided it is one damfine picture, even if it is a foreign story and even if I did lose 10 bucks by playing it. (Sun theatre, Kansas City, Mo., General patronage.) **88%. August 11.** A very good picture that drew well on Saturday night at advanced prices. (Gem theatre, Greenriver, Utah, General patronage.) **26%. August 14-15.** Personally thought it was wonderful but evidently the public didn't, as the percentage will testify. Flopped completely. (Ellinwood theatre, Ellinwood, Kan., General patronage.) September 5-6. Gave fair satisfaction but Jannings is no draw here. (Colonial theatre, Cambridge, O., General patronage.)

LAUGH, CLOWN, LAUGH, MGM, Lon Chaney, Bernard Siegel, Loretta Young, Cissy Fitzgerald, Nils Asther, Gwen Lee, 8.—May 1-2. Excellent. Chaney's work great. Pleased everyone. (Selma theatre, Selma, Cal., General patronage.) A good Chaney, of an entirely different theme. There is only Chaney and it's his personal efforts that make his pictures good. (Cozy theatre, Wagner, S. D., General patronage.) May 20-21. A fine picture and many comments. It isn't at all weird and you surely have to hand it to Chaney when it comes to acting. (Midget theatre, Hillsboro, Wis., General patronage.) June 3-4. Chaney's acting is great but the picture failed to pack much of a wallop. Pleased about 60 per cent. (Ellinwood theatre, Ellinwood, Kan., General patronage.) **August 5-6.** Very good. Chaney a favorite star here. Many favorable comments. (Star theatre, Villa Grove, Ill., Small town patronage.) **75%. August 5-6.** A very fine picture. One hundred per cent satisfaction. Lon Chaney is in a class by himself. The cast in this picture extra good. (Silver Family theatre, Greenville, Mich., General patronage.) A good picture that failed to draw. In fact, I didn't make expenses but Chaney was great and Loretta Young will be heard from again. She sure is a comer. (Postville theatre, Postville, Ia., General patronage.) Herbert Brenon, Chaney and entire cast have turned out a very good picture here. Of course, it's the same old Chaney gag of hopeless, alone and dying off at the finish. But it's nicely handled and I believe they liked it, even the children. It's clean as a whistle. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) **52%. August 19-20.** As usual, Chaney drew them in for us. However, a welcome drop in the temperature had more to do with our good second night attendance than the picture, we believe, as this one was not so well liked as some. Acting was fine, but picture was ruined for many of our patrons by the ending. We were slightly disappointed in the print as it had many splices and was a little too dark for our Mazda equipment. (Screenland theatre, Nevada, O., Small town patronage.)

LEGION OF THE CONDEMNED, Par., Gary Cooper, Fay Wray, Barry Norton, Francis McDonald, Lane Chandler, Voya George Richa, Freeman Wood, Charlot Bird, 8.—75%. April 19-20. A very good picture. Good first night, but fell down second because of raised admission and church doings. Gary Cooper is coming along fine and Fay Wray makes a distinct hit in this picture. (Gem theatre, Greenriver, Utah, General patronage.) Very good picture that did better than average business. (Rich theatre, Montpelier, Idaho, General patronage.) **April 17-18.** A very fine production. Pleased more people, or at least drew more favorable comments, than the "Big Parade." Truly a wonderful picture. Step on it, boys, raise your admission. (Empress theatre, Akron, Ia., General patronage.) Very good picture and true special. One of the few Paramount specials. Boost it. (Cozy theatre, Wagner, S. D., General patronage.) **August 13-14-15.** Direction, acting and photography all perfect and combined make one of the best pictures we have ever played. Played three days at advanced prices to pretty good business. (Midway theatre, Martinsville, Va., General patronage.) A nice evening's entertainment even if the story is very inconsistent. All about a bunch of gay young bloods who deliberately try to kill themselves flying airplanes on the enemy lines in France. A very thrilling windup to the picture. (Sun theatre, Kansas City, Mo., General patronage.) September 4-5-6. Very good picture for those that like aeroplane pictures. Print and photography good. (Strand theatre, Griswold, Ia., General patronage.) **September 1-2.** Very good air picture but drawing power rather weak. Fine direction. (Legion theatre, Elmwood, Wis., Small town patronage.)

LEOPARD LADY, THE, P, Jacqueline Logan, Alan Hale, Robert Armstrong, Hedwig Reicher, James Bradbury, Dick Alexander, William Burt, Sylvia Ashton, Kay Deslys, Willie Mae Carson, 6.—Not in special cast. Not as big as expected. (Rex theatre, Salmon, Idaho, General patronage.) This is a mystery story of a circus and very good. Well directed and different. Would like to see more pictures with Jacqueline Logan, I like her. (Orpheum theatre, Lancaster, Wis., General patronage.) **April 15-16.** A most absorbing mystery drama of continental circus life with a brand new twist. A picture packed with thrilling scenes and is sure to please any audience. (Aristo theatre, Lemmon, S. D., General patronage.) Drew and pleased. (Star theatre, Malad City, Idaho, General patronage.) **May 11-12.** An A-1 show. Will please most any one. (Strand theatre, Warren, Minn., General patronage.) **30%.**

Key to Abbreviations

Col....*Columbia*
Ex.....*Excellent*
F B O..*F B O*
F N....*First National*
F.....*Fox*
G.....*Gotham*
M G M. *Metro-Goldwyn-Mayer*
Par.... *Paramount-Famous-Lasky*
P.....*Pathe-DeMille*
Ray...*Rayart*
T-S.... *Tiffany-Stahl*
U A....*United Artists*
U.....*Universal*
W B... *Warner Bros.*

Numerals indicate length of picture in reels. The dates are those on which pictures were played, while the percentages represent gross business as compared with the record gross of the house.

Dandy picture but I just can't get them in on a Pathe feature. (Sun theatre, Plainwell, Mich., General patronage.) 40%. June 28. A very good picture. Comedy, drama, thrills—everything you can wish for and then some. (Gem theatre Greenriver, Utah, General patronage.) Better than the average P D C stuff this past year. There is suspense and thrills. (Avalon theatre, Bellingham, Wash., General patronage.) Did not pull especially well, but it gave general satisfaction. Foreign circus atmosphere and plausible story with good direction and A-1 photography make this a special. (Playhouse theatre, Fairhope, Ala., General patronage.) August 18. Fine feature. German circus story with good title. Plenty of action. Book it. (Majestic theatre, Eureka, Mont., Small town patronage.)

LION AND THE MOUSE, THE, WB, May McAvoy, Lionel Barrymore, Alec B. Francis, William Collier, Jr., 6.—The best talking picture we have run. It gave us the biggest gross in our history. Ran it 10 days. It is clean, thrilling, okay. We have Vitaphone and Movietone installation. (Avalon theatre, Bellingham, Wash., General patronage.) We ran this with Vitaphone. It did more business for us than "The Jazz Singer." It is a good Vitaphone picture, the best so far, to my notion. (Avalon theatre, Bellingham, Wash., General patronage.)

LITTLE SHEPHERD OF KINGDOM COME, THE, FN, Richard Barthelmess, Molly O'Day, Doris Dawson, Gardner James, Claude Gillingwater, Gustav von Seyffertitz, Martha Mattox, David Torrence, Eulalie Jensen, 8.—80%. September 13. A very good picture with a lot of good acting on Barthelmess's part. (Grand theatre, Indian Orchard, Mass., General patronage.) 90%. September 13-14. I cannot say anything more for this picture than has been said already. It is one of the best we have played this year, and that is saying something. (Ingram's theatre, Ashland, Ala., Small town patronage.) A good crowd getter and a good show with lots of action and a good story. Did a good business. Received many favorable comments. (Majestic theatre, Homer, Mich., General patronage.) It's produced on a big scale. Played this with vaudeville and broke my Tuesday house record. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) 74%. June 29. Here is a picture for the general audience that can't be beat and the readers of the book will all be there. We ran this in a downpour of rain only one night and it holds the record for any day's business during the week. (Pine Grove theatre, Port Huron, Mich., Neighborhood patronage.) 56%. July 25-26. Very good, and while the picture doesn't end as the book, it is one that will please. I would advise anyone to buy and book it. (Princess theatre, Lincoln, Kan., Small town patronage.) 80%. Patrons disappointed due to the insincere acting by all concerned. Dick's name will pull 'em and we think this picture will jeopardize his prestige. (Princess theatre, West Union, Ia., General patronage.) "Our Dick" has come back to life. This is the first picture this year that has moved me to words. There have been many attempts to reach the so-called heights, but they simply soar in this one. Barthelmess does the finest work I am very sure since "Tolable David." Molly O'Day is admirable. Gillingwater, who can always be relied upon, comes up to his part in a wonderful way. (Cozy theatre, Winchester, Ind., General patronage.) August 26-27. Very good and drew like a house afire. A great many had read the book and they came to see the picture. In fact, there were a lot of them that I hadn't seen since the year of the Blue Snow. If you fellows pass up this one and "The Shepherd of the Hills," you are looking out the window, and there is not a sound in either one of 'em except a heluva noise at the box office. (Trags theatre, Neillsville, Wis., Small town patronage.)

LITTLE SNOB, THE, WB, May McAvoy, 7.—July 18-19. A fair program picture. (Princess theatre. Chilton, Wis., Small town patronage.) September 5. Only a program picture and will get by as such. (Majestic theatre, Eureka, Mont., Small town patronage.)

LITTLE YELLOW HOUSE, THE, FBO, Orville Caldwell, Martha Sleeper, Lucy Beaumont, Freeman Wood, Edward Peil, Jr., William Orlamond, Edythe Chapman, 6.—June 10. Orville Caldwell and Martha Sleeper do as well as can be expected. The story depended upon word pictures and dialogue and had not enough substance for a feature picture. (S. T. theatre, Parker, S. D., Small town patronage.) 23%. July 10. Nice little picture. (Pastime theatre, Mason, Mich., General patronage.)

LOVE ME AND THE WORLD IS MINE, U, Mary Philbin, Norman Kerry, Betty Compson, Henry B. Walthall, Martha Mattox, Charles Sellon, Mathilde Brundage, George Siegman, Robert Anderson, Albert Conti, Emil Fitzoy, Charles Puffy, 7.—April 2-3. If this is a special I am all wet. Failed to do any business for me and failed to please any one that saw it. (Cozy theatre, Wagoner, Okla., Small town patronage.) 60%. April 30 and May 1. This picture probably rates as a special, but was not recognized here as a super-special. Some excellent work by the starring team, but in my opinion Universal has gone

Mary Pickford

in too much for foreign settings for its specials this year. (Palace theatre, Meridian, Tex., Small town patronage.) May 28-29. Not even a good program picture. I can't figure out why Universal called this one a special. (Acadia theatre, Rumford, Me., General patronage.) August 1-2. I bought this picture for a special and gave just three times more than I pay for program pictures, and found I had bought just a very ordinary program picture. I sure got gypped on this one. (Star theatre, Villa Grove, Ill., Small town patronage.) August 18-19. I thought this very good in spite of some adverse comments that I read. (Galt theatre, Galt, Cal., Small town patronage.) 20%. August 12. Good enough picture but we were wise to play it only one night as there were several walked out on this one and, therefore, no one would have showed up the second night. (Royal theatre, Kimball, S. D., General patronage.)

M

MADEMOISELLE FROM ARMENTIERES, MGM, Estelle Brody, Marie Ault, John Stuart, Alf Goddard, Humberstone Wright, John Hamilton, Sergt. I. Smith, Colonel English, Albert Raynor, Boris Ranevsky, Clifford Heatherly, Gabriel Rosca, 5.—40%. August 27-28. First of all, this did draw, and those who saw it the first night helped keep the regular Saturday crowd away. (Movies theatre, Brocket, N. D., Rural patronage.) August 15-16. A light affair. (Texas theatre, Grand Prairie, Tex., Small town patronage.)

MAN'S PAST, A, U, Conrad Veidt, Barbara Bedford, Ian Keith, Arthur Edmund Carew, Charles Puffy, Corliss Palmer, Edward Reinach, 6.—30Z. May 13-14. A very appealing and satisfying story that holds one's interest right from the start, but the title and the star had no drawing power. (Pastime theatre, Mason, Mich., General aptronage.) A good mystery picture. Veidt always does something. (Avalon theatre, Bellingham, Wash., General patronage.) Personally I did not care for this picture and heard no comment from anyone except my employes who thought it pretty fair. It's a rather slow moving story with a French locale. I'd class it just another picture. (Sun theatre, Kansas City, Mo., General patronage.) April 18. Extra heavy drama. Well directed and acted. Had opposition of the worst kind. A bad snowstorm all day and night. Don't be afraid to book this one, but when you do, be sure and set in a good one or two reel comedy. (Community theatre, Redgranite, Wis., Small town patronage.) Good. Better than lots of specials, will suit any audience. (Gem theatre, Ryan, Okla., General patronage.) September 19. I was very agreeably surprised in this picture. It is very good. Better than some so-called specials. (Star theatre, Villa Grove, Ill., General patronage.)

MATINEE IDOL, THE, Col., Bessie Love, Johnnie Walker, Lionel Belmore, Ernest Hilliard, Sidney D'Albrook, David Mir, 6.—65%. July 18-19. An excellent entertaining picture from every angle. Acting exceptionally good. Comedy clean and thoroughly amusing. The Columbia "30" so far has given good satisfaction. (Joyland theatre, Corning, Ark., General patronage.) May 30-31. One of the best Columbia has ever made. Plenty of laughs. Business very decent. (Acadia theatre, Rumford, Me., Small town patronage.) Just a little program. Better have good shorts or double bill it. (Selma theatre, Selma, Cal., General patronage.)

MEN OF DARING, U, Jack Hoxie, Ena Gregory, Marin Sais, Francis Ford, Jimmy Kelly, William Malan, Ernie S. Adams, Robert E. Milash, Joseph Bennett, Bert Lindley, John Hall, Bert Apling, 6.—23%. June 6-7. Fairly good Western. Lots of warwhoops, scenery, bad, bad men, etc. The smiling hero and his steed successfully passed the test, many redskins and their renegade leader bit the dust and Jack finally landed in his sweetie's arms. However, it drew us a good house on our weak nights, despite pouring rain so it shall be classed as a number-one picture. (Screenland theatre, Nevada, O., Small town patronage.) March 30-31. Excellent historical pioneer day picture. The Black Hills scenery is wonderful. Many favorable comments on this one. (Aristo theatre, Lemmon, S. D., General patronage.) 60%. April 7. Very fine picture of the better class of Westerns. Well liked but did not draw any extra business. (Redwood theatre, Redwood, N. Y., Small town patronage.) Ye gods and little fishes! What next? This was just a lot of celluloid gone to waste. Same old stuff in the same old way, but no good. (Crystal theatre, Tombstone, Ariz., General patronage.) 63%. September 6. A "covered wagon" type of picture and excellently done, too. (Aiken Mills theatre, Bath, S. C., General patronage.)

MIDNIGHT ROSE, U, Lya de Putti, Kenneth Harlan, Henry Kolker, Lorrimer Johnston, George Larkin, "Gunboat" Smith, Wendell Phillip Franklin, Frank Brownlee, 6.—After reviewing this picture, I admitted all patrons free and still I was ashamed to face them as they came out. Really a disgrace to put on the screen. (Kenwood theatre, Chicago, Ill., General patronage.) This picture seems unnatural and artificial in every sense of the word. Acting, directing and everything else is "hammy." (Sun theatre, Kansas City, Mo., General patronage.) 59%. July 30. My records show a special cast but it must have been cloudy for I can't recall even one star in the production. I have a faint idea the picture was pretty good, though, and the percentage is fair. (Aiken Mills theatre, Bath, S. C., general patronage.)

N

NEST, THE, E, Pauline Frederick, Holmes Herbert, Thomas Holding, Ruth Dwyer, Reginald Sheffield, Rolland Flander, Jean Acker, Wilfred Lucas, 7.—July 14-15. Good home life picture well worth running. (Galt theatre, Galt, Cal., Small town patronage.) July 22-23. Rank—no action—poor plot. Not suitable for first run. (McMinnville, Ore., General patronage.)

NEWS PARADE, THE, F, Nick Stuart, Sally Phipps, Brandon Hurst, Earle Foxe, Truman H. Talley, Cyril Ring, Franklyn Underwood, 7.—July 31-August 1. A neat and entertalning picture of the trials and tribulations of a newsreel cameraman. Nick has a pleasing personality and Sally Phipps doesn't hurt the picture any by her presence. (Trags theatre, Neillsville, Wis., Small town patronage.) August 22-23. The title killed this before it reached here. Clever little one-day affair. (Texas theatre, Grand Prairie, Tex., Small town patronage.) 75%. Not so much. (Walt's theatre, Kenesaw, Neb., General patronage.) 75%. August 30-31. A good picture, but not as good as "Hot News." Was slow at the beginning but picks up about the fifth reel. Pleased the majority. Nick Stuart is fast coming to the front, and I think Mr. Fox should make a "star" out of him right away. (Ingram's theatre, Ashland, Ala., Small town patronage.)

NIGHT FLYER, THE, P, William Boyd, Jobyna Ralston, Philo McCullough, Ann Schaeffer, DeWitt Jennings, John Milerta, Robert Dudley, 6.—William Boyd and Jobyna Ralston put this over in fine shape. A real good railroad drama. Good plot. One follows through the story with keen interest. Walter Lang did a good job directing and Jimmy Cruze put his okay on it. People paid their money to see a good melodrama and for once they got their money's worth. (Rex theatre, Salmon, Idaho, General patronage.) September 1. Only fair. The heavy overacted. He sure was a bad man. (Majestic theatre, Eureka, Mont., Small town patronage.) The usual railroad drama. Nothing different, yet entertaining. No complaints. Good for Sunday. (Aristo theatre, Lemmon, S. D., General patronage.) A good railroad picture and above average. William Boyd always clicks for us. (Avalon theatre, Bellingham, Wash., General patronage.) 69%. April 29. A good picture that drew a very good house the reason being that the picture was taken less than 100 miles from here on the Denver & Rio Grande Railroad and as this is a railroad town everyone wanted to see it. They did! (Gem theatre, Greenriver, Utah, General patronage.) April 18. This is a good railroad drama and good entertaining picture. We had a full house as they all came out to see this picture because it was made in our Carbon County, 16 miles from Scofield. (American theatre, Scofield, Utah, Small town patronage.)

NIGHT OF MYSTERY, A, Par., Adolphe Menjou, Nora Lane, William Collier, Jr., Paul Paoli, Evelyn Brent, Claude King, Frank Leigh, Margaret Burt, 6.—A very weak picture. No story to it at all and Menjou's acting is the only good thing about it.

(Ellinwood theatre, Ellinwood, Kan., General patronage.) Just a program. This star don't mean a thing to our box-office. (Selma theatre, Selma, Cal., General patronage.) Not so good. A lot of good actors wasted on a poor piece of screen material; and this guy Lothar Mendes, what country does he hail from? I've yet to see a box office picture he's turned out. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) **July 30-31.** Rather dull. (Texas theatre, Grand Prairie, Tex., Small town patronage.) **September 5-6.** Rotten business and a punk picture. (Strand theatre, Cambridge, O., General patronage.)

O

ON TO RENO, P, Marie Prevost, Cullen Landis, Ned Sparks, Ethel Wales, Jane Keckley, 6.—90%. March 13-14. A good little picture. Plenty of action. Marie Prevost is good, but with my patrons it is not a special, nor is it sold as such. It will please 75 per cent and I consider this above average for program pictures. (Elite theatre, Arlington, S. D., General patronage.) A good little program picture. Miss Prevost handles the situations in this sort of pictures in a very clever manner. (Club theatre, Weed, Cal., General patronage.) **12%. May 2.** This one did not gross film rental. Showed mostly to empty seats. Personally I am glad of it. There was not much to the story. Not up to this star's reputation. (Community theatre, Redgranite Wis., Small town patronage.) **April 27-28.** Nobody got wildly excited over this picture, but it's a pleasing program picture just the same. (Palace theatre, Ashland, O., General patronage.)

ONE WOMAN TO ANOTHER, Par., Florence Vidor, Theodor von Eltz, Marie Shotwell, Hedda Hopper, Roy Stewart, Joyce Marie Coad, Jimsy Boudwin, 5.—45%. March 13-14. Fair program, Miss Vidor is drawing better with my crowd than she did. (Washington theatre, Atoka, Okla., Small town patronage.) **42%. April 21.** A good comedy drama. Roy Stewart is in this after being absent from the screen for some time. (Gem theatre, Greenriver, Utah, General patronage.) **55%. April 28.** Just an average program picture that I believe pleased the majority. Nothing to send them away talking about it. (Legion theatre, Holyrood, Kan., Small town patronage.) A picture which turned out to be a first class little feature. The drawing power was null and void due to terribly uninteresting looking photos and one sheets and a trailer that was worse still. (Sun theatre, Kansas City, Mo., Neighborhood patronage.)

OPENING NIGHT, THE, Col., Claire Windsor, John Bowers, E. Alyn Warren, Grace Goodall, Bobby Mack, William Welch, 6.—20%. September 7. A very fine program picture. Better than the average. This picture would check up with some of the other Columbia specials. (Silver Family theatre, Greenville, Mich., General patronage.) **30%. July 26.** A good picture of the dramatic type but not too heavy. Warren is good in his part. (Gem theatre, Greenriver, Utah., General patronage.)

P

PAINTED POST, F, Tom Mix, Natalie Kingston, Philo McCullough, Al St. John, Fred Gamble, 6.—90%. August 4-5. The best Mix picture we have played in a long time. Contains lots of comedy and had audience roaring during most of the film. (Opera House, Foley, Minn., Small town patronage.) **57%. August 17-18.** Fair to average Mix Western. (Pastime theatre, Mason, Mich., General patronage.)

PARTNERS IN CRIME, Par., Wallace Berry, Raymond Hatton, Mary Brian, William Powell, Jack Luden, Arthur Housman, Albert Roccardi, Joseph W. Girard, George Irving, Bruce Gordon, Jack Richardson, 7.—50%. July 5-6. What I term a miracle is a Beery-Hatton comedy that is even half good. But, I'll have to admit this one is really good. Better than all the others combined. (Ingram's theatre, Ashland, Ala., Small town patronage.) While this is a great improvement over anything this pair of birds have turned out lately, there are very few laughs to be heard until the close of the picture where they explode the tear bombs. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) Failed to come up to the usual Beery-Hatton standard and consequently, while not a flop, was far from satisfactory to the patrons. (Crystal theatre, Tombstone, Ariz., General patronage.) It is a crime to put this kind of a thing out and bill it as a comedy. If this is comedy I have sure forgot my lines. (Community theatre, Elgin, Neb., General patronage.) A lot better than previous pictures but a comedy team can only deliver a few and they are through. (Postville theatre, Postville, Ia., General patronage.) **July 27-28.** Just another foolish comedy. Failed to draw the usual Saturday crowd. Sure am glad I have just one more Beery-Hatton to play. (Ellinwood theatre, Ellinwood, Kan., General patronage.) Beery and Hatton team always good. We are very sorry to hear that the "Big Killing" is their last picture. (Coliseum theatre, Edmore, Mich., General patronage.) **September 7-8.** Fair satisfaction and fair business. These boys are through here as comics. Too many bad pictures. (Colonial theatre, Cambridge, O., General patronage.) **48%. August 25.** A very good comedy. Has something the rest of this series didn't have—a story. (Gem theatre, Greenriver, Utah., General patronage.)

PATRIOT, THE, Par., Emil Jannings, Florence Vidor, Lewis Stone, Vera Voronina, Neil Hamilton, Harry Cording, 10.—40%. September 4-5. There is no doubt about it, Jannings is one of the greatest actors of this day. His interpretation of the mad king is flawless from the standpoint of acting. "The Patriot" is one of the greatest pictures ever made even if I was disappointed in the attendance it received. (Princess theatre, Buchanan, Mich., Small town patronage.) **September 9-10.** This is a wonderful production but will not draw. Our patrons like a little entertainment along with marvelous acting. Too long. (Plainview theatre, Plainview, Neb., General patronage.)

PATSY, THE, MGM, Marion Davies, Orville Caldwell, Marie Dressler, Del Henderson, Lawrence Gray, Jane Winton, 7.—80%. Good. (Palace theatre, Rensselaer, Ind., General patronage.) **April 18-19.** Very good comedy. Pleased all who saw it including yours truly. Business not so good, but held up good second day which is the real test. (Star theatre, Rossland, B. C., Canada, Small town patronage.) **70%.** Just fair was the comment of the patrons. Not to be compared with the "Fair Co-Ed" or "Tillie the Toiler." Here's hoping "Dumb Dora" is better. (Postville theatre, Postville, Ia.) **May 15.** I still think "When Knighthood Was in Flower" is Marion Davis best picture, in spite of some of critics opinion of the "Patsy." This picture got by and gave good satisfaction. Wish they were all as good as this one. (Cozy theatre, Medford, Wis., General patronage.) Excellent entertainment. (Selma theatre, Selma, Cal., General patronage.) **June 3-4.** A comedy play of domestic troubles. Entertainming enough but not near as good as "The Fair Co-Ed." (Princess theatre, Chilton, Wis., Small town patronage.) Another crackerjack picture with a poor drawing title. Boys and girls, if you can get them in here's one of the sweetest little comedy-dramas of the year. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) **June 8-9.** Very good light comedy drama. Star excellent and Ralph Spence wrote subtitles. What more need we ask? (S. T. theatre, Parker, S. D., Small town patronage.) **60%. June 24-25.** This is fine entertainment. Star and cast extra good. Lots of good clean comedy. Gave 100 per cent satisfaction. (Silver Family theatre, Greenville, Mich., General patronage.) One of the best things Miss Davies ever did, in our estimation, and for us we wish they would keep her in these kind of parts as "Quality Street" sure seemed a dud after seeing "The Fair Co-Ed" but this sure put her back in our town. (Rex theatre, Colby, Wis., Small town patronage.) **June 10-11.** Just one fine show. Well played and a scream through the picture. Sub titles are extra good. This picture will stand lots of advertising. (Majestic theatre, Homer, Mich., Small town patronage.) Very good picture. It will please your patrons. (State and Rivoli theatres, New Brunswick, N. J., General patronage.) **25%. July 15-16.** Goody! Goody! we showed one that everybody liked. Strictly okay and hurrah for Marion! In fact, three cheers for all, from Metro to ourselves. Even the print suited us, and the only insect in the salve was the scantiness of the crowd we were able to entice within. Warm weather and not enough publicity. (Screenland theatre, Nevada, O., Small town patronage.) **25%. July 15-16.** An interesting story with some very funny comedy. (Pastime theatre, Mason, Mich., General patronage.) Boys this "Patsy" is sure good for any house. A pleasing little picture you are sure to like. (Liberty theatre, Harrisville, Mich., General patronage.) **September 2-3.** Very good picture, just the kind suited to her. I hope the producers will keep her in this class of pictures. (Strand theatre, Griswold, Ia., General patronage.) **September 11-12.** Very good picture. This one and "The Fair Co-ed" are both good entertainment. (Traggs theatre, Neillsville, Wis., Small town patronage.) **20%. August 16-17-18.** Another clever Davies comedy. This is the kind that they like Marion in. The boy who wrote the subtitles sure knew his onions. They make an evening's entertainment themselves. (Central theatre, Selkirk, Man., Canada, Small town patronage.) **August 24-25.** A good entertainment with a lot of very clever subtitles. Went over big but did not draw for us. (Movies theatre, Brocket, N. D., Rural patronage.)

PEAKS OF DESTINY, Par.-Ufa, Louise Trenker, Leni Riefenstahl, Erents Petersen, Frieda Richard, 6.—They will not go over with Americans. No more for us. (Selma theatre, Selma, Cal., General patronage.) **76%. August 18.** The only advantage in this is that it shows how much better pictures made in the United States are. This is very poor. (Legion theatre, Holyrood, Kan., Small town patronage.)

PINTO KID, THE, FBO, Buzz Barton, Frank Rice, James Welsh, Gloria Lee, Milburne Moranti, Hugh Trevor, William Patton, Walter Shumway, 5.—50%. May 18. Just another Western. (Empress theatre, Arma, Kan., General patronage.) **25%. June 8.** Kid a wonderful rider. The picture good. (Silver Family theatre, Greenville, Mich., General patronage.)

PUT 'EM UP, U, Fred Humes, Gloria Gray, Tom London, Harry Semel, Pee Wee Holmes, Benny Corbett, Charles Colby, Bert Starkey, 5.—A good Western picture. Good for any Saturday. (Grand theatre, Indian Orchard, Mass., General patronage.) **47%. August 16.** This is about the fifth time the percentage on Western pictures has been 47 per cent. The same crowd must come to each Western and the others stay away. I'll remember that, too. The picture? Oh, I guess it's okay. (Aiken Mills theatre, Bath, S. C., General patronage.)

R

RACKET, THE, Par., Thomas Meighan, Marie Prevost, Louis Wolheim, George Stone, John Darrow, Skeets Gallagher, Lee Moran, Lucian Prival, Tony Marlo, Henry Sedley, Sam DeGrasse, James Marcus, G. Pat Collins, 8.—August 29-30. A splendid underworld story with a fine cast. Well directed and well acted and well liked. (Lark theatre, McMinnville, Ore., General patronage.) Good underworld story. (Selma theatre, Selma, Cal., General patronage.) **August 23-24.** Good underworld picture with good acting by the entire cast, but they don't appreciate Meighan here and therefore business only fair. (Midway theatre, Martinsville, Va., Small town patronage.) Some more of the underworld which pleased some and did not others. (Crystal theatre, Tombstone, Ariz., General patronage.) This is a good picture, although it dragged a little. (Orpheum theatre, Lancaster, Wis.)

RAMONA, UA, Dolores Del Rio, Warner Baxter, Roland Drew, Vera Lewis, 9.—Perfectly beautiful picture. One of finest in year. Del Rio a treat. Warner Baxter as Indian and Roland Drew as Felipe very fine. Simplicity of story and treatment a delight. No absurd movie barnstorm stuff in this, but a dignified, yet humorous, play. Thrilling, absorbing, often sad, but with great human interest appeal. Believe this ranks right up close to "Covered Wagon" and "Ben Hur" in popular appeal. There are three Orthophonic records of Ramona; the one with guitar accompaniment is just ideal for Felipe's playing and singing. (Rex theatre, Salmon, Idaho, General patronage.) **100%. June 2-3.** Wonderful. Made more money than any picture I ever played except Tunney-Dempsey fight pictures. (Temple theatre, Ubly, Mich., General patronage.) **90%. July 15.** Millions have read the story, millions have heard the song. Grab this one, boys, and go after it. The best drawing card of the year and a very wonderful picture. (American theatre, Wautoma, Wis., Small town patronage.) **July 1-2.** A very good picture. Will appeal more to women as it is very sad. Greatest drawing card of the year. (Princess theatre, Chilton,

Glenn Tryon

Wis., Small town patronage.) 100%. July 29-30. If there ever was a 100 per cent picture this is one. Stars and cast splendid. Satisfied tbem all. (Silver Family theatre, Greenville, Mich., General patronage.) General comment favorable and it pulled better than expected. (The Playhouse theatre, Fairhope, Ala., General patronage.) 85%. August 6-7-8-9. Grab this one. A sure box office natural. Held it over one day and sure did the business. S.R.O. sign out every night but one and in tbe hottest days of the summer. Be sure you have good music as it is half tbe show.—(Central theatre, Selkirk, Man., Small town patronage.) August 8-9. One of the very best pictures I have shown for a long time. Play it by all means. (Star theatre, Villa Grove, Ill., Small town patronage.) July 14-15. Bought right, it is a money-maker for a small town. It will please 100 per cent. Feist will send you music free, and if you have an orchestra that can play, don't overlook this bet. (Shafer's Airdrome, Edgerton, Mo., General patronage.) 100%. July 23-24. If you miss this one you miss the best bet of the season. No doubt the good business was due to the popularity of the song, but the picture itself pleases because it built up on second night. (Crescent theatre, Belzoni, Miss., General patronage.) 98%. September 12-13. A wonderful picture at the box office and pleased everyone. This picture brought them from nearby towns as well as bome. (Ne-Go theatre, Toronto, Kan., General patronage.) August 19-20-21. A splendid picture. Well directed and ably acted by Dolores. Splendid comments. (Lark theatre, McMinnville, Ore., General patronage.)

RIDING FOR FAME, U, Hoot Gibson, Ethlyne Clair, Charles K. French, George Summerville, Allan Forrest, Ruth Cherrington, 6.—25%. August 10-11. Dandy Gibson picture which should please them all. Slim Summerville provides the high spots of comedy and just eat Hoot and Slim up all the way through. Action, laughs and suspense. (Royal theatre, Kimball, S. D., General patronage.) 75%. September 22. This is a mighty good Western picture, better than the average. (Silver Family theatre, Greenville, Mich., General patronage.)

RIDING RENEGADE, THE, FBO, Bob Steele, Dorothy Kitchen, Laff McKee, Bob Fleming, Ethan Laidlaw, Nick Thompson, Pedro Riga, 5.—September 7-8. A good Western suited for Saturday night. Bob Steele I believe is a comer. (Strand theatre, Griswold, Ia., Neighborhood patronage.) Just a fair Western to poor business. (Galt theatre, Galt, Cal., Small town patronage.) June 23. Fair Western. (Theatorium theatre, Emlenton, Pa., General patronage.

RINTY OF THE DESERT, WB, Rin Tin Tin, Audrey Ferris, Carrol Nye, Paul Panzer, Otto Hoffman, Grover Lignon, 6.—It's a good average Rin Tin Tin picture. There is some good work by the dog as usual. It is clean, good entertainment. (Avalon theatre, Bellingham, Wash., General patronage.)

RUSH HOUR, THE, P, Marie Prevost, Harrison Ford, Seena Owen, David Butler, Ward Crane, 6.—37%. May 27. Good comedy-drama, that did not draw so well. (Gem theatre, Greenriver, Utah, General patronage.) Very good comedy-drama, that seemed to please. (Aristo theatre, Lemmon, S. D., General patronage.)

S

SADIE THOMPSON, UA, Gloria Swanson, Lionel Barrymore, Raoul Walsh, Blanche Frederici, Will Stanton, Charles Lane, James A. Marcus, Florence Midgley, Sophia Artega, 8.—40%. July 8-9. A great piece of acting by Swanson and Barrymore. Satisfaction on this picture about 50-50. I call it fine, but did not draw second night. (Silver Family theatre, Greenville, Mich., General patronage.) 20%. August 13-14-15. Gloria's best since "Zaza" but hardly a small town picture. Good production and good acting by everybody except Walsh. He'd better stick to producing. Very disappointing business. (Central theatre, Selkirk, Man., Canada, Small town patronage.) Could have done better if I had exploited this more intelligently. A big cut-out question-mark in the lobby with "Did she vamp him or was sbe innocent?" would have brought more people especially on the second night. (The Playhouse, Fairhope, Ala., General patronage.) May 3-4. This picture did not do the business we figured. Raised prices and did lots of advertising, but just made out on it. You can get along very nicely without this one. (Old Trail theatre, Hebron, O., General patronage.)

SHARP SHOOTERS, F, George O'Brien, Lois Moran, Noah Young, Tom Dugan, William Demarest, Gwen Lee, Joseph Swickard, 6.—Good picture. George is usually good. Free anti-saloon picture killed the business for me. (Rich theatre, Montpelier, Idaho, General patronage.) "Sharpshooters" is a darn good picture for those who like raw meat. It's all in fun, but they get by with murder in this one. Some of the subtitles are pretty hot. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) 50%. This is indeed a funny one of a sailor's life. People well pleased. (Ritz theatre, Correctionville, Ia., General patronage.) 61%. July 9-10. Although vulgar in spots seemed to please the majority. Personally thought it poor and I hope I shall never play another like it. Another one of "What Price Glory" pattern. (Ingram's theatre, Ashland, Ala., Small town patronage.) Racy but it went over big. Nothing bad unless one read the bad into it. (Avalon theatre, Bellingham, Wash., General patronage.) July 13-14. A very good picture which has plenty of comedy and good action. A poor box office bet for me. (Princess theatre, Chilton, Wis., Small town patronage.)

SHIELD OF HONOR, THE, U, Neil Hamilton, Dorothy Gulliver, Ralph Lewis, Nigel Barrie, Claire MacDowell, Fred Esmelton, Harry Northrup, Thelma Todd, David Kirby, Joe Girard, William Blakewell, Hank, the dog, 6.—July 14. Fairly good program picture of the Los Angeles air patrol and what happens to crooks who oppose its lone flyer. (Majestic theatre, Eureka, Mont., Small town patronage.) Dandy air-police picture with some good scenes of police troops. (Althea theatre, Dunseith, N. D., General patronage.) 40%. March 27. This is a good program picture. (Silver Family theatre, Greenville, Mich., General patronage.) 54%. A good program picture which failed to do normal business but the weather had something to do with it. It's a great little show after you get 'em. (Pinegrove theatre, Port Huron, Mich., Neighborhood patronage.) 57%. July 16. A good, pleasing picture. It will appeal to all types. (Aiken Mills theatre, Bath, S. C., General patronage.)

SHOWDOWN, THE, Par., George Bancroft, Evelyn Brent, Neil Hamilton, Fred Kohler, Helene Lynch, Arnold Kent, Leslie Fenton, George Kuwa, 8.—A heavy soggy morbid story of a bunch of men and one woman in the oil swamps somewhere down below tbe equator. Plenty of action of a rough and tumble type. Well staged and well directed but failed to draw on an ideal show day. It's not a picture that many women will like. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) 25%. June 14. Good. (Gem theatre, Greenriver, Utah, General patronage.) Here is a picture that probably points a moral but it's sordid and depressing. The people do not like to hear the truth exemplified sometimes and while the cast and story held an attentive audience yet it did not send them home with a pleasant taste in their mouth. (Crystal theatre, Tombstone, Ariz., General patronage.) A good melodrama that drew nothing at the box office. No fault of the picture, though. (Ellinwood theatre, Ellinwood, Kan., General patronage.) 20%. July 9-10-11. An excellent picture with many gripping situations, though it cannot compare with "Underworld." Bancroft and the whole cast were excellent. Very warm weather accounts for low patronage. (Central tbeatre, Selkirk, Man., Canada, Small town patronage.) 57%. September 14-15. Well, this was a pleasant surprise. Picture not as bad as we bad been led to believe by reports and reviews. Most of our patrons seemed to like this picture, although personally we did not think so much of it. (Screenland theatre, Nevada, O., Small town patronage.)

SILVER SLAVE, THE, WB, Irene Rich, Audrey Ferris, Holmes Herbert, John Miljan, Carroll Nye, 6.—Inasmuch as Irene Rich is an exceptionally strong actress this picture went over fairly well on a double feature bill. But it's a very shallow story. (Sun theatre, Kansas City, Mo., General patronage.) May 16. Very good but no box office magnet. (Majestic theatre, Eureka, Mont., Small town patronage.)

SKY HIGH SAUNDERS, U, Al Wilson, Elsie Tarran, Bud Osborne, Frank Rice, Frank Tomick, Billy Jones, Art Goebel, 5.—30%. March 24. Good aviation picture that pleased all. Al was good but his pilot, the old man, took the honors of raising them up in their seats and making them laugh. (Royal theatre, Kimball, S. D., General patronage.) A Western airplane combination. Gets away from the straight Western, but pulled and pleased beyond expectations. (Cozy theatre, Villisca, Ia., General patronage.) 70%. June 7. Seemed to please. Didn't like it very much myself. (Aiken Mills theatre, Bath, S. C., General patronage.) 40%. September 14. Agreeably surprised. Played one of these aviations before, but did not please. However, this picture went over fine and had many favorable comments. (Joyland theatre, Corning, Ark., General patronage.) Fair. (Rex theatre, Salmon, Idaho, General patronage.) Airplane stunts seemed to go over very well but I can't hand the picture much. On a par with the Blue Streak Westerns. (Eminence theatre, Eminence, Ky., General patronage.) 20%. August 17. A good aeroplane picture. (Silver Family theatre, Greenville, Mich., General patronage.)

SKYSCRAPER, P, William Boyd, Alan Hale, Sue Carol, Alberta Vaughn, 7.—June 4-5. Boyd is very popular here. Picture very good. Don't be afraid to boost it. (Acadia theatre, Rumford, Me., Small town patronage.) Nothing extra. Just an ordinary program picture. (Aristo theatre, Lemmon, S. D., General patronage.) Very much disappointed in this one. Ran it as a special but it was not a special—far from it. Poor plot, poor story, acting good. Boyd's poorest play. (Rex theatre, Salmon, Idaho, General patronage.)

SMART SET, THE, MGM, William Haines, Jack Holt, Alice Day, Hobart Bosworth, Coy Watson, Jr., Constance Howard, Paul Nicholson, Julia Swayne Gordon, 6.—The best Bill Haines bas ever done and pleased all. (Orpheum theatre, Lancaster, Wis., General patronage.) 95%. This is certainly real entertainment and 100 per cent, at tbat. If you baven't shown it, get it. (Lyric theatre, Loudon, Tenn., General patronage.) 45%. April 18. Don't be afraid to boost it, as it will more than justify anything you say. (Victoria theatre, Mt. Olive, N. C., Small town patronage.) Did a good business with this. Good picture and Haines draws them in. Plenty of comedy and will please every one. (May theatre, Mayville, Wis., General patronage.) 45%. April 22-23. A good comedy-drama that will please 90 per cent. Haines always gets the laughs. (Ellinwood theatre, Ellinwood, Kan., General patronage.) April 24. I did just balf the business with this picture tbat I did with "West Point," and it is about one balf as good a picture. The director lets Haines over-act in this one. However, it is a good program picture. (Cozy theatre, Medford, Wis., General patronage.) May 6. Typical Haines. Well received by my audience. (Empress theatre, Arma, Kan., General patronage.) May 30. A good comedy drama which pleased. (Princess theatre, Chilton, Wis., Small town patronage.) 15%. May 16-17. This smart-aleck (judging him solely by his actions on the screen) may be good for something, somewhere, but not at my box office. My people turned out to see the football in "Brown of Harvard" the baseball in "Slide, Kelly, Slide" and Lon Chaney in "Tell It to the Marines" but William Haines on his own merits in "Spring Fever" was a financial frost here and this one is worse. The picture has plenty of comedy and action, good polo shots, witty subtitles, etc. (Pastime theatre, Mason, Mich., General patronage.) 40%. A good production. Boost it, it's got the stuff. (Deluxe theatre, Bucklin, Kans., Small town patronage.) Very good and pleased all. (Selma theatre, Selma, Cal., General patronage.) June 24-26. Good but did not draw for me for some reason. (Lark theatre, McMinnville, Ore., General patronage.) This should have been called, "The Smart Alec" as it originally was. Boys, he's so darn smart in this one you want to knock his block off. It's sure a goofy picture, but they seem to never tire of Haines in tbis role. (Sun theatre, Kansas City, Mo., General patronage.) 85%. July 30. The action and wise-cracks in tbis kept the audience laugbing almost continuously. (Y. M. C. A. tbeatre, Morenci, Ariz., General patronage.) A dandy program picture. Good anywbere. (Strand theatre, Paris, Ark., General patronage.) August 9. Very good. William Haines very funny in this one. Had a good crowd. (Theatorium, Emlenton, Pa.,

Key to Abbreviations

Col....*Columbia*
Ex.....*Excellent*
FBO..*FBO*
FN....*First National*
F.....*Fox*
G.....*Gotham*
MGM.*Metro-Goldwyn-Mayer*
Par.... *Paramount-Famous-Lasky*
P.....*Pathe-DeMille*
Ray...*Rayart*
T-S....*Tiffany-Stahl*
UA....*United Artists*
U.....*Universal*
WB...*Warner Bros.*

Numerals indicate length of picture in reels. The dates are those on which pictures were played, while the percentages represent gross business as compared with the record gross of the house.

General patronage.) By no means as good as some of this star's former pictures, but yet it is well worth showing. Pay no extra money. (Liberty theatre, Harrisville, Mich., General patronage.) **40%. September 6.** A mighty good program picture. (Silver Family theatre, Greenville, Mich., General patronage.) A good picture, but not a good box office attraction here. (Temple theatre, Viroqua, Wis., General patronage.) Had this one set early on release but jerked it because of one or two misleading reports. Don't just remember who threw the monkey wrench in their report on this, but will state whether critic or exhibitor, he's all wet. The picture is fine and different from the usual run and one need but feel proud to have shown it. (Strand theatre, Robinson, Ill., General patronage.) **May 13-14.** A dandy picture, pleased most everyone. (Empress theatre, Akron, Ia., General patronage.)

SOMETHING ALWAYS HAPPENS, Par., Esther Ralston, Neil Hamilton, Sojin, Charles Sellon, Roscoe Karns, Lawrence Grant, Mischa Auer, 5.—Owing to our having played several spook pictures of late, this one did not go over very well but is a good average picture of its kind. (Crystal theatre, Flandreau, S. D., General patronage.) Good mystery and thrill program picture. (Selma theatre, Selma, Cal., General patronage.) **July 27.** A very pleasing little picture. (Texas theatre, Grand Prairie, Tex., Small town patronage.) **75%. July 23.** An entertaining combination of spooky thrills and comedy. (Y. M. C. A. theatre, Morenci, Ariz., General patronage.) **25%. August 10.** A fine mystery story. A satisfactory program picture. (Silver Family theatre, Greenville, Mich., General patronage.) **September 3-4.** Another Paramount flop. Poor business. Nothing to it. (Strand theatre, Cambridge, O., General patronage.) **July 10-11.** I could not see much in this picture, but it was different, so that kept it from being a failure. (Roxy theatre, Skellytown, Tex., General patronage.) **September 9-10.** Esther Ralston pictures are all good. A very good mystery drama. (Strand theatre, Griswold, Ia., General patronage.)

SPEEDY, Par., Harold Lloyd, Ann Christy, Bert Woodruff, Brooks Benedict, 8.—100%. May 14-15-16. I think that this is a very satisfactory comedy and contains a lot of laughs. Some original gags, others that were with Noah in the Ark and the rest were neither. They stole their big scene from "Battling Orioles" where the old men do a heap of fighting. They came for miles around to get to see him. I am sure that it is worth running but buy it right if you can. (Princess theatre, Lincoln, Kan., Small town patronage.) **75%. May 20-21.** This is great comedy entertainment. Pleased everyone that appreciates Lloyd's comedies. I liked it as well as "The Freshman" or any he has made. **100** per cent satisfaction here. (Silver Family theatre, Greenville, Mich., General patronage.) **75%. May 18-19.** The best Lloyd yet, seemed to be the general opinion. Packed with stunts and comedy. (Opera House, Smithland, Ia., Small town patronage.) **May 9-10.** Best comedy Lloyd put out since "The Freshman." Everybody enjoyed it. (Princess theatre, Chilton, Wis., Small town patronage.) Up to Lloyd's standard. Business held up good for three days. Harold has some new tricks, and with Babe Ruth, the dog and big supporting cast there was not a dull moment. (Temple theatre, Viroqua, Wis., General patronage.) **94%. May 23-24.** A very good comedy. One of Lloyd's best, if not the best, was the majority's opinion. (Gem theatre, Greenriver, Utah, General patronage.) Play it. One hundred per cent. A-1. Lloyd will certainly draw like a mustard plaster. (Town Hall theatre, Reedville, Va., General patronage.) **70%. June 8-9.** This is a good Lloyd and will make you money if bought right. It will please because it has everything in it. (Adair theatre, Adair, Ia., General patronage.) Sold to us far above its box office worth. We only broke even. This settles Lloyd in this town. Our people don't want him. Picture is up to Lloyd standard. (Cozy theatre, Wagner, S. D., General patronage.) His best since "The Freshman." It is good entertainment and gets extra business. (Selma theatre, Selma, Cal., General patronage.) **June 5-6.** A funny picture. Flop at box office. Sold less than 200 tickets in two days. (Empress theatre, Akron, Ia., General patronage.) **65%. June 11-12-13.** Lloyd's best to date, I believe. A good clean comedy that old and young will like. (Ellinwood theatre, Ellinwood, Kan., General patronage.) Very good and drew extra money to the box office. (Princess theatre, Vermont, Ill., General patronage.) **July 3-4-5.** Played three days to the poorest houses ever. It was no fault of the picture as the rainy weather caught us in the midst of harvest and as a result no one had time for shows. (Legion theatre, Holyrood, Kan., Small town patronage.) **70%. August 6.** Usual Lloyd picture. Not so many laughs as "Kid Brother" or "The Freshman," but a real comedy at that. (Richmond theatre, Richmond, Vt., General patronage.) **75%. August 18.** The greatest comedy we have ever played. Failed to draw as it should, and we did not make any money. If you can buy it right, play it. (Ingram's theatre, Ashland, Ala., Small town patronage.) I wish all pictures were as consistent in quality as Lloyds are. This isn't the greatet comedy he has made but it's plenty good. (Postville theatre, Postville, Ia., General patronage.) **July 16-17-18.** A little draggy in places but a very good comedy and Harold's best since "The Freshman." Played three days to good business. (Midway theatre, Martinsville, Va., General patronage.) Does not draw like he once did. This does not have as many laughs as some of his former pictures. (Strand theatre, Valparaiso, Neb., General patronage.) **August 21-22.** This is a good Lloyd. Some said his best. I would not say that, but it was good. (Galt theatre, Galt, Cal., Small town patronage.) **August 22-23.** Good picture from all angles. Did not draw, however. (S. T. theatre, Parker, S. D., Small town patronage.) **65%. July 6-7.** A typical Lloyd picture; no better or no worse than his others. If they like Lloyd they will certainly like this one. Played it the hottest day of this season, so did not get the crowd that I should have had. (American theatre, Wautoma, Wis., Small town patronage.) **65%. June 30.** Gave satisfaction to fair crowd. Good, but not as good as "Girl Shy" or "The Freshman." Nevertheless one of our best bets. (Community theatre, Ridgeway, Ia., Small town patronage.). **50%. June 27-28.** A real good comedy and pleased those who came. (Paramount theatre, Stapleton, Neb., Small town patronage.) A good Lloyd comedy which did not do any business for me and after splitting with Paramount came out 20 bucks in the hole. The Paramount Lloyds don't seem to have the draw the old Pathe Lloyds did, but "Speedy" is good. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) **June 19-20-21.** A good comedy. For some reason it did not draw for me. (Strand theatre, Griswold, Ia., Neighborhood patronage.)

STAGE KISSES, Col., Kenneth Harlan, Helene Chadwick, John Patrick, Phillips Smalley, Ethel Wales, Frances Raymond, 5.—25%. June 19. This is a splendid program picture. Story good, star and whole cast fine. (Silver Family theatre, Greenville, Mich., General patronage.) **April 11-12.** One of the Columbia "Perfect 30." Not quite up to the standard. However, it's far from being a "fizzle." I have played Columbias for over a year and have yet to run a poor one. They get "over" here. (Joyland theatre, Corning, Ark., General patronage.)

STREET OF SIN, THE, Par., Emil Jannings, Fay Wray, Olga Baklanova, Ernest Johnson, George Kotsonaros, Johnnie Morris, John Gough, Jack Burdette, 7.—June 21-22. A good picture but not in the class with the "Way of All Flesh." Too rough for the average audience. Picture shows life in the slums of London. (Princess theatre, Chilton, Wis., General patronage.) **July 9-10.** Not in the class of "The Way of All Flesh." This Olga Baklanova deserves the big type. The Wray girl merely walks through with an expression as full of kick as an over ripe banana. (Texas theatre, Grand Prairie, Tex., Small town patronage.) **July 20-21.** Very good, but cannot compare with this star's previous releases. (Strand theatre, Paoli, Ind., Small town patronage.) **32%. September 17-18.** A good picture to small houses. Jannings like Bancroft has no drawing power whatsoever. Another big flop at the box office. (Midway theatre, Martinsville, Va., Small town patronage.) **40%. September 6-7.** A very fine picture which will not please small town audiences. Did not draw and only a few appreciated it. This is not what the fans want regardless of Herr Janning's ability to act. (Ingram's theatre, Ashland, Ala., Small town patronage.)

Al Jolson

STREETS OF SHANGHAI, T-S, Pauline Starke, Kenneth Harlan, Margaret Livingston, Eddie Gribbon, Jason Robards, Mathilde Comont, Sojin, Anna May Wong, Tetsu Komai, Toshiye Ichioka, Media Ichioka, 5.—A very good picture that pleased a full house. Played this with Tiffany Color Classic "Marchetta" and personal appearance of Joan Meredith. Miss Meredith has a very pleasing appearance and sure can talk. If the talkies are a success I imagine that's where she will land. (Swan theatre, Pocahontas, Ark., General patronage.) **20%. August 14.** A program picture. (Silver Family theatre, Greenville, Mich., General patronage.) Away above the average program picture. It's outstanding. (Palace theatre, Ashland, O., General patronage.) Just the best program picture I've ever run. It has lots of comedy and thrills. Just the kind for a small town. (Liberty theatre, Pleasanton, Neb., Small town patronage.)

STUDENT PRINCE, THE, MGM, Ramon Novarro, Norma Shearer, Jean Hersholt, Gustav von Seyffertitz, Philipe de Lacy, Edgard Norton, Bobby Mack, Edward Conelly, Otis Harlan, John S. Peters, 9.—50%. April 29-30. This is a fine picture. Star and cast splendid. Too classy to be a money maker in towns of this size (5,000). Them that knew "what it was all about" very satisfactory, the balance just didn't know. Satisfaction about 60 per cent. (Silver Family theatre, Greenville, Mich., General patronage.) **March 15-16.** These two stars are fine, but I raised the admission price and had a number tell me they had enjoyed a regular program picture many times better than this. Had opposition and it failed at the box office. (tSar theatre, Villa Grove, Ill., General patronage.) **30%. May 30.** Attracts a certain class and pleases. Those who stayed away were greater in numbers and would not have been pleased. A play with so much musical settings is really hard to screen and give satisfaction in my view. (Community theatre, Ridgeway, Ia., Small town patronage.) Just fair, did not draw, quite a few stated they did not like it. (Town Hall theatre, Reedville, Va., General patronage.) **June 2-3.** Not as big as Metro-Goldwyn-Mayer think it is, but of course they spent a lot of money to make it and also spent lots of money telling us in advance how great it was going to be, so we all had to help pay for that advance cost when we bought it. But, it's a good picture and went over big with a few but for the majority, especially the roughnecks, it was the "blah." It's a good picture though and if you only paid about the same as you do for a poor one of Marion Davies, it will do. (Rex theatre, Colby, Wis., Small town patronage.) **82%. August 24.** A very good picture with a lot of good acting. A good program picture for any day. (Grand theatre, Indian Orchard, Mass., General patronage.) As dismal a failure at the box office as ever arrived in a can. Too bad, the picture is good, well staged and a logical story but the costume picture is a picture that the average showgoer won't fall for any more. The intelligentzia of which there are mighty few in a country town arrived, but far too few. (Columbia theatre, Columbia City, Ind., General patronage.) **September 9-10.** This picture pleased the greater part of our patronage. (Midget theatre, Hillsboro, Wis., General patronage.) **July 11-12.** This is a wonderful picture. Had a pretty good crowd on first day but didn't get many on the second day. (Theatorium, Emlenton, Pa., General patronage.) **July 13-14.** A fair picture but not what it was cracked up to be. No box office attraction for us. Just average receipts for a so-called special. (Opera House, Neepawa, Man., Canada, General patronage.)

SUNSET LEGION, THE, Par., Fred Thomson, William Courtright, Edna Murphy, Harry Woods, 7.—75%. May 26. This is another good Fred Thomson picture. They are all good. Never made a poor one. (Silver Family theatre, Greenville, Mich., General patronage.) **25%. May 11-12.** Well, Abe Lincoln said, "You can fool all of the people part of the time, and part of the people all of the time, but you can't fool all of the people all of the time." Fred and Paramount may think they are fooling all the people all the time with that horse they call Silver King, but my people say that is not the same horse he used and called Silver King, when he made his first picture for F B O. Now, Fred, if this is such a wonderful horse and you expect people to come to see your pictures on the strength of Silver King you will have to let Silver King do his stuff as of old. In this picture he does very little and my people did not fail to tell me so. (DeLuxe theatre, Spearville, Kan., Small town patronage.) **April 21.** Very good Western. This is the kind Thomson should stick with. (Selma theatre, Selma, Cal., Small town patronage.) **May 11-12.** The best Thomson has done

since he went with Paramount. A very fine Western picture. (Empress theatre, Akron, Ia., General patronage.) Very good Western. Better than anything made in the last year or so, and those were also good. (Cozy theatre, Wagner, S. D., General patronage.) **June 1-2.** Good Western. Better than "The Pioneer Scout," according to our patrons. (S. T. theatre, Parker, S. D., Small town patronage.) **20%. June 7-8-9.** This is an excellent Western. The first Thomson I have run and it will not be the last. He acts, I said, acts, something that no other Western star today is doing. They all have their trick horses and funny heavies but Thomson holds the spectators' eyes on himself through his clever acting. (Central theatre, Selkirk, Man., Canada, Small town patronage.) Another good one from Paramount with Fred Thomson. This one pleased. (Dixie theatre, Russellville, Ky., General patronage.) **80%. July 16.** The best Thomson for some time. Plenty of action with the old time touches of comedy. (Y. M. C. A. theatre, Morenci, Ariz., General patronage.) **July 25-26.** Fred, old boy, you're great in this. You draw more of the feminine gender than all the other Western stars put together. (Strand theatre, Paoli, Ind., Small town patronage.) A real good Western off the beaten path. One of the best ones that Fred and Silver ever made. (Electric theatre, Browning, Mo., Small town patronage.) This picture pleased about as well if not better than anything Thomson has ever been seen in here. (Crystal theatre, Tombstone, Ariz., General patronage.) **September 18-19.** Good picture. I have yet to play a poor Thomson picture. (Strand theatre, Griswold, Ia., General patronage.)

SURRENDER, U., Mary Philbin, Ivan Moskine, Otto Mattiesen, Nigel de Brulier, Otto Fries, Daniel Makarenko, 8.—85%. March 7. This is a dandy good picture which pleased almost all our patrons. (Lyceum theatre, Manchester, Mo., General patronage.) **68%. April 6.** This purely a Jewish picture. There is considerable human interest in it and pleased fairly well. (Community theatre, Redgranite, Wis., Small town patronage.) **May 6.** Good picture. Many favorable comments. (Star theatre, Villa Grove, Ill., General patronage.) **45%. June 8-9.** War picture in an Austrian-Jewish setting. I didn't enthuse over it much, but my people told me it was pretty good. (Pastime theatre, Mason, Mich., General patronage.) Uncle Carl should keep this in his private projection room and show it there. I don't think that the show-going public are interested in pictures of this type at all. (Dixie theatre, Russellville, Ky., General patronage.) **68%. August 13.** I thought this a wonderful picture but some of my friends who saw it didn't like it so much. It'll please the majority though, I bet. (Aiken Mills theatre, Bath, S. C., General patronage.)

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TELLING THE WORLD, MGM, William Haines, Anita Page, Bert Roach, Eileen Percy, Frank Currier, Polly Moran, Matthew Betz, William V. Mong, 6.—75%. September 18-19. Here is the best Haines picture of the past year. Haines is typical of his other features but the story has, during the final scenes, dramatic situations that were distinctly absent in his former vehicles. (Princess theatre, Buchanan, Mich., Small town patronage.) Three cheers for Bill Haines. Much better than any of his previous pictures with the exception of "West Point." Lots of comedy, love and action. (Ellinwood theatre, Ellinwood, Kan., General patronage.) Very good. It is entertainment and that's what people want. (Selma theatre, Selma., Cal., General patronage.) **50%. August 9.** This is an extra good entertainment. Star great and story good. (Silver Family theatre, Greenville, Mich., General patronage.) **85%. July 29-30.** Great. Haines never misses. His name is box office. (Princess theatre, West Union, Ia., General patronage.)

TEXAS TORNADO, THE, FBO, Tom Tyler, Frankie Darro, Nora Lane, Jack Antony, Frank Whitson, Beans, 6.—September 15. A good Tyler picture with plenty of action for all. (Trags theatre, Neillville, Wis., Small town patronage.) Good Western for Saturdays. (Selma theatre, Selma. Cal., General patronage.) I've seen Westerns with lots of chases, but this one tops them all. Nothing else but. In addition, the picture's the bunk. (Majestic theatre, Eureka, Mont., Small town patronage.)

THANKS FOR THE BUGGY RIDE, U, Laura La-Plante, Glenn Tryon, Richard Tucker, Lee Moran, Jack Raymond, David Rollens, Kate Price, Trixie Friganza, 6.—60%. August 27. I'll tell the straight-eyed world I remember this one. Too bad we don't have any music with our pictures. Mrs. Grice saw the picture in Augusta, Ga., and said the music helped a lot. I was satisfied though, as were our patrons and the music only makes a great picture greater. Yes, this is a great picture. (Aiken Mills theatre, Bath, S. C., General patronage.) **15%. September 17-18.** Pretty light stuff, even though it has Laura and Glenn Tryon in it. Doesn't seem to get over very well, though a few patrons said they liked it. (Central theatre, Selkirk, Man., Canada, General

Emil Jannings

patronage.) **September 16-17.** Pretty good pictures. Not much of a drawing card. O. K. for Sunday. (Strand theatre, Griswold, Ia., General patronage.) Clever comedy drama that pleased all. The plot is fresh and original. You'll like it. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) **50%. July 19.** This is fine comedy drama. Pleased them all. (Silver Family theatre, Greenville, Mich., General patronage.) **July 17-18.** Good little comedy. Nothing big, but clean and all right to show to anyone. (Galt theatre, Galt, Cal., Small town patronage.) **August 7.** Not much to this picture. No business and part of those that came left before the picture was through. (Star theatre, Villa Grove, Ill., Small town patronage.)

THUNDER RIDERS, THE., U, Ted Wells, Charlotte Stevens, William A. Steele, Bill Dyer, Leo White, Julia Griffith, Bob Burns, Pee Wee Holmes, Dick L'Estrange, 5.—50%. August 23. The percentage jumped a little on this Western but maybe it was because of the comedy with Snookums. Our folks like Snookums. This was the usual Western, I suppose. I swear I can't remember anything about the picture. (Aiken Mills theatre, Bath, S. C., General patronage.) **10%. June 20.** Very good show for small town. Ted is a good actor and we think that he will make good. (Royal theatre, Kimball, S. D., General patronage.)

TILLIE'S PUNCTURED ROMANCE, Par., Louise Fazenda, W. C. Fields, Chester Conklin, Mack Swain, Doris Hill, Grant Withers, Tom Kennedy, Babe London, Kalla Pasha, Billy Platt, Mickey Bennett, Mike Rafetto, Baron von Dobeneck, 6.—This is a fair picture. Would make a good two reel comedy. Has the best opening and the poorest ending I ever saw tied together in the same picture, so judge it should be classified as "one of the outstanding pictures of the year." (Grand theatre, Pierre, S. D., General patronage.) **37%. July 10.** Oh blah! It started nowhere and ended farther from anywhere and we all slept peacefully in the meantime except for one snicker. (Y. M. C. A. theatre, Morenci, Ariz., General patronage.) Paramount evidently are not so proud of this one as I notice they failed to put their life size trademark on the beginning and end as they usually do. Evidently my patrons knew what to expect and stayed home. (Sun theatre, Kansas City, Mo. General patronage.) **April 18-19.** Sold as a special, but nothing more than a program picture. (Star theatre, Middleport, N. Y., Small town patronage.) **June 1.** Don't say you do not believe in Hell. Wait until you have seen this. (Texas theatre, Grand Prairie, Tex., Small town patronage.) **20%. July 9.** It might be a puncture for Tillie but it was a blowout for me. Sold me as a special but if it's a special I'm a switch engine. Grossed $8.60 and I wanted to give that back. (Allied theatre, Dermott, Ark., Neighborhood patronage.) **22%. September 10-11.** About as funny as a crutch. An absolute flop. (Midway theatre, Martinsville, Va., Small town patronage.) **September 7-8.** Another terrible picture and flopped. (Strand theatre, Cambridge, O., General patronage.)

TRICK OF HEARTS, A, U, Hoot Gibson, Georgia Hale, Joe Bickson, Rosa Gore, Howard Truesdale, Heinie Conklin, George Ovey, Nora Cecil, Dan Crimmins, Grace Cunard, 5.—Hoot drew them in for Saturday night. Hoot is a good bet and is the only one of Universal that means a dollar for me. (Rex theatre, Salmon, Idaho, General patronage.) The Gibson pictures do not draw for me like they used to, they are too much the same. Hoot will have to do something different soon and get away from the sameness. (Strand theatre, Griswold, Ia., Neighborhood patronage.) **March 17.** Good Western. (Selma theatre, Selma, Cal., Small town patronage.) **95%. April 7.** Hoot good as usual in this one, and drew the crowd as usual, but not as good a picture as "Painted Ponies." (Palace theatre, Meridian, Tex., Small town patronage.) One of the poorest Hoot Gibson pictures to date. (K. P. theatre, Pittsfield, Ill., General patronage.) **June 8-9.** Looks to us like Hoot is putting out more of a comedy than Western. This also applies to "The Rawhide Kid." Fred Thomson has him beat a mile. (Midget theatre, Hillsboro, Wis., General patronage.) Just about as rotten as one could be produced. Failed to please. (Dixie theatre, Russellville, Ky., General patronage.) **80%. August 17.** A comedy Western with not much Western in it. Hoot very popular here, but this picture rather weakened his following as it does not suit his style of action. (Joyland theatre, Corning, Ark., General patronage.) Listen, Hoot, if this is a sample of your own producing unit, for Pete's sake wake up before you are dead (at the box office) and go to making real Westerns. This one is so silly even the kids razzed it. (Sun theatre, Kansas City, Mo., General patronage.) **79%. July 5.** Hoot becomes a woman in this picture so you know it must be funny. Granted it may be silly, but silly things usually get a good laugh, so you needn't be afraid of this picture. (Aiken Mills theatre, Bath, S. C., General patronage.) **August 4.** Very silly, poor picture, but it got the Gibson fans and they didn't kick so why should I? (Star theatre, Villa Grove, Ill.) **50%. May 25-26.** A very thin story indeed. (Pastime theatre, Mason, Mich., General patronage.) **48%. August 1.** About the usual Gibson. Some fun, some riding, a fight and everyone went away pleased. (Richmond theatre, Richmond, Vt., General patronage.)

TWO ARABIAN KNIGHTS, UA, William Boyd, Louis Wolheim, 9.—90%. March 30-31. One of the best comedies I ever ran and my patrons told me so. Louis Wolheim was great. Fine business. (Grand theatre, Story City, Ia., Small town patronage.) Very good comedy action story of two American soldiers who are captured by Germans and escape into Arabia. Proved to be a big flop at the box office for me. Title is misleading. (Sun theatre, Kansas City, Mo., General patronage.) **60%. May 13-14.** This is a very funny picture. Will average with the other burlesques on the war. (Silver Family theatre. Greenville, Mich., General patronage.) **75%.** A comedy above the average. (Majestic theatre, Stuttgart, Ark., General patronage.) **75%.** A great war comedy. Everything new and different. (Alert theatre, Steuben, Wis., General patronage.) **September 8.** No mistake when you play this one. A wow all through. (Majestic theatre, Eureka, Mont., Small town patronage.) Darn funny play with great variety of scenes, stunts and plot. Book it. (Rex theatre, Salmon, Idaho, General patronage.)

U

UNDER THE BLACK EAGLE, MGM, Ralph Forbes, Marceline Day, Bert Roach, William Fairbanks, Marc MacDermott, Flash, 6.—This dog is as smart and intelligent as Rin Tin Tin ever was in his balmiest days. I consider this an extra good dog picture. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) **July 8-9.** This dog is one of the finest looking dogs on the screen and he can act with the very best of them. Outside of the dog's acting the picture isn't much. (Trags theatre, Neillsville, Wis., Small town patronage.) Acting of this dog very good. (Selma theatre, Selma, Cal., Small town patronage.) **April 6.** A dog picture that was good. Story has German army for its background. Done a thousand times and will be done many more. (Princess theatre, Lincoln, Kan., Small town patronage.) **32%. June 24-25.** We consider the print we got to be defective, as a good part of it was absolutely impervious to light, and this seriously marred what would otherwise have been a good picture. Program grade but a little out of the ordinary. Flash is darn good. (Screenland theatre, Nevada, O., Small town patronage.) **86%. July 21.** A new kind of dog picture. Instead of the usual cheapness this dog is assisted by a good cast, good story and Metro-Goldwyn-Mayer quality production. (Y. M. C. A. theatre, Morenci, Ariz., General patronage.) **75%. September 8.** This dog does remarkable work and while the story is war it proved a good picture. (Temple theatre, Viroqua, Wis., General patronage.)

UNITED STATES SMITH, G., Eddie Gribbon, Lila Lee, Kenneth Harlan, Earle Marsh, 7.—July 6-7. Gotham did a good job on this one. Eddie Gribbon has one of the best parts of his career. Business fine for the summer season. (Arcade theatre, Rum-

ford, Me., General patronage.) A dandy picture with a lot of action. (Strand theatre, Indian Orchard, Mass., General patronage.)

UPLAND RIDER, THE, FN, Ken Maynard, Marion Douglas, Lace McKee, Sidney Jarvis, Robert Walker, Bobby Dunn, David Kirby, Robert Mialsh, 7.—June 8-9. Equal to all of Ken Maynard's pictures. Tarzan does some good work. It pleased the children and brought good applause. Just an average Western. (Majestic theatre, Homer, Mich., Small town patronage.) **60%. July 14.** Here is the answer. Drew a larger crowd than "The Patent Leather Kid." This is Maynard's best picture. A cross country horse race in the last two reels that is a hummer. A very out of the ordinary Western. (American theatre, Wautoma, Wis., Small town patronage.) **20%. July 16-17-18.** This is the best Maynard we have run in sometime. Plenty of action, comedy well placed and a cross country race that makes the grand national look slow. (Central theatre, Selkirk, Man., Canada, Small town patronage.) **90%. July 14.** Like all the other Maynards, this one had about everything a good Western should have. You can't go wrong in playing any of the First National Maynards. (Ingram's theatre, Ashland, Ala., Small town patronage.) **85%. May 18-19.** Fine. Was surprised at the crowd. Maynard is becoming a favorite here. Tarzan almost steals the picture from Ken. (Dreamland theatre, Carson, Ia., General patronage.)

V

VANISHING PIONEER, THE, Par., Jack Holt, Sally Blane, William Powell, Fred Kohler, Guy Oliver, Roscoe Karns, Tom Holt, Marcia Manon, 6.—100%. June 16. Like the other Zane Grey stories will get by, but nothing big. Jack Holt's return will bring them in and the picture will please. Broke our Saturday record of two years standing. (Ingram's theatre, Ashland, Ala., Small town patronage.) Good Western production for Saturdays. (Selma theatre, Selma, Cal., General patronage.) **50%. July 26.** This is a mighty good picture. Story good. (Silver Family theatre, Greenville, Mich., General patronage.) **45%. August 8.** The Holt-Grey combination did not draw as I thought it would due to the story being so new. A good picture and pleased. (Richmond theatre, Richmond, Vt., General patronage.) **August 5-6.** A good Zane Grey Western with Jack Holt back at his right place. Real Western entertainment. (Ellinwood theatre, Ellinwood, Kan., General patronage.

VAMPING VENUS, FN, Charlie Murray, Louise Fazenda, Thelma Todd, Russ Powell, Joe Bonomo, Big Boy Williams, Spec O'Donnell, Fred O'Beck, Gustav von Seyffertitz, Gus Partos, Janet McLeod, Yola d'Avril, 7.—Pleased our audience very much. Some very clever titles. (Lake View theatre, Lake View, Ia., General patronage.) **May 15.** Started out like it was going to be a knockout. After Charlie Murray was hit in the head it was knocked out. It can easily run off with the bunk title or terrible. Listen, First National, if you make another "Private Life of Helen of Troy" take your loss and tear down the sets and don't try to make another "Vamping Venus." (K. P. theatre, Pittsfield, Ill., General patronage.) If First National doesn't quit trying to put Charlie Murray through eight reels of funny faces, they are going to put us all out of business. He is a wonderful character actor as a principal but should not be forced down our throats for seven or eight reels in the star part. (Cozy theatre, Winchester, Ind., General patronage.) If anyone could enlighten me why they made this thing I would be pleased. As a rule we can bank on getting a good comedy from Charlie Murray or Louise Fazenda, but this thing was simply the worst that has been stuck on me for some time. If Murray's next picture is not any better than this one, it is good night, Murray, with me and I don't mean maybe. About three-fifths of my crowd got up and walked out. Community theatre, Elgin, Neb., Small town patronage.)

W

WALLFLOWERS, FBO, Hugh Trevor, Mabel Julienne Scott, Jean Arthur, Charles Stevenson, Lola Todd, Mrs. Temple Pigott, Crauford Kent, Reginald Simpson, 7.—40%. July 8. Well this one was a real picture. Human interest from start to finish and the ending sure turned out to be a good one. Good clean picture for Sunday or any other night. (Royal theatre, Kimball, S. D., General patronage.) **May 13.** Will please the younger picturegoers. (Express theatre, Arma, Kan., General patronage.) **55%. April 29.** A story published in "Good Housekeeping" written by Temple Bailey. It has not the drawing power that the novels written by Gene Stratton Porter, but somewhat along similar lines. A clean program picture. (Community theatre, Redgranite, Wis., Small town patronage.)

WARMING UP, Par., Richard Dix, Jean Arthur, Claude King, Philo McCollough, Roscoe Karns, Wade Boteler, Billy Kent Schaefer, James Dugan, Mike Donlin, 7.—97%. September 8. An interesting, exciting baseball story that pleased my Saturday patrons nearly 100%. (Princess theatre, Buchanan, Mich., Small town patronage.) **September 16-17.** Very good. If this is a sample of Paramount's new product, sure will be okay. Good any time. (Majestic theatre, Mauston, Wis., General patronage.) **August 15-16.** First of new Paramount contract, and if they would all be as good we could retire after a year. (S. T. theatre, Parker, S. D., Small town patronage.) Very good baseball story. (Plainview theatre, Plainview, Neb., General patronage.)

WE AMERICANS, U, George Sidney, Patsy Ruth Miller, George Lewis, Eddie Phillips, Beryl Mercer, John Boles, Albert Gran, Michael Visaroff, Daisy Belmore, Rosita Marstini, Kathlyn Williams, Edward Martindel, Josephine Dunn, Andy De Vine, Flora Bramley, Jacob Bleifer, 9.—June 6-7. Very good picture of the Americanizing of our emigrants. Used this to entertain state convention of G. A. R. and W. R. C. here. It pleased very much. (S. T. theatre, Parker, S. D., Small town patronage.) **June 11-12.** As good a picture as I have played this year. (Texas theatre, Grand Prairie, Tex., Small town patronage.) **20%. July 29-30.** Very good picture that should please all, but we just wonder if it did. Nobody said anything to knock it or praise it and the second night was very poor. (Royal theatre, Kimball, S. D., General patronage.) **80%. July 25-26.** One of the best in our house for quite a spell. It's a melting pot picture and okay. (Princess theatre, West Union, Ia., General patronage.) **August 16-17.** Truly a good picture and worthy of showing in any theatre. We did not hear any criticisms from our patrons so we judge that it pleased. (Crystal theatre, Many, La., General patronage.) Well, this picture is all that Uncle Carl says it is for a wonder. And if we could only get one a week as good, life would be worth living. It appeals to all classes and has good drawing power. (Sun theatre, Kansas City, Mo., General patronage.) **90%. September 2.** Best box office jewel this year. The picture was very satisfying and hands a good moral. (Temple theatre, Viroqua, Wis., General patronage.) **60%. September 10.** What can we say? It's a good picture, no doubt of that, but is it as good as Mr. Carl Laemmle thinks it is when he asks exhibitors who booked this picture at a certain rental to voluntarily increase the rental? We didn't do it and the percentage shows we used good judgment. (Aiken Mills theatre, Bath, S. C., General patronage.)

WHEEL OF CHANCE, THE, FN, Richard Barthelmess, Margaret Livingston, Bodil Rosing, Warner Oland, Lina Basquette, Ann Schaeffer, Sidney Franklin, Martha Franklin, 7.—90%. A wonderful production from this star, as have been the preceding three or four. Here's hoping they keep Barthelmess in this class of picture. We received many favorable comments on this one and I feel it my duty to pass them on. (State theatre, Springfield, Minn., General patronage.) **55%. August 27-28.** Well, this picture drew the higher class patrons out in such numbers that picture went over as to finance. Second night crowd larger than first. Acting exceptionally good, especially of Bodil Rosing as the mother. (Joyland theatre, Corning, Ark., General patronage.) **55%. August 1.** A typical Barthelmess picture. Not as good as "The Noose" but interesting and entertaining. (American theatre, Wautoma, Wis., Small town patronage.)

WILD WEST SHOW, U, Hoot Gibson, Dorothy Gulliver, Allan Forrest, Monte Montague, Gale Henry, Roy Laidlaw, John Hall, 6.—This picture fits Hoot to exactness and they come in from the creek-forks when they see his name linked up to this kind of title. Seldom are you disappointed on a Hoot picture. (Palace theatre, Meridian, Tex., Small town patronage.) **30%. July 2-5.** They sold me this for a special and I think it is the poorest Gibson I ever run. Hoot is taking the same trail as Mix, trying to be funny instead of injecting some real drama and action into his stuff. (Central theatre, Selkirk, Man., Canada, Small town patronage.) **July 6-7.** Good out-of-door picture with circus atmosphere. (S. T. theatre, Parker, S. D., Small town patronage.) Circus story, good for Saturdays. (Selma theatre, Selma, Cal., General patronage.) A very good program picture with a few laughs. (Grand theatre, Indian Orchard, Mass., General patronage.) **54%. August 2.** You usually remember the very good and the very bad ones. This is the "very good one" kind. If your patrons don't get a laugh out of the crosseyed woman throwing knives at Hoot you better stop reading these reports. Class this 100 per cent, too. (Aiken Mills theatre, Bath, S. C., General patronage.) **50%. August 18.** The best circus picture we have played. (Silver Family theatre, Greenville, Mich., General patronage.)

WRECK OF THE HESPERUS, THE, P, Sam DeGrasse, Virginia Bradford, Francis Ford, Frank Marion, Alan Hale, Ethel Wales, Josephine Norman, Milton Holmes, 8.—August 4. Fine storm scenes. The old gray mare in the rescue scene got a laugh. It was rather far fetched. (Majestic theatre, Eureka, Mont., Small town patronage.) **September 16-17.** A very good picture. Good drawing power. (Star theatre, Villa Grove, Ill., General patronage.)

WYOMING, MGM, Tim McCoy, Dorothy Sebastian, Charles Bell, William Fairbanks, Chief Big Tree, Goes-in-the-Lodge, Washington Blue, Bert Henderson, 5.—September 14-15. Good picture. McCoy is quite well liked here. (Strand theatre, Griswold, Ia., Neighborhood patronage.) Very good Western. Almost in special class. Had it been longer and had comedy relief it would have been made a real big Western as it is far above ordinary Universal Western's a la Blue Streak. (Rex theatre, Salmon, Idaho, General patronage.)

Y

YELLOW LILY, THE, FN, Billie Dove, Nicholas Soussanin, Clive Brook, Gustave von Seyffertitz, Jane Winton, Charles Puffy, Marc MacDermott, Eugenie Besserer, 8.—September 2-3. A fine picture. The picture would have been better had it not been a costume picture. (Lark theatre, McMinnville, Ore., General patronage.) **70%. June 5-6.** A dandy show and was well liked. You cannot find a better star than Billie Dove. Clive Brook is there also. (Adair theatre, Adair, Ia., General patronage.) Another box office offering from First National. The thing is unusual and thereby it is interesting. We had better than average business. (Cozy theatre, Winchester, Ind., General patronage.) Here is a good star for us and a real picture. Orpheum theatre, Lancaster, Wis., General patronage.) This drew well and apparently pleased. But personally, I'd like to see Billie in a few pictures dealing with American life. (Sun theatre, Kansas City, Mo., Neighborhood patronage.) **80%. July 27-28.** Drew the usual Billie Dove crowd, but failed to please as well as her other pictures. Our patrons are "burned out" on mythical kingdom stories, and when they don't like Billie Dove in anything there is something wrong. (Ingram's theatre, Ashland, Ala., Small town patronage.) This may be all okay for deluxe houses where they swallow the mythical kingdom stuff, but for a country town run, where most people work for what they get, it is not so good. From the reaction of what the audience that walked out that I could stop to find out was the matter, they said too slow, too soppy and not the type they cared to see. The public wants either red meat in their pictures or comedy or strong melodrama. A dressed up mushy picture is not worth running in a small town. We do not like walk-outs and that's what we have had tonight. (Columbus theatre, Columbus City, Ind., General patronage.)

Key to Abbreviations

Col.... *Columbia*
Ex.... *Excellent*
F B O.. *F B O*
F N.... *First National*
F..... *Fox*
G..... *Gotham*
M G M. *Metro-Goldwyn-Mayer*
Par.... *Paramount-Famous-Lasky*
P..... *Pathe-DeMille*
Ray.... *Rayart*
T-S.... *Tiffany-Stahl*
U A.... *United Artists*
U..... *Universal*
W B... *Warner Bros.*

Numerals indicate length of picture in reels. The dates are those on which pictures were played, while the percentages represent gross business as compared with the record gross of the house.

THE SHORT FEATURE

Columbia

BEACH, THE, 2.—A good kid comedy. (Silver Family theatre, Greenville, Mich.)

CAT'S TALE, THE, 2.—A good kid comedy. Pleased the children. (Silver Family theatre, Greenville, Mich.)

CHARLES CHAPLIN RE-ISSUES, 2.—Am glad when I am through with these as they cause a laugh, too old type. (Opera House, West Point, Ia.) **"Easy Street."** Just another of Chaplin's comedies that did not look funny to us only is one spot and that's all. (Royal theatre, Kimball, S. D.) **"The Fireman"** A fair comedy. (Midway theatre, Martinsville, Va.) This is a good comedy but not enough to pay much difference in price of any other two reelers. (Royal theatre, Kimball, S. D.) **"The Floorwalker."** Just a comedy. Nothing much to it. Little fun but not enough to talik about. (Royal theatre, Kimball, S. D.) Not much of a comedy. (Midway theatre, Martinsville, Va.) **"The Immigrant."** Good comedy, but not good enough to pay much more for it than any other two reeler. (Royal theatre, Kimball, S. D.) **"Pawnshop."** Plenty of fun but not worth the extra price asked for it. (Royal theatre, Kimball, S. D.)

CUSTER'S LAST STAND, 2.—Nothing to it. (Pinegrove theatre, Port Huron, Mich.)

DUSE, THE, 2.—The deuce it is! (Silver Family theatre, Greenville, Mich.)

CAT AND CANARY, 2.—A funny kid comedy. (Silver Family theatre, Greenville, Mich.)

MAJOR HAMMOND ADVENTURES, 1.—One or two okay, balance were a detriment to our program. (Y. M. C. A. theatre, Morenci, Ariz.)

STRICTLY KOSHER, Izi and Lizzie, 2.—Fair comedy, but too much of one kind of action and not many laughs. (Royal theatre, Kimball, S. D.)

WORKING WINNIE, Perry Winkle, 2.—An honest to goodness two reels of fun. This one has Chaplin's classics beat 50 miles and that's going some. (Royal theatre, Kimball, S. D.)

Educational

AT IT AGAIN, 2.—A good comedy. Slapstick. (Silver Family theatre, Greenville, Mich.)

BATTER UP, 2.—Good comedy. (Selma theatre, Selma, Cal.) Fair. Not like an Educational comedy. Rather silly. (Old Trail theatre, Hebron, O.)

BIG BOY COMEDIES, 2.—Just can't see this Big Boy. He may go somewhere but not here. (Central theatre, Selkirk, Man., Canada.) **"Navy Beans."** This Juvenile comedy is a laugh getter and I don't mean perbaps. (Sun theatre, Kansas City, Mo.) **"No. Fare."** This is the best Big Boy yet. The kid acts in this one, and forgets his posing. (Central theatre, Selkirk, Man., Canada.) **"Shamrock Alley."** Good. (Selma theatre, Selma, Cal.) A good kid comedy. (Silver Family theatre, Greenville, Mich.) **"She's a Boy."** This is a real comedy. (Silver Family theatre, Greenville, Mich.) See no reason for the title, but nevertheless it's a very funny, exciting comedy. Big Boy is growing up and beginning to do a little real acting. Kids will like this one. (Sun theatre, Kansas City, Mo.) Not much. These Big Boy comedies do not go so good here. (Crystal theatre, Many, Ia.)

CHARLEY BOWERS COMEDIES, 2.—"Say Ah-h." A very funny novelty comedy. (Silver Family theatre, Greenville, Mich.) This is an exceptionally clever comedy, with the feather duster ostrich stealing the show. Everyone wanted to know how they did it and I was as wise as they. It pays to keep them guessing. (Central theatre, Selkirk, Manitoba, Cannada.) **"There It Is."** Disappointed. Not enough laughs but lots of trick stuff. (Selma theatre, Selma, Cal.) The cleverest comedy I have ever run. The gags happen so fast the audience is always a gag behind. Bowers is no panic but McGregor is great. It's a real novelty and should be shown everywhere. (Central theatre, Selkirk, Manitoba, Canada.) May 28-29. A good novelty comedy. (Silver Family theatre, Greenville, Mich.) **"Whoozit."** Quite puzzling, how it's all done. But not much for laughs. (Sun theatre, Kansas City, Mo.) Not much, bardly any laughs. (Selma theatre, Selma, Cal.)

CAMEO COMEDIES, 1.—"All Set." A good one. All the Cameos are good, especially the 1928 series. (Sun theatre, Kansas City, Mo.) **"Ain't Nature Grand."** One of the best one reel comedies that I have played, full of laughs. (Strand theatre, Griswold, Ia.) **"Bad Breaks."** Good one reel comedy. (Strand theatre, Griswold, Ia.) **"Brave Cowards."** Just a fair comedy. (Central theatre, Selkirk, Man., Canada.) Good. (Strand theatre, Griswold, Ia.) **"Careless Hubby."** Pretty good one reel comedy. (Strand theatre, Griswold, Ia.) **"Fall In."** Good one reel comedy. (Strand theatre, Griswold, Ia.) These one reel Cameo comedies are all pretty good, some real good. (Strand theatre, Griswold, Ia.) **"First Price."** A good comedy. (Strand theatre, Griswold, Ia.) **"Fully Equipped."** Good comedy. (Selma theatre, Selma, Cal.) **"Green Eyes."** Good one reel comedy. (Strand theatre, Griswold, Ia.) **"Lucky Dog."** Good one reel comedy. (Strand theatre, Griswold, Ia.) **"Night Owls."** Good. (Strand theatre, Griswold, Ia.) **"Off Balance."** Good comedy, it gets quite a few laughs. (Strand theatre, Griswold, Ia.) Quite a few laughs in this one. (Central theatre, Selkirk, Man., Canada.) In a par with the average two reeler, with a fight between two gals that's a regular knock down and drag out. (Sun theatre, Kansas City, Mo.) **"Pretty Baby."** Good one reel comedy. (Strand theatre, Griswold, Ia.) **"Spring Has Came."** A darn good comedy. In fact all the

Janet Gaynor

Cameos this season have been striking a high average for laughs and plot. (Sun theatre, Kansas City, Mo.) **"Wedding Slip."** Pretty good comedy. (Strand theatre, Griswold, Ia.) **"Three Tough Onions."** A good Cameo comedy. (Sun theatre, Kansas City, Mo.) **"Sailor Boy."** Darn good Cameo comedy. (Sun theatre, Kansas City, Mo.)

CASH AND CARRY, 2.—A fair comedy with not many laughs. (Strand theatre, Griswold, Ia.)

CIRCUS CAPERS, Jack Miller, 2.—The best comedy we have seen for a long time. Action galore and plenty of fun besides. (Royal theatre, Kimball, S. D.)

COUNT ME OUT, 1.—There are plenty of good solid laughs in this little single reeler. (Central theatre, Selkirk, Man., Canada.)

DOROTHY DEVORE COMEDIES, 2. "Cutie." A very funny comedy. (Silver Family theatre, Greenville, Mich.) Just fair. Dorothy tries hard, but it's the old story of the rich relative done to death. (Central theatre, Selkirk, Man., Canada.)

LITTLE RUBE.—Fair. (Selma theatre, Selma, Cal.) Just fair. (Grand theatre, Breese, Ill.)

FELIX THE CAT CARTOONS, 1.—"Daze and Knights." Just a cartoon. (Central theatre, Selkirk, Man., Canada.) **"Felix Switches Witches."** Very good subject of this series. (Sun theatre, Kansas City, Mo.) **"Zoologic."** Just a cartoon. (Central theatre, Selkirk, Man., Canada.)

FOX TALES, 2.—Very good. (Opera House, Foley, Minn.)

FRESH FACES, Walter Miers, 2.—This is about the poorest excuse of a comedy I have ever seen. Not a laugh in it. Too silly for the kids even. Educational comedies not near as good as they used to be. (Strand theatre, Griswold, Ia.)

LLOYD HAMILTON COMEDIES, 2.—"At Ease." A good Hamilton comedy. (Opera House, Foley, Minn.) Dandy comedy. Made 'em laugh all the way through, and yell at the closeup. (Royal theatre, Kimball, S. D.) Good comedy. (Selma theatre, Selma, Cal.) **"Between Jobs."** The best Hamilton we have played in a long time. (Silver Family theatre, Greenville, Mich.) A very good comedy which brought forth many chuckles and a lot of hearty laughter. (Sun theatre, Kansas City, Mo.) As good as any Hamilton. (Central theatre, Selkirk, Man., Canada.) **"Blazing Away."** Good comedy. (Silver Family theatre, Greenville, Mich.) A football game between two rival taxicab gangs. I consider it pretty weak. Hamilton is about done, I guess, and evidently Educational knows it. (Sun theatre, Kansas City, Mo.) **"Breezing Along."** Fair comedy. Little bit silly but went by all right. (Royal theatre, Kimball, S. D.) **"Framed."** Extra good. (Eminence theatre, Eminence, Ky.) **"His Better Half."** Not much to these Hamilton comedies. Hardly a laugh in them. (Strand theatre, Griswold, Ia.) **"Home Made Man."** Funny. (Silver Family theatre, Greenville, Mich.) **"New Wrinkle."** Yes, it's funny. (Silver Family theatre, Greenville, Mich.) Very good. (Crystal theatre, Many, La.) Only fair. (Selma theatre, Selma, Cal.) **"One Sunday Morning."** Nothing much to this. Hamilton buys an old wrecked Ford, takes it to the front of the house and has fun with it for thirty minutes, that's all. (Royal theatre, Kimball, S. D.) **"Papa's Boy."** A very funny comedy. (Silver Family theatre, Greenville, Mich.) **"Peaceful Oscar."** Nice comedy. Little better than some of his we ran prior to this one. (Royal theatre, Kimball, S. D.)

HIGH SEA BLUES, 2.—Fine comedy. Plenty of fun. (Royal theatre, Kimball, S. D.)

HIGH SPOTS, 2.—A very good comedy. I hope Educational will give me more like it. (Strand theatre, Griswold, Ia.)

HIGH STRUNG, Jerry Drew, 2.—Fair comedy. This bird don't register so good for me. (Sun theatre, Kansas City, Mo.) Fair comedy. (Silver Family theatre, Greenville, Mich.)

HIS MAIDEN VOYAGE, George Davis, 2.—They laughed so loud during the run of this comedy, it was impossible to hear the organ at times. These mermaids are all good, and when Jack White's name appears on the title, a rumble of satisfaction is heard all over the house. He is the best comedy producer in the business, and we don't mean maybe. (Ingram's theatre, Ashland, Ala.) A very funny comedy. (Silver Family theatre, Greenville, Mich.)

HODGE PODGE, 1.—"Conquering the Colorado." This is a good picture. More interesting to us than to others because we know the men who went down the river and saw them leave Greenriver. (Gem theatre, Greenriver, Utah.)

HOLD FAST, 1.—Not so hot. (Central theatre, Selkirk, Man., Canada.)

HOT LIGHTNING, 1.—Good comedy which pleased and that is what we want. (Royal theatre, Kimball, S. D.)

HUSKY HERO, 2.—Not much to this, just a filler. (Strand theatre, Griswold, Ia.)

INDISCRETE PETE, 2.—A very good comedy. (Silver Family theatre, Greenville, Mich.)

JELLY FISH, 2.—A very fair comedy. (Movies, Brocket, N. D.)

JUNGLE HEAT, 2.—Fair. (Grand theatre, Breese, Ill.)

KITCHEN TALENT, 2.—A good pie throwing comedy. (Silver Family theatre, Greenville, Mich.)

LUPINO LANE COMEDIES, 2.—"Crown Me." A real laughable comedy for a one reeler. One of those toothache stories that always get a laugh. (Central theatre, Selkirk, Man., Canada.) **"Fandango."** Good comedy with this chap doing his usual athletic stunts. (Sun theatre, Kansas City, Mo.) These comedies of this comedian are in a class by themselves. All extra good. (Silver Family theatre, Greenville, Mich.) Mark up another one for Lane. (Central theatre, Selkirk, Man., Canada.) **"Fool's Luck."** Not much to this, only fair. I have played quite a few one reel Cameos that were better than these two reelers. (Strand theatre, Griswold, Ia.)

"Half Pint Hero." Good. (Grand theatre, Breese, Ill.) This bird is in a class by himself, when it comes to acrobatic comedies. This one is a good number. (Sun theatre, Kansas City, Mo.) Very funny comedy. Lane is different. (Selma theatre, Selma, Cal. "Hectic Days." Good. Funny and entertaining. Held them in their seats. A comedy that will do that now must be good. (Silver Family theatre, Greenville, Mich.) "Hello, Sailor." This is extra good. (Silver Family theatre, Greenville, Mich.) Good snappy comedy. (Ritz theatre, Correctionville, Ia.) Excellent comedy; it's funny. (Selma theatre, Selma, Cal.) "Howdy Do Duke." A fair two reel comedy. (Strand theatre, Griswold, Ia.) "Listen, Sister." Very good comedy. Has the laughs. (Selma theatre, Selma, Cal.) Fine comedy that made them laugh till they couldn't laugh any more, so must have pleased them this time. (Royal theatre, Kimball, S. D.) One of the best comedies we ever played. Silver Family theatre, Greenville, Mich.) This is sure a riot of a comedy. Lupino goes to school in a ladies' college, in a masquerade, and then the fun starts. (Central theatre, Selkirk, Man., Canada.) "Monty of the Mounted." Very good. (Strand theatre, Griswold, Ia.) Good two reel comedy. (Strand theatre, Griswold, Ia.) Good comedy. Lupino Lane always brings out a few laughs. (Royal theatre, Kimball, S. D.) "Naughty Boy." Just a good comedy, but seems that they all squawk how good a product they have, but none of them seem to raise many laughs any more. (Royal theatre, Kimball, S. D.) A fine comedy. Keeps the people laughing most of the time. Majestic theatre, Homer, Mich.) "Some Scout." Think Lane is one of the best comedians on the screen today. In addition to comedy he is quite an acrobat. (Opera House, Foley, Minn.) Good clean comedy. Lane is good in this one. (Crystal theatre, Many, La.) "Sword Points." Good. (Selma theatre, Selma, Cal.) Extra fine comedy. (Silver Family theatre, Greenville, Mich.) "Who's Afraid." Dandy comedy, and Lupino is sure there and over. (Royal theatre, Kimball, S. D.)

LIVE NEWS, 2.—A good comedy. Lots of action. (Legion theatre, Elmwood, Wis.) A fair comedy. (Opera House, Foley, Minn.)

LOST LAUGH, THE, 1.—Not many laughs in this one. The title is not misleading. (Central theatre, Selkirk, Man., Canada.)

LOVE'S SPRINGTIME, Hope Hampton, 2.—Color film laid back in the Fourteenth Century. Very beautiful but story rather silly. (Sun theatre, Kansas City, Mo.) Technicolor beautiful to look at. Ladies will like it. (Selma theatre, Selma, Cal.)

MEET THE FOLKS, 2.—Fair comedy. (Strand theatre, Griswold, Ia.)

MIDNIGHT FOLLIES, 2.—Good comedy. Better than average. Plenty of laughs and excitement. (Royal theatre, Kimball, S. D.)

MOVIELAND, 2.—Personally I did not care very much for it, but it brought most of the customers a big bunch of laughs, so why should I say that it was anything but very good. (Movies, Brocket, N. D.)

MYSTERIOUS NIGHT, 1.—Dandy little single reel. Better than average. (Central theatre, Selkirk, Man., Canada.)

NO SPARKING, 2.—Fair two reel comedy. (Strand theatre, Griswold, Ia.)

NOTHING FLAT, George Davis, 2.—A good comedy. (Silver Family theatre, Greenville, Mich.) Good comedy. Plenty of fun all the way through. (Royal theatre, Kimball, S. D.)

PINK ELEPHANTS, 2.—Here is one that will make 'em all laugh, and is good. (Royal theatre, Kimball, S. D.)

PLUM DUMB, 2.—Only a fair comedy. (Strand theatre, Griswold, Ia.) Good little comedy, all we can say. (Royal theatre, Kimball, S. D.)

QUEEN'S WILD, Jack Miller, 2.—Fine comedy but not so very many laughs so it passed fair. (Royal theatre, Kimball, S. D.) Good comedy. (Strand theatre, Griswold, Ia.)

RED HOT BULLETS, 2.—This is an extra good comedy, very good. (Silver Family theatre, Greenville, Mich.) Very good. (Selma theatre, Selma, Cal.)

RUNNING RAGGED, 1.—Better than the average one reeler. (Central theatre, Selkirk, Man., Canada.)

SCARED SILLY, Arthur Lake, 2.—Just silly all the way through and the spooks have anything beat on the screen today. (Royal theatre, Kimball, S. D.) Fair comedy. (Silver Family theatre, Greenville, Mich.) A good comedy but not as funny as some we have played from Educational. (Crystal theatre, Many, La.)

LARRY SEMON COMEDIES, 2.—"Dummies." Always good. Great acrobat. (Silver Family theatre, Greenville, Mich.) Fairly good. (Selma theatre, Selma, Cal.) Educational should be prosecuted for selling a re-issue to exhibitors without so stating in the contract. The last half of this picture is negative from an old two reel Vitagraph comedy that Semon made several years ago. I've run it at least six times. I dare them to prove that the tower scenes and ambulance scenes are not a Vitagraph re-issue. (Sun theatre, Kansas City, Mo.) "Never Too Late." Fair Cameo comedy. (Sun theatre, Kansas City, Mo.) "Oh What a Man." This is an extra good comedy. (Silver Family theatre, Greenville, Mich.) Fine comedy. Larry sure is some stunt man but he had some better comedies before. (Royal theatre, Kimball, S. D.) "Simple Sap." One of the greatest food throwing comedies, "not pie" but the whole grocery store. (Silver Family theatre, Greenville, Mich.) Just the old pie throwing stuff. (Central theatre, Selkirk, Manitoba, Canada.) "The Stunt Man." Just fair. (Grand theatre, Breese, Ill.) Sure glad Larry only made two comedies for Educational. (Sun theatre, Kansas City, Mo.) Only fair. (Selma theatre, Selma, Cal.) A good Semon comedy. (Silver Family theatre, Greenville, Mich.) Fine. Plenty of excitement but we feel sorry for Larry. How hard he worked to get the girl and he got the air instead. (Royal theatre, Kimball, S. D.) A fair comedy. (Crystal theatre, Many, La.)

AL ST. JOHN COMEDIES, 2.—"Fair Warning." Awful good. Al St. John and his bicycle, can you beat them? (Princess theatre, Lincoln, Kan.) "Flaming Romance." Pretty good comedy with some laughs in it. (Strand theatre, Griswold, Ia.) Fine comedy, but not many laughs, so that's that. (Royal theatre, Kimball, S. D.) "No Cheating." Al St. John is slipping fast for me. (Grand theatre, Breese, Ill.) "Racing Mad." Very funny and exciting comedy. (Sun theatre, Kansas City, Mo.) Very funny comedy. (Silver Family theatre, Greenville, Mich.)

SURE CURE, 2.—Pleased better than any previous short subject. Had some repeats to see the comedy again. You can't beat Educational for the slap-stick. (Texline theatre, Texline, Tex.)

TIE THAT BULL, Bobby Vernon, 2.—This is a very refined title for any comedy. Why use such titles for comedies. (Strand theatre, Griswold, Ia.)

UP IN ARMS, 2.—One of the best comedies we have played in a year. (Silver Family theatre, Greenville, Mich.)

VISITOR'S WELCOME, 2.—Just fair. Nothing to rave over. (Crystal theatre, Many, La.)

WHO'S LYIN', 2.—Very good comedy. (Silver Family theatre, Greenville, Mich.)

WILD CAT VALLEY, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

FBO

BILL GRIMM'S PROGRESS, Jack Luden, 2.—"Assorted Nuts." All the Bill Grimm Progress series have been good. (Gem theatre, Greenriver, Utah.) "Blisters Under the Skin." "Bill Grimm's Progress." Good. (Gem theatre, Greenriver, Utah.) Not much funny stuff, but the last reel had a good fight they got a kick out of. (Old Trail theatre, Hebron, O.) "Ladies Prefer Brunettes." Very good. (Gem theatre, Greenriver, Utah.)

KRAZY KAT CARTOONS, 1.—"Channel Swim." Just another cartoon and that does not mean anything at all. (Royal theatre, Kimball, S. D.)

Vera Reynolds

"Chicken Chaser." Quite good. (Powers theatre, Red Creek, N. Y.) "Passing the Hat." Good cartoon to make 'em laugh. (Royal theatre, Kimball, S. D.)

MICKEY McGUIRE COMEDIES, 2.—Very good and will make the "Gang" go some to keep up. (Garden theatre, St. Clair, Mich.) "Mickey's Babes." Lots of fun with the kiddies. McGuire is sure some inventor and his gang is all there too. (Royal theatre, Kimball S. D.) "Mickey's Battle." Acted entirely by a cast of children and is good for its type. (Royal theatre, Saxon, Wis.) "Mickey's Circus." Well, if they like good comedies this is a good series that makes 'em laugh and look for more. (Royal theatre, Kimball, S. D.) A good kid comedy. (Silver Family theatre, Greenville, Mich.) "Mickey's Eleven." Good comedy for the kiddies, but grownups don't care so much. (Royal theatre, Kimball, S. D.) "Mickey's Nine." Below the average as comedies go. McGuire has not clicked with my patrons. He does not look the part and all my kid patrons have not failed to tell me so. (Washington theatre, Atoka, Okla.) Dandy comedy for kiddies and kept the old folks interested. (Royal theatre, Kimball, S. D.) Good. Pleased the children. (Theatorium, Emlenton, Pa.) "Mickey's Parade." This is one of the best of the Mickey series, kept the kids yelling anyway. (Galt theatre, Galt, Cal.)

NEW LAUGHS, 1.—Fair, not much to them. (Theatorium theatre, Emlenton, Pa.) Our audiences do not care for them, not up to date, many of the jokes are poor. (Community theatre, Woodbury, Conn.) Personally don't think much of them. Only bought six and glad of it. (Midget theatre, Hillsboro, Wis.)

THREE FAT MEN COMEDIES, 2.—The fat boys are making fair comedies and they get over in some of their comedies with a real kick. I would say they are about an average two reel comedy. (Washington theatre, Atoka, Okla.) "All Alike." This one was a knockout of a comedy. Full of pep. (Royal theatre, Kimball, S. D.) "Campus Romeos." Good. The kind a small town likes. (Old Trail theatre, Hebron, O.) "Fleshy Devils." This was good, so what more could we ask for? (Royal theatre, Kimball, S. D.) "Heavyation." (Gem theatre, Greenriver, Utah.) "Heavy Fullbacks." Good. Had quite a lot of laughs in this. (Gem theatre, Greenriver, Utah.) "Heavy Hikers." A "ton of fun" in another good one. (Royal theatre, Saxon, Wis.) "Heavy Infants." Not so good as some of their others. Guess folks are tiring of their same old stuff. (Richmond theatre, Richmond, Vt.) Good comedy by the three boys of merit. (Royal theatre, Kimball, S. D.) "Oui, Oui, Heidelberg." Good Standard comedy. Plenty of laughs and that's all we want. (Royal theatre, Kimball, S. D.) "Panting Papas." Plenty of fun with the fat boys at any time, and this was no exception. (Royal theatre, Kimball, S. D.) "Three Missing Links." These three heavies are almost always good, and this is no exception. Plenty of fun in these. (Royal theatre, Saxon, Wis.) "The Unsocial Three." Gem theatre, Greenriver, Utah.) "The Vulgar Yachtsman." The very best we have had in a long time, one that young and old will enjoy. Keep them coming like this, FBO. (Texline theatre, Texline, Tex.) "Wandering Waistlines." The three fat men are good, but do not play too often. (Alert theatre, Steuben, Wis.) These fat men are sometimes good and this is one of the times. (Galt theatre, Galt, Cal.) These three fat men draw well for us. Their pictures are comical, good and clean. We use them as often as we can. (Majestic theatre. Homer, Mich.)

WHIRLWIND COMEDIES, Charley Bowers, 2.—These comedies are very poor. FBO did a wise thing in getting rid of this bird. (Midway theatre, Martinsville, Va.) "Gone Again." Another novelty comedy which pleased. (Royal theatre, Saxon, Wis.) "He Couldn't Help It." Good. (Gem theatre, Greenriver, Utah.) "Many a Slip." (Gem theatre, Greenriver, Utah.) "Shoosh." These get tiresome after a while. Make these into a one reel novelty and they would be good, but Charley Bowers is no comedian. (Gem theatre, Greenriver, Utah.)

Fox

ANIMAL COMEDIES, 2.—Run very good. Better than average. (Richmond theatre, Richmond, Vt.) "Whoa Emma." Very good comedy. (Strand theatre, Griswold Ia.) "A Cow's Husband." The best comedy for laugh purposes ever made. (Opera House, West Point, Ia.) First reel not so good, but when they put the roller skates on the cow it starts rolling along. (Adair theatre, Adair, Ia.) Good. I like all of Fox animal comedies. (Strand theatre, Griswold, Ia.) A good title but just fair comedy. (Sun theatre, Plainwell, Mich.) A bully comedy. (Silver Family theatre, Greenville, Mich.) "Elephant's Elbows." A very good animal comedy. Two reels. Bert Silver. (Silver Family theatre, Greenville, Mich., General patronage.) "Battling Kangaroo." A fine

clever comedy with three kangaroos. (Powers theatre, Red Creek, N. Y.) "The Kangaroo Detective." A very good animal comedy. (Liberty theatre, Pleasanton, Neb.)

BLUE BLACK EYES, 2.—Pretty good comedy. (Strand theatre, Griswold, Ia.) Good, funny comedy. (Silver Family theatre, Greenville, Mich.

CAPTAIN KID'S KITTENS, 2.—This is one of the best comedies that I ever ran. It's on the order of the Gang comedies and went over fine. It's different and will please any audience. (Electric theatre, Browning, Mo.) Good comedy. (Silver Family theatre, Greenville, Mich.)

DAISY WON'T TELL, 2.—Just a comedy. (Silver Family theatre, Greenville, Mich.)

FOLLOW THE LEADER, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

FOOL AND HIS MONEY, A, 2.—A darn poor comedy. (Paramount theatre, Stapleton, Neb.)

GENTLEMEN PREFER SCOTCH, 2.—Fairly good. (Selma theatre, Selma, Cal.)

HELEN AND WARREN SERIES, 2.—Here is something mighty clever and funny that will sure tickle your funny bone. Carries a true, well connected story. (Liberty theatre, Pleasanton, Neb.) Pretty good comedy. Not a knockout, but will get by. (Princess theatre, Lincoln, Kan.)

HOLD YOUR HAT, 2.—Another good Fox comedy. (Silver Family theatre, Greenville, Mich.)

HOT HOUSE HAZEL, 2.—A fairly good comedy. (Opera House, Foley, Minn.)

HOT POTATO, 2.—This is fair and some of it was really enjoyed by our audience. (Pinegrove theatre, Port Huron, Mich.)

JACK AND JILTED, 2.—A pretty good comedy. (Paramount theatre, Stapleton, Neb.)

KISS DOCTOR, 2.—Just a wrinkle. (Silver Family theatre, Greenville, Mich."

LOVE HUNGRY, 2.—Very good little comedy. Kept them good natured all through the show. (Rich theatre, Montpelier, Idaho.)

LOVE IS BLOND, 2.—A fair comedy. (Silver Family theatre, Greenville, Mich.)

MUMS THE WORD, 2.—Very good comedy. (Powers theatre, Red Creek, N. Y.)

NEWS, 1.—We find these very interesting. (Powers theatre, Red Creek, N. Y.) A fair news reel only. They rent them so old that like another exhibitor said, "so old it's history." (Liberty theatre, Pleasanton, Neb.)

NOT THE TYPE, 2.—Just fair. Print was so poor we couldn't get the idea in the picture. (Pinegrove theatre, Port Huron, Mich.)

OLD WIVES WHO KNEW, 2.—Just a comedy. (Silver Family theatre, Greenville, Mich.) Good. (Strand theatre, Griswold, Ia.) Fair comedy. Nothing startling. (Palace theatre, McGehee, Ark.)

ROAMING GLADIATORS, 2.—Very good comedy. Chariot racing in this good. (Powers theatre, Red Creek, N. Y.)

ROCKY MOUNTAIN GOLD, 1.—Here is a very good subject and deals with gold mining which is interesting. If you have it bought it's a good subject to set in with a special. (Pinegrove theatre, Port Huron, Mich.)

SILLY SAILORS, 2.—A funny comedy. (Silver Family theatre, Greenville, Mich.)

STEEPLE CHASER, THE, 2.—Good comedy. (Liberty theatre, Plasanton, Neb.)

T-BONE FOR TWO, 2.—Just a comedy. (Silver Family theatre, Greenville, Mich.)

TWENTY LEGS UNDER THE SEA, 2.—Just a good leg show at the beach. We never got the price, so no use of crabbing. (Royal theatre, Kimball, S. D.) It is just another comedy and has a few laughs. Lots of pretty girls and lower extremities exposed to view. (Princess theatre, Lincoln, Kan.) As poor a comedy as we have ever shown. Nothing but legs all the way through. Not a cackle in it. (Paramount theatre, Stapleton, Neb.)

VAN BIBBER, COMEDIES, 2.—"Four Faces West." Only fair. There are very few good two reel comedies on the market. It seems as if the industry is not making much headway making comedies that are funny. (Strand theatre, Griswold, Ia.) "Kangaroo Kimona." Good comedy. This got plenty of laughs. (Strand theatre, Griswold, Ia.) "Too Many Cookies." A comedy that is full of laughs. (Strand theatre, Grismold, Ia.)

WILD PUPPIES, 2.—This is a dandy comedy and judging from the laughs it pleased all. (Crystal theatre, Many, La.) Good. (Opera House, Foley, Minn.)

WINE, WOMEN AND SAUERKRAUT, 2.—A very funny comedy. (Powers theatre, Red Creek, N. Y.)

William Haines

Metro-Goldwyn-Mayer

CHARLIE CHASE COMEDIES, 2. — "Aching Youth." This is good. Wish I could get a M G M comedy every day. I pay more for them than any other comedies and am glad to do it. (Central theatre, Selkirk, Man., Canada.) A laugh to every foot of film. This fellow makes the most consistent line of comedies I've ever run, both Pathe and Metro brand. (Sun theatre, Kansas City, Mo.) "All for Nothing." Good, (Dreamland theatre, Carson, Ia.) "The Family Group." Good. (Selma theatre, Selma, Cal.) Good. (Y. M. C. A. theatre, Morenci, Ariz.) A weak sister, compared to the rest of this series. Too much of the same thing for two reels. (Sun theatre, Kansas City, Mo.) Was rather disappointed in this Chase comedy but his standard is so high that anything a little off color looks worse than it really is. (Central theatre, Selkirk, Man., Canada.) "The Fight Pest." One of the best comedies I've played this year. It certainly got the laughs. (Sun theatre, Kansas City, Mo.) Another excellent Chase comedy. Charlie sure has them howling when he takes on the champ. (Central theatre, Selkirk, Man., Canada.) "The Lighter That Failed." Title should have comedy that failed. Played it after a Winnie Winkle comedy, which made it look worse than it is. (Joyland theatre, Corning, Ark.) Quite ordinary as a comedy. Charley Chase comedies are usually well produced and the photography is good, but they simply do not get over with our patrons. So far as we are concerned Charley can go chase himself. (Screenland theatre, Nevada, O.) "Limousine Love." This is sure some comedy. When Charley yells "she's stripped," boy, what an explosion of laughs. Metro sure has the comedies. (Central theatre, Selkirk, Manitoba, Canada.) A good comedy. (Crystal theatre, Many, La.) Pretty good comedy. (Sun theatre, Kansas City, Mo.) Best plot of any comedy I ever saw; also best directed. Money was spent on the wedding dress and how. Though subject matter rather ticklish yet it is so cleverly handled that I do not believe it offended any one. Metro is putting thought into their comedies. Just think of it—thought in a comedy—not machines—what are we coming to? Keep it up, Metro. (Rex theatre, Salmon, Idaho.) "Never the Dames Shall Meet." Pretty good for a Chase comedy. Charlie is getting better or else familiarity engenders tolerance in our cynical bosom. (Screenland theatre, Nevada, O.) Fairly good. (Selma theatre, Selma, Cal.) "Sting of Stings." Fairly good. (Selma theatre, Selma, Cal.) Very good comedy all through. It will please, play it. (Joyland theatre, Corning, Ark.) This is the bunk. Not up to Charley Chase's standard. Failed to get many laughs. (American Legion theatre, Lena, Wis.) Something different in the comedy line. Fine for children. Both young and old liked it. (Majestic theatre, Homer, Mich.) "The Way of All Pants." Fair enough but too many pants in the show make it monotonous. (Royal theatre, Kimball, S. D.)

COMEDIES, 2.—So far these have been good. (Pastime theatre, Mason, Mich.)

MAX DAVIDSON COMEDIES, 2.—"Blow by Blow." You are the best comedian in two reelers today, bar none, and it is a pleasure to see your facial studies on the screen. You can come as often as you like. This comedy was good. (Rex theatre, Salmon, Idaho.) Only fair. (Selma theatre, Selma, Cal.) They told me this was a knockout, and I must say most of the Davidsons have been, but cannot say this is as good as usual. (Central theatre, Selkirk, Manitoba, Canada.) "The Call of Cuckoo." This is the poorest comedy yet received from Metro and is still up to most other film companies' comedies. There is not much to this one, although Davidson is always good to look at as a comedian. (Alert theatre, Steuben, Wis.) Hardly as good as I expected from Metro-Goldwyn,Mayer. (Crystal theatre, Watseka, Ill.) Hardly a laugh in the whole two reels. Don't see where they get this bunk, for a comedy. (Joyland theatre, Corning, Ark.) "Came the Dawn." Fair. (Selma theatre, Selma, Cal.) We have seen better comedies, but seldom have we had one that caused as much commotion among the kids as this one. Glad to have them enjoy themselves, but if we knew we had more comedies bought that would have the same result we certainly would not run them. (Screenland theatre, Nevada, O.) Another excellent Davidson. All about a spooky house and it sure makes 'em howl. (Central theatre, Selkirk, Man., Canada.) "Dumb Daddies." Whoop la! Another one that tickled their funnybones. One of the best we have had from Max. "Spec" O'Donnell is entitled to some of the laurels. (Screenland theatre, Nevada, O.) Tolerably good Metro, pretty fair. Little slow in starting but hits sixty when she does go. Lots of laffs in last reel. Consider this a little better than average. (Joyland theatre, Corning, Ark.) As usual, another good M G M comedy. They are all good and I know of no other product to touch them. (Central theatre, Selkirk, Man., Canada.) "Fighting Fathers." Good. Too expensive for small towns. (Theatorium, Emlenton, Pa.) Max Davidson in a bathing suit that fits him all over, is a scream in this. (Central theatre, Selkirk, Man., Canada.) A "get by" for a comedy. (Joyland theatre, Corning, Ark.) Slightly better than the average comedy we have been getting, but did not click as a comedy should to be worthwhile showing. The one redeeming feature of these comedies is the excellent photography. (Screenland theatre, Nevada, O.) A fair comedy. (Crystal theatre, Many, La.) Davidson pleases my patrons and this was no exception. (Central theatre, Selkirk, Manitoba, Canada.) Max Davidson, Jimmy Finlayson, and Martha Sleeper are in this and make a whale of a good comedy. House in an uproar from bow to stern. (Rex theatre, Salmon, Idaho.) "Pass the Gravy." Very good. (Selma theatre, Selma, Cal.) Fair comedy, but not the sort that tickles the sturdy agriculturists of Wyandot County, Ohio, and their progeny. This is a custard-pie knock-em-down-and-drag-em-out dump, and even the subtleties of Max are clear out of reach. (Screenland theatre, Nevada, O.) About as good as I ever saw. Metro's comedies are hard to beat. (Fairy theatre, Nappanee, Ind.) Best comedy I ever saw. Good plot, finest pantomime, the boy and girl imitating a hen and rooster and a chicken with its head off. Max Davidson is in it and howl Martha Sleeper is very much in it—watch her. For Pete sake, play this and play "Chick, Chick, Chicken" on your orthophonic. Metro has the best comedies, even better than Paramount. If you want the best, buy Metro, then buy Paramount. (Rex theatre, Salmon, Idaho.) "Pleasure Before Business." Only fair. Max Davidson pleasing. (Crown Cinema, Karachi, India.) "Should Women Drive." Say, some of these M G M comedies are "limes"; that's twice as bad as a lemon. But somehow they slipped this one through with a sugar coating and the crowd took it on the he-haw-haw. Yes, it's good even if Noah did use some of the gags in the ark. (Joyland theatre, Corning, Ark.) "Should Women Tell." Good and lots of expression on Max's face. (Ritz theatre, Correctionville, Ia.) "Tell It to the Judge." Excellent comedy. These Davidsons are strictly okay and each one we get seems better than the last. Metro's comedies certainly suit us now. (Screenland theatre, Nevada, O.) "What Every Iceman Should Know." Another good one. Metro comedies get more laughs for me than any other comedies since the two reel Harold Lloyds. (Alert theatre, Steuben, Wis.) A good comedy, as are most of Metros. (Auditorium theatre, Laurel, Neb.) This one is a bearcat. The people were laughing all the time. No evil suggestions. Play it. (Majestic theatre, Homer, Mich.) Kept them laughing. Good comedies like this make the audience feel good. (Community theatre, Woodbury, Conn.) Fairly good. (Selma theatre, Selma, Cal.) Good, boys. Metro-Goldwyn-Mayer has the short stuff. Got them all beat. (Crystal theatre, Oakman, Ala.)

FLAG, THE, Francis X. Bushman, 2.—Technicolor wonderful. Not a comedy, but brought many comments of those who enjoyed it. (Community theatre, Woodbury, Conn.) This beautiful color subject has too much story material to be put in two reels. It's too bad they didn't make it about 3,000 feet. It certainly would have been a world beater. As it stands, it's good. (Sun theatre, Kansas City, Mo.) A technicolor production and is good. Teaches a

lesson to those who have forgotten what the symbols of "Old Glory" stand for. (Princess theatre, Lincoln, Kan.) Very fine but does not please in general. It's high class. (Rex theatre, Salmon, Idaho.)

GREAT EVENTS, 1.—"The Czarina's Secret." Photography and staging beautiful as are all the "Great Events," but this one seems to lack the sort of story interest that would please the crowd. (Y. M. C. A. theatre, Morenci, Ariz.) These "Great Events" in color are fine but believe they would be better if Metro would use American historical subjects instead of foreign ones. (Sun theatre, Kansas City, Mo.)

LADY OF VICTORIES, Agnes Ayres, 2.—Very beautiful historical color subject. Glad to see Agnes Ayres again. (Sun theatre, Kansas City, Mo.) A technicolor production and concerns Napoleon and Josephine, is historically correct and makes a very good filler. (Princess theatre, Lincoln, Kan.)

LAUREL-HARDY COMEDIES, 2.—"The Battle of the Century." It was, believe us! More pies thrown in this comedy than in any six others we ever saw. In fact, too many to suit us personally. But all in all it was pretty fair comedy. (Screenland theatre, Nevada, O.) This is about the best from this pair tbat we have had. We ran it with "West Point" and it made us about the best show we have had this year. (Rex theatre, Colby, Wis.) Good comedy. Metro-Goldwyn-Mayer shorts are good. (Dreamland theatre, Carson, Ia.) **"Do Detectives Think."** If anyone thinks this pair is not good, he doesn't know comedy. Never had a poor one from them yet, and I have run them all. (Central theatre, Selkirk, Man., Canada.) **"Early to Bed."** I have run better from these stars but would not call this one poor by any means. (Central theatre, Selkirk, Man., Canada.) **"The Finishing Touch."** Hooray! Cheers and thanksgiving! An A-No. 1 comedy by gum. Lots of good, clean fun for our lovely patrons. Give us more like this. (Screenland theatre, Nevada, O.) Just a comedy. Too much of foolish acting that was overdone. (Royal theatre, Kimball, S. D.) Good. (Selma theatre, Selma, Cal.) Same old news. This pair don't make 'em poor. (Central theatre, Selkirk, Man., Canada.) **"From Soup to Nuts."** Another good one from this team. Gee, we're glad we bought Metro for 1929! (Screenland theatre, Nevada, O.) M G M sure has the comedies this year. This one is a real comedy. Kept my crowd laughing from start to finish. (Lyric theatre, Loudon, Tenn.) Kept house in uproar. Slapstick stuff which went over good. Metro has the comedies. (Rex theatre, Salmon, Idaho.) **"Hats Off."** Here is a knockout of a comedy. They seem to be getting better so maybe by next year we will get some good combination programs. (Royal theatre, Kimball, S. D.) Very good comedy. These birds are great. (Old Trail theatre, Hebron, O.) Would rate this about 80 per cent on average good comedy. (Screenland theatre, Nevada, O.) **"Leave 'Em Laughing."** A knockout. (Y. M. C. A. theatre, Morenci, Ariz.) Very good; the second reel sure gets them laughing. (Selma theatre, Selma, Cal.) It did—and pepped up an otherwise mediocre program. (Screenland theatre, Nevada, O.) **"Purple Moments."** The first weak one I have had from this pair. It is pretty slow until the last 400 feet. (Central theatre, Selkirk, Man., Canada.) **"Putting Pants on Philip."** Very good comedy and gets the laughs, that's what we buy comedies for. (Alert theatre, Steuben, Wis.) Well! Well! Well! We actually drew a comedy that tickled a few funny-bones. Not half bad, men, not 'arf! (Screenland theatre, Nevada, O.) Fairly good comedy. (Selma theatre, Selma, Cal.) Good. (Opera House, Louisville, Neb.) A good comedy. (Pastime theatre, Mason, Mich.) **"Second Hundred Years."** A laugh from start to finish. (Crystal theatre, Watseka, Ill.) **"Should Married Men Go Home."** Very good comedy, will please the golf bugs. (Adair theatre, Adair, Ia.) **"You're Darn Tootin'."** Good, except finish, which took off the good flavor. (Lark theatre, McMinnville, Ore.) Without a doubt this team cannot be beat. A Laurel-Hardy poster on your front means 20 minutes of real entertainment in your theatre. (New Eagle theatre, Baltimore, Md.) Try and keep a straight face when watching these boys work. They are always good. Metro has the comedies. (Central theatre, Selkirk, Manitoba, Canada.)

LOVE 'EM AND FEED 'EM, 2.—Good comedy. (Selma theatre, Selma, Cal.) Ordinary run-of-the-mill stuff. As good as the average, which isn't good enough. (Screenland theatre, Nevada, O.)

NEWS, 1.—Good. (Theatorium, Emlenton, Pa.) These seem to be getting better. More variety and better photography than they had for a while. (Screenland theatre, Nevada, O.) Metro's news is getting better. (Old Trail theatre, Hebron, O.) To the Powers of the Press: Please, Your Honors, cut down on the air stuff. Our patrons are sick and tired of it. Too much of it. Give us news and not so much blah. (Screenland theatre, Nevada, O.)

ODDITIES, 1.—These are interesting and well produced and an absolute waste of money so far as business is concerned. Just like putting whipped cream on a hot dog. (Pastime theatre, Mason, Mich.) Well named and for this reason one of the best one-reel subjects available. (Y. M. C. A. theatre, Morenci, Ariz.) In my opinion these are the outstanding quality short subjects of the screen. Uniformly good and pleasing variety. (The Playhouse theatre, Fairhope, Ala.) Some are very good, the average is fair. Would not repeat. (Community theatre, Woodbury, Conn.) Not much to them. (Theatorium theatre, Emlenton, Pa.) **"African Adventure."** Very fine. Shows African wild life. Men all raved over it. A geographic education in one reel. (Rex theatre, Salmon, Idaho.) Very good. Seemed to please. (American Legion theatre, Lena, Wis.) Too dry. (Theatorium, Emlenton, Pa.) **"Children of the Sun."** Good scenery and interesting. A pleasant surprise from several that we have had showing only nude natives. (Movies theatre, Brocket, N. D.) Educational, but not so interesting as most oddities. (Screenland theatre, Nevada, O.) **"Fight for Life."** Terribly gruesome. Sea monsters in survival of the fittest. Not at all pleasant. Wonderful though! (Rex theatre, Salmon, Idaho.) **"A Happy Omen."** Some more South America and the jolly underclad natives. All about boiled caterpillars, witch doctors, and "sich-like." Some fair scenic shots—otherwise boresomely educational. (Screenland theatre, Nevada, O.) **"Hidden Death Traps."** Extra fine. Wonderful in fact. (Rex theatre, Salmon, Idaho.) **"The Jungle Roundup."** Very good. We believe these oddities have a better appeal on the whole than the average comedy. (Screenland theatre, Nevada, O.) **"The Lion Hunt."** These oddities of Metro are worth the money. They are different from the other one reelers and come in mighty handy to round out a good show. (Washington theatre, Atoka, Okla.) Fair. (Rex theatre, Salmon, Idaho.) **"Monarch of the Glens."** Fine. Excellent. Bravo. If all Oddities were as good as this one we would not kick about their scanty length. Give us this sort of picture and no more worms on the bottom of the sea. (Screenland theatre, Nevada, O.) **"Palace of Honey."** Very excellent study of bee life, done in an interesting manner. (Screenland theatre, Nevada, O.) **"Primitive Housekeeping."** Fair to middling. Instructive—but a bit slow. (Screenland theatre, Nevada, O.) **"Sanctuary."** Bird life in the North Sea. Educational but not interesting. (Screenland theatre, Nevada, O.) **"Secrets of the Sea."** Too short to bother with. Not as good as most Oddities. (Screenland theatre, Nevada, O.) **"Sleeping Death."** Good. Interesting. Some fine shots of African scenery and animals, although the main subject is the Tse-tse fly and sleeping sickness. (Screenland theatre, Nevada, O.) **"Soaring Wings."** Boys, this is wonderful. To my notion these UFA Oddities are excellent. Pleased everyone. (Crystal theatre, Oakman, Ala.) **"Tokens of Manhood."** Interesting picture of Amazon Indian tribal customs. Better than average oddity. (Screenland theatre, Nevada, O.) "Tokens of Manhood" was just another 1,000 feet of colored anatomy. We played some at the beginning of our contract that was very good, but have had a bunch now lately that are just n. g. (Movies theatre, Brocket, N. D.) **"The Wicked Kasimir."** Very good. Animal picture with a light touch of comedy. A tale of cats with Kasimir, a philandering "Tom" as the villain. Once again we assert that UFA oddities are okay. (Screenland theatre, Nevada, O.)

OUR GANG COMEDIES, 2.—"Barnum and Ringling, Inc." Very clever comedy, not as funny as some of the others, but they will like it. (Sun theatre, Kansas City, Mo.) Not among the best of the Gang comedies, but a good average. (Screenland theatre, Nevada, O.) A good "Gang" that pleased the kids. (Central theatre, Selkirk, Manitoba, Canada.) They fixed up all kinds of freaks and held the circus in the hotel. Can you imagine the fun they had? They had it and so did everyone else. (Princess theatre, Lincoln, Kan.) A fine comedy which brought the laughs. (Crystal theatre, Many, La.) **"Crazy House."** This is a dandy with a whiz bang ending. (Central theatre. Selkirk, Man.) Fair enough but not above the average. Not much to it until the second reel. (Screenland theatre, Nevada, O.) **"Dog Heaven."** Good comedy. Not any better than Pathe. Too expensive. (Theatorium theatre, Emlenton, Pa.) Very good gang, but the laughs are too scattered and scarce. (Central theatre, Selkirk, Man., Canada.) Good comedy. (Selma theatre, Selma, Cal.) Very good picture, and well done for a comedy. Not so laughable as usual for the average patron, but the good work of the dogs more than made up for the lack of blatant humor. (Screenland theatre, Nevada, O.) **"Edison, Marconi & Co."** Excellent! Another knockout from Our Gang. Had many comments from comedy fans about this. (Screenland theatre, Nevada, O.) A real old time Gang comedy. When they start out in their speed wagons things sure hum surefire. (Central theatre, Selkirk, Man., Canada.) Better than usual. A real laugh getter. (Y. M. C. A. theatre, Morenci, Ariz.) Very good, lots of laughs. (Selma theatre, Selma, Cal.) This one rates well with the rest of Our Gang comedies. Possibly a little better than average. (Princess theatre, Buchanan, Mich.) Most of the gang comedies are very good and this is no exception. They draw extra business and please my patrons. (Princess theatre, Lincoln, Kan.) **"Fair and Muddy."** A splendid comedy. (Lark theatre, McMinnville, Ore.) Very good. (Selma theatre, Selma, Cal.) This is one of tbeir best. (Ritz tbeatre, Correctionville, Ia.) **"Heebie Jeebies."** This one clicked with both the old and young. Our Gang comedies all seem to be natural. (Electric theatre, Browning, Mo.) A knockout Gang comedy. (Sun theatre, Kansas City, Mo.) Just the same old average. It requires patrons in a darn good humor to have comedies get across. (Screenland theatre, Nevada, O.) Excellent Gang comedy. They all get hypnotized and cause laugh after laugh. (Central theatre, Selkirk, Man., Canada.) Good comedy so we should worry. (Royal theatre, Kimball, S. D.) **"The Old Wallop."** The first real good comedy from M G M this season. A roar of laughter throughout. (Texline tbeatre, Texline, Tex.) Our Gang is always good or better but they have lost some of their prestige. They need a little pepping up. (Washington theatre, Atoka, Okla.) Excellent. These kids sure draw. (Central theatre, Selkirk, Manitoba, Canada.) Some of 'em laughed their buttons off. (Joyland theatre, Corning, Ark.) This Our Gang is a knockout in more than one sense of the word. It will bring down the house. (Sun theatre, Kansas City, Mo.) **"Rainy Days."** Zowie! She registered! Another good one from the Gang. (Screenland theatre, Nevada, O.) A howling success. (Sun theatre, Kansas City, Mo.) A great Gang comedy. (Old Trail theatre, Hebron, O.) Good. (Selma theatre, Selma, Cal.) Another knockout for Our Gang. This is as good as they ever made. (Rex theatre, Colby, Wis.)**"Spook Spoofing."** Not so good for a Gang comedy. A lot of monkey-business in the old deserted graveyard, but it was dark, dark. O yes, the kids liked it. (Screenland tbeatre, Nevada, O.) Farina is the goat and they take him to the cemetery, where a lot of things happen. Get it and hear them enjoy it. (Princess theatre, Lincoln, Kan.) **"Yale vs. Harvard."** A picture that pleased the kids better than older folks. Not as good as some other Gang comedies. (Majestic theatre, Homer, Mich.) Not as good as Our Gang usually do. (Sun theatre, Plainwell, Mich.) Just an ordinary Gang picture; not up to their standard. (De Luxe theatre, Spearville, Kan.) This would be very appropriate for the football season, but it will be funny any time you show it. (Princess theatre, Lincoln, Kan.) Not as funny as "Barnum and Ringling," but will please your kiddies. (Crystal theatre, Many, La.)

SUGAR DADDIES, 2.—Here is a wow. It's got some new stunts in it and is well made. Our audience like it and said so. (Pinegrove theatre, Port Huron, Mich.) It'll get over good. (Joyland theatre, Corning, Ark.) Very poor comedy. (De Luxe theatre, Spearville, Kan.)

Paramount

JIMMIE ADAMS COMEDIES, 2.—"Dr. Quack." Fair. (Gem theatre, Greenriver, Utah.) Good. We find nearly all Paramount comedies good, without cheap or shoddy backgrounds. (Majestic theatre, Weiner, Ark.) The nearest to nothing we bave had for a year. Second rate comedy and third rate print. In four exhibitions we were unable to get this clear through our projectors without a stop. There's a lot of raving done about Christie comedies but we have yet to see one that is worth the money, especially when we get them all torn up. (Screenland theatre, Nevada, O.) **"Holy Mackerel."** Good. (Gem theatre, Greenriver, Utah.) Very good comedy. (Silver Family theatre, Greenville, Mich.) **"Ocean Blues."** A very good comedy. (Silver Family theatre, Greenville, Mich.) Nothing much to this one. (Royal theatre, Kimball, S. D.) Not so worse for a Christie. Some laughs in it. (Sun theatre, Kansas City, Mo.) **"Oh, Mummy."** A good, funny comedy. (Silver Family theatre, Greenville, Mich.) Good comedy again from Paramount. Some real laughs out of this. (Royal theatre, Kimball, S. D.) **"Swiss Movement."** A funny comedy. (Silver Family theatre, Greenville, Mich.) If you don't want to hear the kids yell, better not play this. The bear episode in the second reel made them shriek with joy. (Majestic theatre, Weiner, Ark.) Just a fair comedy, nothing to rave about. (Royal theatre, Kimball, S. D.)

NEAL BURNS COMEDIES, 2.—"French Fried." A very good comedy. (Silver Family theatre, Greenville, Micb.) Nothing—in two reels. Who said short subjects would save the day? Not this kind, brother! (Screenland theatre, Nevada, O.) There is a dog in this picture that is a wonder. A good comedy. (Gem theatre, Greenriver, Utah.) Nothing much as are most comedies of late. Gags are exhausted it seems and no actors with Chaplin or Keaton individualities in sight. (Community theatre, Ridgway, Ia.) Good comedy. That's more than we can say about lots of two reelers. (Royal theatre, Kimball, S. D.) **"Mad Scrambles."** Punk! (Sun theatre,

Kansas City, Mo.) A good comedy. (Silver Family theatre, Greenville, Mich.) The title describes it. (Majestic theatre, Weiner, Ark.) Just like the title and all scrambled. (Royal theatre, Kimball, S. D.)

CONFESSIONS OF A CHORUS GIRL SERIES, 2.—"Skating Home." This is a real comedy, and another of the new Paramounts. (Plainview theatre, Plainview, Neb.)

BILLY DOOLEY COMEDIES, 2.—"The Dizzy River." A pretty good comedy. (Midway theatre, Martinsville, Va.) "Dizzy Sights." The goofy gob is as silly and as funny as ever in this one. Kids especially like him. (Sun theatre, Kansas City, Mo.) Good comedy and plenty of fun through the whole two reels. (Royal theatre, Kimball, S. D.) A very good comedy. (Silver Family theatre, Greenville, Mich.) "Easy Curves." First of this comedian and we like him. (Gem theatre, Greenriver, Utah.) Dandy comedy and Billy sure has some laughing stunts in him. (Royal theatre, Kimball, S. D.) A crazy slapstick comedy. (Silver Family theatre, Greenville, Mich.) "Mooney Mariner." The hero is shot out of a projectile on a trip to the moon by some scientists. He lands in a turkish bath and radios back his discoveries. Good comedy. (Rex theatre, Salmon, Idaho.) Funny comedy. (Silver Family theatre, Greenville, Mich.) Fine two reeler from Paramount. (Royal theatre, Kimball, S. D.) "Row, Sailor, Row." Fair comedy in which Dooley gets some laughs with a sailor rig and a pooch. Seemed to please okay. (Screenland theatre, Nevada, O.) A funny comedy. (Silver Family theatre, Greenville, Mich.) "Water Bugs." Dandy comedy. Billy makes 'em laugh everytime he turns around. (Royal theatre, Kimball, S. D.) A funny comedy. (Silver Family theatre, Greenville, Mich.) Good comedy. (Gem theatre, Greenriver, Utah.)

JACK DUFFY COMEDIES, 2.—"Hot Papa." Good comedy. (Gem theatre, Greenriver, Utah.) "Hot Scotch." A good comedy. (Midway theatre, Martinsville, Va.) "Nifty Nags." A good comedy. (Silver Family theatre, Greenville, Mich.) Jack sure makes 'em laugh, and that is what we like to hear. We know they are enjoying the show. (Royal theatre, Kimball, S. D.) "Scared Pink." Good comedy. (Silver Family theatre, Greenville, Mich.) This is our third Paramount comedy and every one has been good. (Gem theatre, Greenriver, Utah.) Good comedy and when they are like this one they satisfy. (Royal theatre, Kimball, S. D.)

ELEGY, THE, 2.—This is the first novelty we've had from Paramount and did not care for it. No comedy and no subtitles. It might be all right for the ones that can understand it. (Gem theatre, Greenriver, Utah.) Absolutely n. g. for our patronage. This was supposed to be a comedy to run with "Three Sinners" and instead was tragedy with funerals, graveyards, etc. Ugh! What do they film such stuff for? (Screenland theatre, Nevada, O.)

FANTASY, 2.—Just some film that we pulled off and put in a two reel Western. Absolutely terrible and I'll bet Paramount wouldn't let it in their own house. (Pinegrove theatre, Port Huron, Mich.)

FIGHTING FANNY, 2.—A very fair funny comedy. (Silver Family theatre, Greenville, Mich.)

EDWARD EVERETT HORTON COMEDIES, 2.—"Behind the Counter." This is an extra good comedy. (Silver Family theatre, Greenville, Mich.) "Dad's Choice." This is a very good comedy. (Silver Family theatre, Greenville, Mich.) Good comedy which was well received. (Royal theatre, Kimball, S. D.) "Find the King." Very good. (Gem theatre, Greenriver, Utah.) This is a real funny comedy. (Silver Family theatre, Greenville, Mich.) Good comedy but Horton does not do his best and his looks not very funny. But it passed. (Royal theatre, Kimball, S. D.) Pretty fair comedy. (Sun theatre, Kansas City, Mo.) "Horse Shy." This very funny. (Silver Family theatre, Greenville, Mich.) "No Publicity." Good. (Gem theatre, Greenriver, Utah.) Average comedy with a star somewhat like Larry Semon. (Community theatre, Ridgeway, Ia.)

INKWELL IMPS and KRAZY KAT CARTOONS. ½.—They are all about the same calibre. Personally do not like them but I have got to admit they have a certain drawing power at the box office. Kids too small to pay, like them, and get their parents to come to the show. (Washington theatre, Atoka, Okla.) Good cartoon comedy which is much enjoyed by our Saturday crowds. (Midway theatre, Martinsville, Va.) Krazy Kat much better than "Inkwell Imps." (Screenland theatre, Nevada, O.) Excellent and have built up their own clientele of Kat fans. (Palace theatre, Meridian, Tex.) We have run two of these and find them real good. Krazy isn't as cute as Felix in the Felix cartoons, but the comedies are funnier. (Bonny theatre, Mansfield, Mo.) Krazy Kat always good. Alternates with "Out of the Inkwell" but "Krazy Kat" is liked more than Koko here. (Community theatre, Kenedy, Tex.) Don't like these. They are very poor. The Felix comedies are the best of all cartoons. (Bonny theatre, Mansfield, Mo.)

Clara Bow

NEWS, 1.—We play both issues each week and find it a very good newsreel. (Midway theatre, Martinsville, Va.) The finest and classiest news out, and furnished as bought, not a couple of weeks older. (Richmond theatre, Richmond, Vt.) Paramount news seems of late to run one-third air stuff, one-third submarine and navy and one-third Washington. Let's have a change of menu. (Rex theatre, Salmon, Idaho.) Best and newest news shown here. (Palace theatre, Meridian, Tex.) These are good newsreels. (Bonny theatre, Mansfield, Mo.)

ON THE FRONT PAGE, 2.—Just fair comedy. Only a few laughs to a full house. (Pinegrove theatre, Port Huron, Mich.)

PARAMOUNT-CHRISTIE COMEDIES, 2.—The best comedies on the market and you can always count on plenty of laughs from the audience. (Midway theatre, Martinsville, Va.)

SAVE THE PIECES, 2.—An extra good comedy. (Silver Family theatre, Greenville, Mich.)

SHORT TAIL, 2.—This is a better novelty than the first, "The Elegy." Does not show a face in the film except the dog's and so is a different short subject. (Gem theatre, Greenriver, Utah.) Poor, nothing entertaining about this. (Tivoli theatre, Knoxville, Ill.)

BOBBY VERNON COMEDIES, 2.—"Crazy to Fly." Well, Bob, you have thrilled them in this one and did it right. Very good too reeler. (Royal theatre, Kimball, S. D.) "Short Socks." Another good Paramount comedy. (Gem theatre, Greenriver, Utah.) Very good comedy and well produced. (Pinegrove theatre, Port Huron, Mich.) Good comedy. (Sun theatre, Plainwell, Mich.) "Splash Yourself." Bobby Vernon is always a welcome guest here. This is about up to his standard. Bobby has good gags and is far above average—as far above the Sterns Brothers' stuff as the moon is above the earth. (Rex theatre, Salmon, Idaho.) Another good funny comedy. (Silver Family theatre, Greenville, Mich.) Good. (Gem theatre, Greenriver, Utah.) Just lots of excitement. Not many laughs at that, only yells every once in a while. (Royal theatre, Kimball, S. D.) A pretty fair comedy. In fact I'd class it as being very good. (Sun theatre, Kansas City, Mo.) "Wedding Wows." Good Vernon comedy. (Sun theatre, Kansas City, Mo.) This is a funny comedy. (Silver Family theatre, Greenville, Mich.) Fair comedy. Too much stumbling over backwards and all there is to it is just a continued chase. Not so funny either. (Royal theatre, Kimball, S. D.) Bobby is a whirlwind in this. House was in a continuous uproar. (Rex theatre, Salmon ,Idaho.)

WALLS TELL TALES, Madge Kennedy, 2.—The first of the new 1928-29 productions, and the poorest comedy we've played. One of the actors is rehearsing a lecture on birth control. Seems as though producers have run out of material. (Plainview theatre, Plainview, Neb.)

Pathe

AESOP'S FABLES, 1.—Very good. Kids look forward to them. (Gem theatre, Greenriver, Utah.) "All Bull and a Yard Wide." Good one reel comedy. Went good with my gang. (Opera House, Raymond, Minn.) "The Fox Hunt." Real good comedy. (Opera House, Raymond, Minn.) "Lindy's Cat." A real funny one reel comedy. (Opera House, Raymond, Minn.) "The River of Doubt." A good one reel comedy. (Opera House, Raymond, Minn.) "Signs of Spring." Very good comedy. (Opera House, Raymond, Minn.)

ARE BRUNETTES SAFE, 2.—Just a comedy. (Silver Family theatre, Greenville, Mich.)

BEACH CLUB, THE, 2.—A comedy with a lot of near-naked women. Some stayed, some walked out on this. (Silver Family theatre, Greenville, Mich.) Only fair, too much bathing beauty and not enough comic situations. (Central theatre, Selkirk, Man., Canada.)

BULL FIGHTER, 2.—A good comedy. (Silver Family theatre, Greenville, Mich.)

CATALINA, HERE I COME, 2.—A good comedy, lots of laughs. Eddie Quillan is certainly a real comedian. He makes them laugh all right and also helps my box-office. (Grand theatre, Mt. Pleasant, Pa.) A good one. It is a bit different, too. (Sun theatre, Kansas City, Mo.)

CHARLIE CHASE COMEDIES, 2.—"Assistant Wives." Fair comedy. Chase has had lots better ones. (Old Trail theatre, Hebron, O.) "Be Your Age." Good. (Gem theatre, Greenriver, Utah.) "Bromo and Juliet." A very good comedy. One of the best we've had of Charlie. (Gem theatre, Greenriver, Utah.) "Crazy Like a Fox." Funny all through. Laughs aplenty. (Majestic theatre, Eureka, Mont.) "Should a Mason Tell." Just fair. Not enough slapstick for this town. Might be comedy, but sure is deep stuff. (Princess theatre, Lincoln, Kan.) "Should a Mason Tell." This is a poor comedy, even the Masons who saw it called it rotten. (Ritz theatre, Correctionville, Ia.) This is great. Any Mason will tell you it is true to the life. (Silver Family theatre, Greenville, Mich.) "Tell 'Em Nothing." Good. (Gem theatre, Greenriver, Utah.) "What Women Did for Me." This is a good funny comedy. (Silver Family theatre, Greenville, Mich.) Good comedy. (Ritz theatre, Correctionville, Ia.)

CIRCUS TODAY, 2.—A very good comedy, lots of laughs. (Selma theatre, Selma, Cal.)

CRAZY TO ACT, 2.—Not so good. Just another filler. (Majestic theatre, Eureka, Mont.)

CURED IN EXCITEMENT, 2.—Just fair. Few laughs. (Majestic theatre, Eureka, Mont.)

ALICE DAY COMEDIES, 2.—All of these are good. (Gem theatre, Greenriver, Utah.) "Alice Be Good." Good. Well liked by everybody. (Pinegrove theatre, Port Huron, Mich.) "Alice's Mysterious Mystery." Good cartoon comedy well received. Kids like these. (Joyland theatre, Corning, Ark.) "Her Actor Friend." Good. (Gem theatre, Greenriver, Utah.) "Pass the Dumpling." This is a good comedy and will please any audience. (Pinegrove theatre, Port Huron, Mich.) Saw and enjoyed it. A good comedy. (Movies theatre, Brocket, N. D.) "Peril of Petersboro." Good. (Gem theatre, Greenriver, Utah.)

DIVORCE DODGERS, Billy Bevan, 2.—Good. Mack Sennett comedies are always good. (Gem theatre, Greenriver, Utah.)

DON'T TELL DAD, Ralph Graves, 2.—A fair two reeler. (Majestic theatre, Eureka, Mont.)

DUCK SOUP, Madeline Hurlock, 2.—This is pretty good. (Gem theatre, Greenriver, Utah.)

FLUTTERING HEARTS, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

FOR SALE A BUNGALOW, 2.—A very funny one. (Silver Family theatre, Greenville, Mich.)

GOLF NUT, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

GOOD MORNING, MADAM, Ralph Graves, 2.—Fair comedy. (Majestic theatre, Eureka, Mont.)

HAWK OF THE HILLS, Serial, Walter Miller, 10 episodes.—Good serial from start to finish. Grown-ups liked it as well as kids. (Amuse-U theatre, Melville, La.) A fair serial which does not create any excitement and has not built up, but has held its own business since starting. (Pinegrove theatre, Port Huron, Mich.) Absolutely one of the best serials for our house, I have ever run. The Indians furnish the drawing power. Try it on your bargain night or if business is off through week. Start a ten cent night to everyone and run a good feature and "Hawk of the Hills" and they will keep coming. I had this trouble and now my weak night is my big night as far as attendance is concerned. (Colonial theatre, Astoria, Ill.)

HER SECOND HONEYMOON, Taylor Holmes, 2.—This is good. Could not help it with this pair, Holmes-Baird. (Silver Family theatre, Greenville, Mich.)

HONORABLE MR. BUGGS, THE, 2.—Not so bad. Better than the title would indicate. (Sun theatre, Kansas City, Mo.)

HOT CAKES FOR TWO, 2.—Just a comedy. (Majestic theatre, Eureka, Mont.)

HUBBY'S QUIET LITTLE GAME, 2.—Pretty good comedy. Ran this with "Student Prince." (Theatorium, Emlenton, Pa.)

KING HAROLD, 2.—Funny comedy. (Silver Family theatre, Greenville, Mich.)

HAROLD LLOYD COMEDIES, 2.—"Bumping Into Broadway." A treat to any audience. They just don't make comedies these days with the pep they used to inject into comedies a few years back. (New Eagle theatre, Baltimore. Md.) "Captain Kidd's Kids." Good. Run this if you can. (Ritz theatre, Correctionville, Ia.) A dandy comedy. (Old Trail theatre, Hebron, O.) "Haunted Spooks." Went over fine. Helped draw a good crowd. Believe this series of reissues pays to run. (Rex theatre, Salmon, Idaho.)

LOVE AT FIRST FLIGHT, Daphne Pollard, 2.—Very good. (Selma theatre, Selma, Cal.)

LOVE IN A POLICE STATION, 2.—A very funny comedy. (Silver Family theatre, Greenville, Mich.)

NEVER TOO OLD, 2.—Just a silly, good for nothing two reeler. (Majestic theatre, Eureka, Mont.)

NICKEL HOPPER, Mabel Normand, 2.—Ordinary comedy with no particular highlights. (Majestic theatre, Eureka, Mont.)

OUR GANG COMEDIES, 2.—"Bringing Home the Turkey." Very good. (Gem theatre, Greenriver, Utah.) Good, reasonably priced. (Theatorium theatre, Emlenton, Pa.) "Good Cheer." Fine comedy. (Rex theatre, Salmon, Idaho.) "Love My Dog." Fine little comedy with plenty of laughs and clever gags. (Majestic theatre, Eureka, Mont.) Good Our Gang comedy, but it is somewhat similar to "Barnum and Ringling, Inc." another Gang comedy released through Metro. (New Eagle theatre, Baltimore, Md.) "Olympic Games." A good Gang comedy. (Silver Family theatre, Greenville, Mich.) "Playing Hookey." A good Gang comedy. (Silver Family theatre, Greenville, Mich.) A riot of fun from start to finish. These kids are good. (Bijou-Majestic theatre, Greenville, S. C.) "Seeing the World." This is different from the majority of the Gang comedies. This one shows Our Gang in Rome, London, Paris, Venice, etc. Full of wise cracks and a big thrill at the end by Farina on top of the Eiffel Tower. (Gem theatre, Greenriver, Utah.) "Smile Wins." Not a good Gang. There is too much pathos and the comedy is too scattered and not enough of it. (Central theatre, Selkirk, Mont.) "Thundering Fleas." Good enough Gang. Kids like 'em. (Majestic theatre, Eureka, Mont.) "Tired Biz Man." Gangs are always good drawing cards and very pleasing. (Majestic theatre, Eureka, Mont.)

NEWS, 1.—Comparing Pathe news No. 65, run Saturday and Paramount news No. 5 run Sunday, Pathe leads by a mile. Pathe had lots of interesting foreign scenes and Paramount had the same old stuff, principally aeroplane business. Of course, this comparison may not be fair except in this one instance, but will make further comparisons from time to time. (Rex theatre, Salmon, Idaho.) Gee, we're getting lucky! We drew a good newsreel from Pathe at the same time we had a good feature. Good items—good photography—plenty of light. (Screenland theatre, Nevada, O.) Air! Air! Air! Say, we're getting up in the air about all this air stuff, and if we get another news reel which is half atmospheric bero blah, we'll be inclined to tie it in a knot and fire it back. Don't blame Pathe, they all do it. Give us a rest. (Screenland theatre, Nevada, O.)

REVIEW, 1.—The Pathe Review is now one of the best short subjects on the market. Some of the stuff is wonderful. (Sun theatre, Kansas City, Mo.)

MACK SENNETT COMEDIES, 2.—"Chicken." Not much to this one. It will please the kiddies. (Central theatre, Selkirk, Man., Canada.) "Girls From Everywhere." This is a very good comedy. (Silver Family theatre, Greenville, Mich.) Can see that this is high class and cost money to make, but think it is better for cities than small towns. (Opera House, Foley, Minn.) More color and better comedy than any yet. Give us more. (Bijou-Majestic theatres, Greenville, S. C.) Good comedy with some technicolor. (Selma theatre, Selma, Cal.) This old gal is funny and together with some beautiful technicolor bathing beauty scenes, etc., it proves to be a good comedy. (Sun theatre, Kansas City, Mo.) "Love's Last Laugh." Very good comedy. (Gem theatre, Greenriver, Utah.) "Masked Mammas." Good. (Gem theatre, Greenriver, Utah.) "Peaches and Plumbers." Not as good as the average Sennett but will get by. (Sun theatre, Kansas City, Mo.) "Run, Girl, Run." Very high class and laughable comedy. Some beautiful color scenes. (Sun theatre, Kansas City, Mo.) Color work in this subject. Seemed to please all. You can't beat these girl comedies. (Bijou-Majestic theatres, Greenville, S. C.) Very good. (Selma theatre, Selma, Cal.)

SMITH COMEDIES, 2.—"Smith's Baby." Enjoyable. Cute kid. Plenty of laughs. (Majestic theatre, Eureka, Mont.) "Smith's Candy Shop." Good. (Selma theatre, Selma, Cal.) Here's as good a comedy as you'll ever need. Wish they were all as good. (Sun theatre, Kansas City, Mo.) "Smith's Fishing Trip." A real comedy. A roar from start to finish. (Sun theatre, Plainwell, Mich.) "Smith's Landlord." Better than average. The live stock grab a flock of laughs. (Majestic theatre, Eureka, Mont.) "Smith's Pets." A good comedy. (Gem theatre, Greenriver, Utah.) "Smith's Picnic." Another good one. Wish all two reelers were as entertaining. (Majestic theatre, Eureka, Mont.) "Smith's Pony." A funny comedy. (Silver Family theatre, Greenville, Mich.) "Smith's Uncle." Good comedy. Plenty of laughs. (Majestic theatre, Eureka, Mont.) Good. (Gem theatre, Greenriver, Utah.) "Smith's Visitor." Very good. A lot better than Universal's Newlywed series with Snookums. The little girl in this series is certainly good. (Gem theatre, Greenriver, Utah.) The Smith comedies are good bets. (Majestic theatre, Eureka, Mont.)

SOAP SUDS LADY, 2.—Fairly good little comedy. (Majestic theatre, Eureka, Mont.)

SPORTLIGHTS, 1.—We have played these continuously for four years beginning with the first issue and are not ready to discontinue them yet! (Y. M. C. A. theatre, Morenci, Ariz.) "Bath Time." These "Sportlights" are about the best short subjects on the market provided they are not filled with a lot of sapheads playing golf. My Saturday night bunch know and care nothing about golluf and I'll bet their idea of nothing is to see some dizzy skull with trick pants knock a toadstool around the pasture. (Trags theatre, Neillsville, Wis.)

GLENN TRYON COMEDIES, 2.—"The Cow's Kimona." Not so funny. Tryon makes better stuff. (Majestic theatre, Eureka, Mont.) "Flaming Flappers." Fair, just fair. (Majestic theatre, Eureka, Mont.) "45 Minutes From Hollywood." Good. (Gem theatre, Greenriver, Utah.) "Say It With Babies." Here's another funny one from Glenn. (Majestic theatre, Eureka, Mont.) "Two Time Mama." Good. (Gem theatre, Greenriver, Utah.) Another very good comedy from Hal Roach, peer of comedy producers. You can always hank on getting good comedies from this producer. (New Eagle theatre, Baltimore, Md.)

BEN TURPIN COMEDIES, 2.—"A Blonde's Revenge." The audience, judging from their laughter, enjoyed it. (Movies theatre, Brocket, N. D.) Good. (Gem theatre, Greenriver, Utah.) "Broke in China." The worst comedy ever made. Not a grin in two reels. Even the kids walked out, and that's a calamity when a comedy is running. (Auditorium theatre, Laurel, Neb.) "Harem Night." Good. (Gem theatre, Greenriver, Utah.) "Jolly Jilter." Who said he was through? Well, I actually believe Ben Turpin draws at the box office. (Pinegrove theatre, Port Huron, Mich.) "Love's Languid Lure." A very funny comedy. (Silver Family theatre, Greenville, Mich.) "When a Man's a Prince." Not so funny. (Majestic theatre, Eureka, Mont.)

WHAT'S THE WORLD COMING TO, 2.—Very silly. (Selma theatre, Selma, Cal.)

WHISPERING WHISKERS, 2.—Silly but quite funny in spots. (Majestic theatre, Eureka, Mont.)

WHY GIRLS LOVE SAILORS, 2.—Darn good comedy. Male lead very good. (Majestic theatre, Eureka, Mont.)

WILL ROGERS COMEDIES, 1.—"Abroad with Will Rogers." Ran a few of these. They seem to please. Personally, I think they are very interesting. (May theatre, Mayville, Wis.) "Will Rogers in Dublin." Not as big as Pathe thinks they are; only a one reel scenic, with titles by Bill himself. (Sun theatre, Kansas City, Mo.)

WITH LOVE AND HISSES, 2.—Only fair, too many dark scenes. (Legion theatre, Elmwood, Wis.) It is funny and gets laughs. (Selma theatre, Selma, Cal.) A fair comedy. (Silver Family theatre, Greenville, Mich.)

YELLOW CAMEO, The, Serial, Walter Miller, Allene Ray, 10 episodes.—Starts out like a considerable improvement over the last two or three Pathe serials which we have found very disappointing as to audience reaction. "The Masked Menace," "The Man Without a Face" and "Mark of a Frog" all seemed to be cut from the same pattern—the dull monotony of the same kind of pursuits, captures, escapes and stereotyped thrill episode endings, without a particle of comedy for relief. The latter has seemed to us to be one of the most necessary elements to make a serial entertaining and has been entirely lacking. (Y. M. C. A. theatre, Morenci, Ariz.) First chapter of this serial looks good. Has the mystery element, Western atmosphere and a clever dog. It should go over anywhere. (Sun theatre, Kansas City, Mo.) Interesting serial with a pretty smart police dog helping things out. (Sun theatre, Kansas City, Mo.)

Tiffany-Stahl

COLOR CLASSICS, 1.—Good, but where you have a feature, comedy, and news, makes your program too long. (Opera House, West Point, Ia.) "Comrades." These are very classy colored one reel subjects. (Silver Family theatre, Greenville, Mich.) "King of Sports." Another little Tiffany Gem that's a credit to its name. Has a nice little story and the colors are certainly pleasing to the eye. (Sun theatre, Kansas City, Mo.) A color classic that was very good but these are not appreciated by most small town patrons, more so in this town. We run them in place of comedies, but that's a sad mistake. It can't be done. Patrons demand a good comedy. (Liberty theatre, Pleasanton, Neb.) "Marchetta." Tiffany one reel color classic starring Joan Meredith. A beautiful picture played in connection with Miss Meredith's appearance. (Swan theatre, Walnut Ridge, Ark.) "Memories." Another solar classic that was good. (Liberty theatre, Pleasanton, Neb.) "Romany Love." Very beautiful and has a pleasing little story (Sun theatre, Kansas City, Mo.) Just above the average of the color-classic pictures. Seemed to please the patrons. (Y. M. C. A. Auditorium, Coatesville, Pa.) "Race of Kilarney." This colored one reeler of Tiffany's is a splendid filler for any program. (Silver Family theatre, Greenville, Mich.) If you have Tiffany's color classic booked, you have something good. (Globe theatre, Buena Vista, Va.) "Scarface." A gem in every sense of the word. Marvelous colors and an extremely interesting little story. Adds class to any theatre's program. (Sun theatre, Kansas City, Mo.) "Treasure Island." These colored one reelers of Tiffany's are all fine and will highbligbt any program. (Silver Family theatre, Greenville, Mich.)

Universal

ANDY GUMP COMEDIES, 2.—One of the few good lines on the market. It's a shame we have to take along so much worthless junk to get one good line. Busters and Gumps fine. The balance worthless, generally vulgar. (Rex theatre, Salmon, Idaho.) "Andy Knows His Onions." Fair. Too much vamp stuff. (Rex theatre, Salmon, Idaho.) A total loss. Hardly drew a snicker, although to be truthful, we did not have enough of a crowd to judge by. Personally, don't think "The Gumps" assay very high. (Screenland theatre, Nevada, O.) "And How." Best Gump I have seen. (Silver Family theatre, Greenville, Mich.) "Any Old Count." Very good mirth provoker. Caused more laughs than the usual Gump comedy. (Screenland theatre, Nevada, O.) Fair comedy. (Silver Family theatre, Greenville, Mich.) "The Big Surprise." Andy Gump always good for a laugh. (Redwood theatre, Redwood, N. Y.) "Case of Scotch." A wild Gump comedy. No laughing matter. (Silver Family theatre, Greenville, Mich.) Good Gump comedy. Better than most of them. (Screenland theatre, Nevada, O.) "I'm the Sheriff." Good comedy. (Rex theatre, Salmon, Idaho.) "Min Walks in Her Sleep." A very good Gump, has a bunch of laughs and thrills atop the big frame work. Gets them happy and pleases. (Princess theatre, Lincoln, Kan. "Too Much Sleep." Good. Andy is just as crazy as ever in this. (Crystal theatre, Watseka, Ill.) "A Total Loss." I have been playing Gump for three years Sunday and Monday. But people stay away until the comedy is over. They now say they do not like Gumps, too suggestive and impossible stories. (The Playhouse theatre, Fairbope, Ala.) A regular Gump comedy. (Silver Family theatre, Greenville, Mich.) No sir, this one was not a total loss! It was a very pleasant surprise for a Gump picture, for it got across and drew many a laugh from our audience. Okay as a comedy. (Screenland theatre, Nevada, O.)

AN UNEXPECTED HERO, 2.—A good two reel Western. (Silver Family theatre, Greenville, Mich.)

BATTLE SCARED HERO, 2.—Just the kind that sets them laughing and looking for the next happening. (Royal theatre, Kimball, S. D.)

BIG BLUFF, A, 2.—Fair comedy. (Silver Family theatre, Greenville, Mich.)

BOSS OF A RANCHO, 2.—Good two reel Western, but not much comedy in it. (Royal theatre, Kimball, S. D.)

BUSTER BROWN COMEDIES, 2.—We recommend them highly to all exhibitors. (Moclips & Aloha theatres, Moclips and Aloha, Wash.) "Buster, Come On." Praise the Lord! This was a good one. The dog makes everybody laugh and the commotion caused by the kids was a welcome relief after the silence with which our comedies have been received for lo! these many shows. (Screenland theatre, Nevada, O.) This series of comedies goes over nicely for us. (Eminence theatre, Eminence, Ky.) "Look Out, Buster." Very good. The dog is everything. (Redwood theatre, Redwood, N. J.) "Buster Shows Off." A good comedy. (Silver Family theatre, Greenville, Mich.) "Buster's Sleigh Ride." Very clever. Everyone liked it. (Rex theatre, Salmon, Idaho.) "Buster's Whippet Race." From the laughs consider this a good comedy. Rather on slap-stick style, but it gets over fine. Good as many of "Our Gang" comedies, and cost less. (Joyland theatre, Corning, Ark.) Fair comedy. Tige was not in this, some other dog substituted. (Rex theatre, Salmon, Idaho.) Nothing to get excited

about. A flock of kids and a pack of dogs cavorting around the landscape according to accepted rules for comedy. Drew the usual modicum of guffaws and no kicks, so suppose we'll have to okay it. (Screenland theatre, Nevada, O.) A sad attempt by Universal to make a Gang comedy. We need some new faces and different types of comedies from Universal. Give us more cartoons in place of this two reel stuff that isn't funny. (Palace theatre, Malta, Mont.) **"Run, Buster."** Good for the kids. (Silver Family theatre, Greenville, Mich.)

COLLEGIANS, THE, Second series, 2.—Young people like them but this series not as good as first by a long ways. Price too high to pay out. (Rex theatre, Salmon, Idaho.) Not so good as the first series. (Pastime theatre, Mason, Mich.) Slipping badly. (Y. M. C. A. theatre, Morenci, Ariz.) **"Breaking Records."** These subjects actually get better and I actually believe this two reel subject was responsible for 30 per cent of the business which was a record. (Pinegrove theatre, Port Huron, Mich.) **"Flashing Oars."** These are proving to be good subjects with us and actually draw business. (Pinegrove theatre, Port Huron, Mich.) These are best shorts that we can get hold of. If you advertise them they will pull in the younger set. (Pine Grove theatre, Port Huron, Mich.) These compare pretty well with the first series. I have played five, and "Samson at Calford" is the only poor one. (Pastime theatre, Mason, Mich.) **"And George Did."** Better than some of his others. (Gem theatre, Greenriver, Utah.) **"Fighting Spirit."** A prize fight that would make Dempsey-Tunney fight films look like a plugged nickel. (Cozy theatre, Villisca, Ind.) **"Junior Year."** This is starting the new series, and if they hold up to the opener they will be great. One of the best two reelers ever made to please a school crowd. (Silver Family theatre, Greenville, Mich.) **"The Last Lap."** This is great. (Gem theatre, Greenriver, Utah.) **"Samson at Calford."** A poor one for this series. (Community theatre, Woodbury, Conn.) **"The Winning Punch."** Only fair. These "Collegians" do not hold up as well as the first series. (Community theatre, Woodbury, Conn.)

COMEDIES, 2.—As a rule only fair. However, once in a while very good. (Redwood theatre, Redwood, N. Y.)

DANCING FOOLS, 2.—Just one roar after another. A very fine comedy. Pleased our crowd fine. (Majestic theatre, Homer, Mich.)

DISORDERLY ORDERLY, Sid Sailor, 2.—Sid always makes them smile with his funny face. This one was plenty fast. (Royal theatre, Kimball, S. D.)

NEELY EDWARDS COMEDIES, 1.—"One Man Show." Very ordinary single reel. (Central theatre, Selkirk, Man., Canada.) **"They Call It Love."** Not a bad single reel. (Central theatre, Selkirk, Man.)

GALLOPING JUSTICE, Edmund Cobb, 2.—Lots of action and a good two reel Western drama. (Crystal theatre, Many, La.)

GEORGE'S SCHOOL DAYS, 2.—Good comedy.—(Silver Family theatre, Greenville, Mich.)

GOLDEN STALLION, THE, Serial, 10 episodes.—A very good serial for rural communities. Plenty of action. Good story and will pull. (Richmond theatre, Richmond, Vt.) A good serial that held up well during the run. I have had a number of patrons comment very favorably on this serial. I think that it will keep them coming, if you can get them started. (Princess theatre, Lincoln, Kan.)

BILLY HALL COMEDIES, 1.—"Mistakes Will Happen." Good little comedy to fill in the programs. (Royal theatre, Kimball, S. D.) **"Monkey Shines."** Just a fair one reeler, to stretch out the program. (Royal theatre, Kimball, S. D.) **"Oh Baby."** About as good a farce comedy as we have shown. Little Billy there with the goods, as a comedy you can't boost it too much. (Molson theatre, Molson, Wash.) **"So This Is Sap Center."** Nothing much about laughs. One thousand feet of film wasted again. (Royal theatre, Kimball, S. D.)

HAUNTED ISLAND, THE, Serials, 10 episodes.—Jack Daugherty. On chapter 4 and is getting better, but has no drawing power here. May go good in other towns. (Crystal theatre, Many, La.) Just played concluding chapter, and can say it is a high grade, well produced serial of quality. It pulled and held interest throughout. (The Playhouse theatre, Fairhope, Ala.)

HIGH FLYING GEORGE, 2.—A good, funny comedy. (Silver Family theatre, Greenville, Mich.)

HORSE PLAY, 2.—A good comedy. (Silver Family theatre, Greenville, Mich.)

INDOOR GOLF, 2.—Fair comedy. (Silver Family theatre, Greenville, Mich.)

INTERNATIONAL NEWS, 1.—A very good news and ranks with the best. Much better than some of the newer ones that I have recently looked at. (Princess theatre, Lincoln, Kan.) About as good as any and a lot better than some. It has a following here, and as I get a real spot on it believe I will stay with it. (Princess theatre, Lincoln, Kan.)

JAILER GEORGE, 2.—Fair comedy. (Silver Family theatre, Greenville, Mich.)

JANE'S PREDICAMENT, Wanda Wiley, 2.—Good. but the prints are so jumpy we can't see so good. (Gem theatre, Greenriver, Utah.)

ARTHUR LAKE COMEDIES, 1.—"Back to Nature." Nice laughs from Arthur Lake. Good clean entertainment. (Royal theatre, Kimball, S. D.) **"One Every Minute."** Crowd liked this one reeler. Been getting good one reel comedies from Universal. (Joyland theatre, Corning, Ark.) Fine one reeler. Arthur is always liked with his funny acting. (Royal theatre, Kimball, S. D.) **"Swell Clothes."** Good little comedy. Arthur seems to have good stories and he always puts enough pep into them. (Royal theatre, Kimball, S. D.)

MADDEN OF THE MOUNTED, 2.—Western two reeler. A good filler. (Silver Family theatre, Greenville, Mich.)

MIKE AND IKE COMEDIES, 2.—"All For Uncle." Just two reels of nothing to us. (Royal theatre, Kimball, S. D.) Just a comedy. (Pinegrove theatre, Port Huron, Mich.) **"Keeping in Trim."** Just a comedy which made a fair filler. (Royal theatre, Kimball, S. D.) **"Oh Mable."** Just a comedy that did help the show to make it longer and not much better. (Royal theatre, Kimball, S. D.) **"There's A Will."** Good comedy. Plenty of fun. (Royal theatre, Kimball, S. D.) **"What a Party."** Just a fair comedy. Nothing to rave about. (Royal theatre, Kimball, S. D.)

MODEL GEORGE, Sid Sailor, 2.—A good comedy.

Dolores Costello

Better than the usual George. (Althea theatre, Dunseith, N. D.) A little on the order of a bedroom picture although nothing rank in it. Some very funny parts in it. (Majestic theatre, Homer, Mich.)

NEWLYWEDS COMEDIES, THE, Snookums, 2.—"The Newlyweds' Friends." Just about holds up the average of Newlyweds comedies. By no means a knockout, although it drew some laughs. Sonny McKeen (Snookums) is 95 per cent of the picture. (Screenland theatre, Nevada, O.) Will please the kiddies, otherwise not so good. (Crystal theatre, Many, La.) **"Newlywed's Mistake."** The kid's antics were laughable, but the rest of the picture is just the same old blah. Some of the inside scenes a bit dark. Please, mister, can't you make good comedies? (Screenland theatre, Nevada, O.) **"The Newlywed's Party."** A good comedy to play Christmas Eve or Christmas day, but certainly is out of season any other time. (Sun theatre, Kansas City, Mo.) Fair enough. Newlywed comedies are better than the average we are getting now, but not good enough to suit us yet. Can you dope that out? The kid gets most of the laughs, of course. (Screenland theatre, Nevada, O.) **"The Newlywed's Success."** Not as good as the last three or four I've played. (Sun theatre, Kansas City, Mo.) **"Newlywed's Troubles."** Good. Silly but funny and they liked it. (Pinegrove theatre, Port Huron, Mich.)

ON DECK, 2.—A good slapstick comedy which got several good laughs. (Pinegrove theatre, Port Huron, Mich.)

OSWALD, THE RABBIT CARTOONS, ½ reel.—The Oswald comedies are always good. My patrons like them, young and old. A real good short feature. (Liberty theatre, Franklin, Ky.) **"Bright Lights."** Good. Our first and seems to be pretty good. (Gem theatre, Greenriver, Utah.) **"Bright Lights," "Neck N'Neck," "Banker's Daughter," "Harem Scarem," "Empty Socks."** All good comedies, in fact our best one reel comedies. A cheer is always sent up when these comedies are flashed on the screen. (Althea theatre, Dunseith, N. D.) **"Great Guns."** About as good as the average cartoon. (Crystal theatre, Many, La.) 140 kids sure whooped. Do they fall for "Oswald?" "I'd tell 'em" and Felix was down the street. (Cozy theatre, Villisca, Ia.) **"Hungary Hoboes."** The Oswald Cartoons are even funnier than "Aesops Fables." Try some of them. (Sun theatre, Kansas City, Mo.) **"Oh, Teacher."** Wonder how they title these? Or why? Couldn't see the connection. Okay, but too short. (Screenland theatre, Nevada, O.) **"Oh, What a Knight," "Neck 'n Neck."** Two very good cartoons, got a number of laughs. (Sun theatre, Kansas City, Mo.) **"Ozzie of the Mounted."** Dandy little comedy. These cartoons always please here. We have only one objection, a little too short. (Screenland theatre, Nevada, O.) **"Rickety Gin."** Just a cartoon, and the best one of them is not worth running for me. (Royal theatre, Kimball, S. D.) **"Rival Romeos."** Excellent cartoon. Best in some time. (Central theatre, Selkirk, Man., Canada.) **"Trolley Troubles."** Just passable. Better than some—not so good as many. Okay filler. (Screenland theatre, Nevada, O.)

PASSING THE JONES COMEDIES, 2.—Very good. (Crystal theatre, Many, La.) Not very good. (Eminence theatre, Eminence, Ky.) **"Full House."** Just a wrinkle. (Silver Family theatre, Greenville, Mich.) These Jones' are the bunk in this town. Nothing to talk about at all. (Royal theatre, Kimball, S. D.) **"The McGinnis' vs. The Jones'."** Only fair. (Crystal theatre, Many, La.) Not for our people, who do not understand the royal game of golf. Personally, thought it was the bunk, and also think all these "Passing the Jones'" are the bunk. Is Woolworth or Kresge putting them out? (Rex theatre, Salmon, Idaho.)

PENNY ANTE, 2.—Couldn't see much comedy in this. (Central theatre, Selkirk, Man., Canada.)

PLEASE DON'T, 2.—A fair comedy. (Silver Family theatre, Greenville, Mich)

CHARLES PUFFY COMEDIES, 1—"High and Mighty" Very ordinary single reel (Central theatre, Selkirk, Man.) **"Hot Air."** Here is one dandy single reeler. The guy who flew the plane in this sure knew his onions. (Central theatre, Selkirk, Man., Canada.) **"Smother of Mine."** Can't say much for this one. (Central theatre, Selkirk, Man., Canada.)

RUSHING FOR BUSINESS, 2.—A good funny comedy. (Silver Family theatre, Greenville, Mich.)

SCRAMBLED HONEYMOON, 1.—Not a bad single reel. (Central theatre, Selkirk, Man., Canada.)

SNOOKUMS COMEDIES, 2.—Some of the comedies are all right but they are too apt to be very embarrassing. Especially for young people. Wish they'd be more careful. (Molson theatre, Molson, Wash.) **"Fishing Snookums."** These Snookums comedies go over good with the little fellows and some of the older ones. We like to please the little fellows some of the time, so we run one of these each month. We like them ourselves because a baby comedy naturally cannot show smut, as so many of the others think it necessary to do. (Majestic theatre, Weiner, Ark.) **"Snookums' Merry Christmas."** Good. (Gem theatre, Greenriver, Utah.) **"Snookums' Outing."** This was an enjoyable comedy. All liked it. (Community theatre, Woodbury, Conn.) **"Stop Snookums."** Good. (Gem theatre, Greenriver, Utah.) The kids like him, but he won't draw a dime here. (Redwood theatre, Redwood, N. Y.)

START SOMETHING, 2.—Well, one good comedy again for a long time. It seems that you get a dozen lemons and then all at once a good one pops up when you don't even expect it. (Royal theatre, Kimball, S. D.)

THAT'S THAT, 2.—A good comedy. (Silver Family theatre, Greenville, Mich.)

TOO MUCH SLEEP, 2.—Just fair. Too much the same thing over. (Royal theatre, Kimball, S. D.)

WATCH GEORGE, 2.—We watched but didn't see much. These comedies very tame after running Paramount's and Metro's. (Rex theatre, Salmon, Idaho.)

WHO'S WIFE, 2.—Good comedy. (Silver Family theatre, Greenville, Mich.)

WOLF OF THE RANGE, Fred Gilman, 2.—Fine two reel Western which will go with any comedy feature and make a splendid program. (Royal theatre, Kimball, S. D.)

WOMAN CHASER, 2.—A good funny comedy. (Silver Family theatre, Greenville, Mich.)

CHICAGO PERSONALITIES

By J. F.

SOUND continues to strengthen its newly-found voice in these parts, following the settlement of whatever were the dim differences existing between the electrical workers and the theatres who were anxious to employ them. Outstanding and most significant now is the smaller houses. The Keystone theatre gave its first talkie performance last week Monday, presenting Warner Brothers' "State Street Sadie" to an enthusiastic audience. The Howard, which has encountered severe competition with B & K's deluxe Norshore, will begin sound pictures next week Wednesday. First National's "Lilac Time" will be the picture. And meanwhile, the latest of the Loop sound houses, United Artists, which was held up so long in its installation, reports a jump in public interest for which the see-hear advertisements must get a share of the credit.

But that isn't all of the sound story. For rising at the same time, and going along neck and neck with sound pictures, is mechanical musical accompaniment. This is not synchronization as such, though "interchangeability" is creating somewhat of a furore at present. Considered apart from that, mechanical accompaniment here as well as throughout the country, has caught the eye—and ear—of the smaller exhibitor who cannot reconcile the outlay necessary for sound picture apparatus with his house capacity.

As a result, the cueing service just off Jack Miller's sanctum in the Exhibitors Association offices, is growing with prodigious and highly significant speed. Marie Pierson, who does the cueing, is now sending out the sheets to houses all over the nation.

That this service should grow up along the Chicago Row is not at all strange. Miss Pierson is an organist of experience in theatres, while she cued and also operated an instrument during the development of Orchestraphone, the first of the principal devices of this kind.

A good conclusion to any kind of a chat on this topic, which includes both sound pictures and mechanical accompaniment, is simply this: We shall see what we shall see.

* * *

Harry Lorch, manager of the local exchange, has been announced the winner of the Pathe One-a-Week drive in his division. Seven branches competed in the division, and the drive lasted four weeks. That is splendid for Lorch, but it may not be for the Row. Immediately after his victory was learned, the Pathe home office called Lorch to New York for a conference.

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In the Pathe branch drive, Ray Nolan came in first, receiving $150 for himself and a scarf pin for Mrs. Nolan. Joe Woodworth was second.

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And while we are on the subject of Pathe: Joseph P. Kennedy, advisor to the company, was expected to arrive in Chicago for conferences at the branch Wednesday.

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H. C. Yaink of National Screen Service, is back at his desk, after being in Grand hospital for about ten days.

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Julius Bernheim of Universal, a nephew of Carl Laemmle, was in town last week, visiting the U exchange.

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Not to forget the arrival of Mary Pickford and Douglas Fairbanks for a brief call. Which partly compensates us for losing a visit from the Graf Zep.

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And this from Whit, your former reporter, who has gone to New York to represent the HERALD-WORLD out of the Eastern office: "Charles A. Casanave is in New York this week stopping at the Astor. He says it is pretty tough, having to go to New York on business with a brand new baby at home, but that business is business."

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Whit also states that Mr. and Mrs. W. C. Quimby of Fort Wayne, are in New York, accompanying Casanave.

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We are informed that the Stout Air Service Corporation is to open a passenger service between Chicago and Detroit, beginning November 1. A plane will leave in each of the two cities at 2 o'clock each day, except Sunday, and the fare is put at $30 for a one-way trip, and at $50 for a round-trip. Well, let's see—Detroit is just over from Canada. Hmm, not so bad, not so bad.

Labor Troubles Cling to Two San Antonio Houses

(Special to the Herald-World)

SAN ANTONIO, Oct. 30.—Two San Antonio theatres are still tied up with labor troubles. The Majestic, Interstate vaudeville house, has non-union orchestra, projectionists and stagehands, and no change in policy.

The Texas, Publix de luxe house, has changed its policy to Movietone and Vitaphone, and has retained orchestra and organist. No agreement could be reached with the striking stagehands. Projectionists and musicians have returned. Comments, while favorable to Vitaphone acts, are rather unfavorable to the fact that there are no stageshows.

Einfeld Passes Cigars

(Special to the Herald-World)

NEW YORK, Oct. 30.—Charles Einfeld of First National is the proud father of an eight pound baby boy. Both the new son and Mrs. Einfeld are reported doing nicely at the Flower hospital. Einfeld is a member of Jerome Beatty's staff at First National.

Your Screen Comes to Life with
PHOTOTONE
Sound Reproduction
L. V. KUTTNAUER
845 S. Wabash Ave., Chicago Harrison 0737

Federation of Labor Fights Sunday Closing

The American Federation of Labor this year is continuing its opposition to the Lankford Bill to saddle a blue Sunday on Washington, D. C., says President William Green in a letter to C. E. Holmes, secretary of the Progressive Civic League of Oak Park, Ill.

"The executive council reported to the American Federation of Labor convention in 1925 that the proposed law would be 'another interference with personal liberties depriving the people of the exercise of the right to spend Sunday in the manner best suited to their belief,'" Green recalled. "The convention approved of the action of the executive council and recommended a continuation of its efforts to defeat that or similar measures introduced in Congress."

M. G. Lee Opens New Cuthbert, Ga., House To Welcoming Public

(Special to the Herald-World)

CUTHBERT, GA., Oct. 30.—M. G. Lee opened his new Lee theatre here last Thursday to an enthusiastic audience. The house seats 950. Lee, who is a railway mail clerk (and has been for 28 years), also has a new house in Eufaula, Ala., The Cuthbert Leader said editorially:

"Never before have our citizens so generally and publicly welcomed an enterprise. It is a tribute of appreciation of the community of the handsome building, the value of the theatre as an asset and the vision and enterprise of M. G. Lee."

Walter Harrison is in charge of the Cuthbert theatre, while J. R. McCarthy manages the Eufaula house.

Election No Damper On Albany Business

(Special to the Herald-World)

ALBANY, Oct. 30.—Despite counter attractions, including an unusually large number of campaign meetings, business keeps up exceptionally well at local theatres. Practically every theatre in the city reports business as being far ahead of that a year ago. While several of the first run houses started off the season in September by showing their biggest pictures, it is noticeable that these houses have now dropped back for the time being to the ordinary run of pictures and will hold the larger ones for showing after election.

Warner Bros. Opening New Vitaphone Branch

(Special to the Herald-World)

CLEVELAND, Oct. 30.—Jack L. Keegan of Warner Brothers' home office sales department, and Herman Goldman of the Vitaphone traffic department, are here to open an exchange for exclusive handling of Vitaphone short subjects and Vitaphone scores. The office will be located in the Film Exchange building and will be operated subsidiary to the regular office, under Norman Moray, manager.

Will Run for Council

(Special to the Herald-World)

TORONTO, Oct. 30.—Charles Querrie, manager of the Palace, is slated to run for city council in the coming service elections.

Look to Eastman

Panchromatic motion picture film, now used in practically every important production, represents one of the many contributions, nothing short of revolutionary, made to the art by Eastman scientists.

In the future, as in the past, look to Eastman for advances that will help the motion picture industry to attain still higher levels of artistic achievement.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

SUCCESSES THREE!

This is a three-ply report on a trinity of Educational two-reelers that are actual feature pictures of definite box-office value and it's by way of a top-off to exhibitors on three entertainment bets that will please the high, the middle and the low. Well, here they go:

"THE QUIET WORKER"—Educational—Ideal comedy, director Charles Lamont, featuring Jerry Drew with Betty Boyd (a pip), Estelle Bradley ('nother good 'un), Eddie Featherstone and Stanley Blystone. Production by Jack White. This is a fast-moving story of a bridal couple on a honeymoon aboard ship with all the pretty bridesmaids and a lotharic slicker and a monkey. It is funny all through and the feminine beauty trimmings should delight the most fastidious. A thoroughly acceptable comedy.

"THE SKY RANGER," starring Reed Howes as Russ Farrell, aviator. Cast features Marjorie Daw (easy to look at), Tom Santschi as a villain, Roy Stewart, Henry Barrows and Bobby Dunn. Director Harry J. Brown from the "Russ Farrell" flying stories in The American Boy Magazine by Thomson Burtis. This is a thriller—an air story of daredevil feats that raise the hair and slip a pleasant shiver up the spinal column. It deals with smugglers and the Border Patrol and that boy Reed Howes does his own dangerous stuff without a double. An absolute entertainment cocktail to go with any show! It's likely to prove much better than the big feature. Recommended without reservation as a knockout. There are to be six of these and this is No. 1.

"PIRATES BEWARE," a Lupino Lane comedy starring Lupino Lane. Director, Henry W. George. Featuring in the cast Wallace Lupino and Betty Boyd—ooh, wotta goil! This is an ingenious, bell-ringing comedy of private life, a pirate queen almost stripped for action and Lupino Lane better than his absolute best. It has stunts of natural acrobatics and running series of fights that are breathless and unique. No better acted comedy has come to our view in many a day. It has the comedy IT that without which no fun offering clicks. This is of Chaplin quality and that's the highest praise we know. Recommended absolutely as a money-maker that will entrance audiences.

It's refreshing to see three in a row all in one day and be able to unqualifiedly endorse all three. We couldn't do anything else. No wonder E. W. Hammons is smiling every time he thinks of product.

ARTHUR JAMES
in Motion Pictures Today

SUCCESSES THREE!

"It is funny all through."

"THE QUIET WORKER"

A Jack White Production

with **JERRY DREW**

7 weeks in a $2 show at the Embassy, New York.

5 weeks in a $2 show at the Rialto, Newark.

"It's likely to prove much better than the big feature."

REED HOWES
in **"The Sky Ranger"**

"They are real thrillers... 'The Sky Ranger' would appeal strongly to every person interested in clean, worthwhile screen dramas."

A. W. PROCTER
Secretary
Boy Scout Foundation of Greater New York

"This is of Chapl quality and that's t highest praise we knot

LUPINO LANE
in
"Pirates Bewar

Nothing short of "highest prai can do justice to Lupino Lan He is the greatest star the tw reel comedy field has develo in years.

Member of Motion Picture Producers and Distributors of America Inc.—Will H Hays *President*

Educational Pictures

EDUCATIONAL FILM EXCHANGES, Inc.

E W Hammons

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

CONGRES.
NO 27
PERIODICAL R

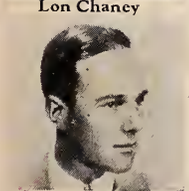
TO OUR NEW PRESIDENT-ELECT!

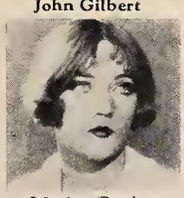
HONORED SIR:

PROSPERITY STARS!

Lon Chaney

John Gilbert


William Haines


Marion Davies

Greta Garbo

Ramon Novarro

Norma Shearer

Buster Keaton

FIRST of all, heartiest congratulations!
NO need to worry about prosperity in the
MOTION picture industry—
METRO-Goldwyn-Mayer is on the job
KEEPING the public happy and
EXHIBITORS rich!
IT'S a Presidential Year and an M-G-M Year!
"OUR Dancing Daughters," "Excess Baggage,"
"WHILE The City Sleeps" are just the start.
SOON the country will know about
"ALIAS Jimmy Valentine" (*Haines*) and
"A WOMAN of Affairs" (*Gilbert-Garbo*)
HITS! hits! hits! on the way!
SATISFIED audiences!
HAPPY exhibitors!
LEAVE it to

Yours Respectfully
Leo of M.G.M

Member of Motion Picture Producers and Distributors of America, Inc.

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"WINGS"

THE FIRST GREAT SOUND PICTURE

completes 64-week run at $2 admission at Criterion Theatre, New York. (Opened August 12, 1927 with SOUND.)

"Wings" could have run until 1929. It played to S. R. O. in its very last week end. It has moved two blocks down Broadway to the Rialto Theatre to make room for "Interference."

Lucien Hubbard Production, directed by William Wellman. With Clara Bow, Charles Rogers, Richard Arlen, Gary Cooper.

"Interference"

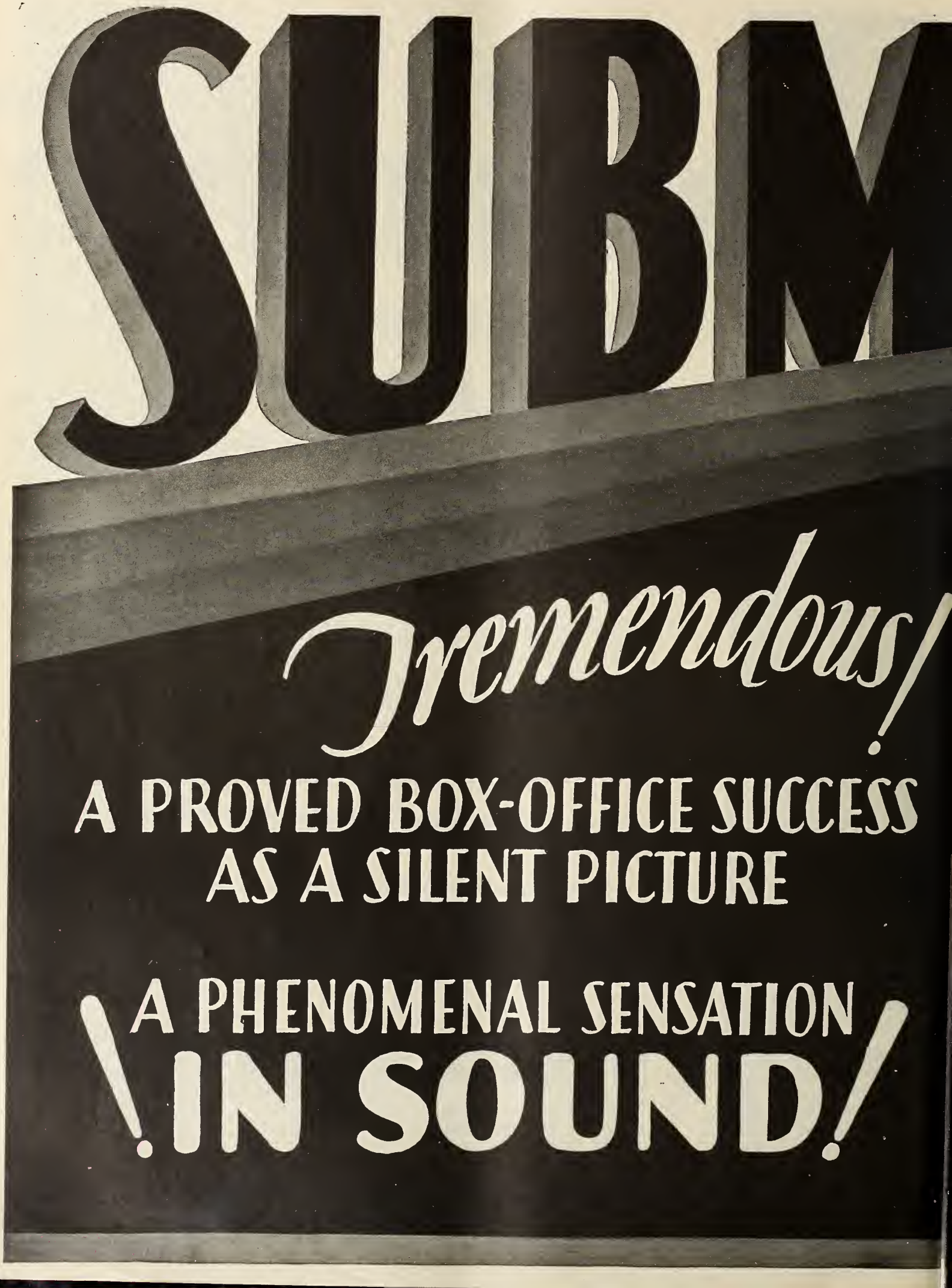
THE FIRST GREAT QUALITY ALL-TALKING PICTURE

Opening November 15th at Criterion Theatre, New York, at $2. Edwin Schallert in pre-view in Motion Picture News says:

"Quality and Class A marked step forward."

With Evelyn Brent, Clive Brook, Doris Kenyon, William Powell. Directed by Roy J. Pomeroy. Based on a Lothar Mendes Production from the play by Roland Pertwee and Harold Dearden

PARAMOUNT'S 1928 Paramount 1929 GREATEST YEAR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Tremendous!
A PROVED BOX-OFFICE SUCCESS
AS A SILENT PICTURE
A PHENOMENAL SENSATION
IN SOUND!

They Saw It! Heard It!

-AND GRABBED A QUICK DATE!

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Eastman Theatre, Rochester
Strand Theatre, Syracuse
Loew's Orpheum, Boston
Strand Theatre, Providence
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Strand Theatre, Portland
Aldine Theatre, Philadelphia

Space does not permit listing the hundreds of leading wired theatres that have already booked "SUBMARINE"—*The Dramatic Marvel of the Season in Sight and Sound.*

COLUMBIA PICTURES - SOUND *or* SILENT -
ALWAYS THE BEST BOX-OFFICE VALUE IN THE INDUSTRY

COLUMBIA PICTURES
GEMS OF THE SCREEN

U. S. NAVY

WILL PUSH ANN

OVER FOR A

NAVY DEPARTMENT
BUREAU OF NAVIGATION
Washington, D. C.

This picture was made at the Naval Academy with the co-operation of the authorities there and represents many beautiful and interesting scenes of midshipman life.

It is desired that all stations mentioned above co-operate wherever practicable with the managers of theatres exhibiting this picture in order that full advantage may be taken of the increased interest it will create in the Navy. Co-operation through the recruiting Service is especially desired.

R. H. Leigh

Excerp from a letter sent to Commandants, 1st to 13th Naval Districts, Commandants of Navy Yards in United States and Navy recruiting Service signed by Rear Admiral R.H. Leigh, Chief of the Bureau of Navigation.

What this co-operation means

39 Main Recruiting Stations of the U. S. Navy will work for you on "ANNAPOLIS"!

230 Sub-Stations with their "A" Boards are at your disposal!

Every Annapolis graduate in your town will boost this picture!

SOUND OR SILENT

CO-OPERATION

APOLIS

BOX-OFFICE TOUCHDOWN

WITH the co-operation of every recruiting station of the U.S. Navy, "ANNAPOLIS," the spectacular picturization of midshipman life, is all set to crash through for a *Box Office Touchdown.*

Every main station and every sub-station in the U. S. has been ordered by the U. S. Navy authorities to give all assistance in their power to exhibitors showing "ANNAPOLIS."

The U.S. Navy is posting thousands of one-sheet posters advertising "ANNAPOLIS."

The Navy is giving the use of every "A" board in the country to exploit "ANNAPOLIS."

Captain F. H. Poteet, in charge of Navy Recruiting Service at Washington, D. C., is instructing every recruiting officer in the U. S. to co-operate with Pathe Branches and exhibitors on "ANNAPOLIS."

Pathé Picture

TRADE MARK

with

JOHN MACK BROWN
JEANETTE LOFF
HUGH ALLAN and
WILLIAM BAKEWELL

Scenario by F. McGrew Willis
from an original story by
Royal S. Pease
directed by Christy Cabanne
produced by F. McGrew Willis

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

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Synchronizing Equipment
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$4200
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*Critics... theatre owners... engineers... the public...everyone who has heard *Dramaphone* presentations agrees that—*here at last is perfect amplification* and *life-like reproduction.* Now *Dramaphone* is available with complete and efficient synchronizing equipment —completely interchangeable with all standard disc methods. By all means hear and inspect the *Dramaphone* synchronizing equipment — because *Dramaphone* amplification and rich tone quality has been compared with that of the most expensive devices and is by far the most advanced of any synchronizing device being offered today.

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The basic equipment of the *Dramaphone* will be installed within 30 days after contract is placed. This equipment includes complete amplification, dynamic reproducers, all wiring and a non-synchronous device for musical accompaniment. Ready to operate. This basic equipment should increase your receipts sufficiently to pay for itself while waiting for the synchronizing equipment.

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Within 60 days after the basic equipment of the *Dramaphone* has been installed the synchronizing equipment will be added. The Unit is then complete *for all Disc method Talking Pictures.*

Delays are Expensive
Your competitor will make his equipment pay for itself while you are waiting for an installation.

Contracts will be fulfilled in order of their acceptance. Mail coupon TODAY for priority rights and complete details.

Musical Devices Corp.,
422 S. Wabash Ave., Chicago, Ill.

Dear Sirs: Kindly place our name on your priority contract list and send full details—without obligation.

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Address_____

City_____ State_____

This FOX TALKER TALKS MONEY

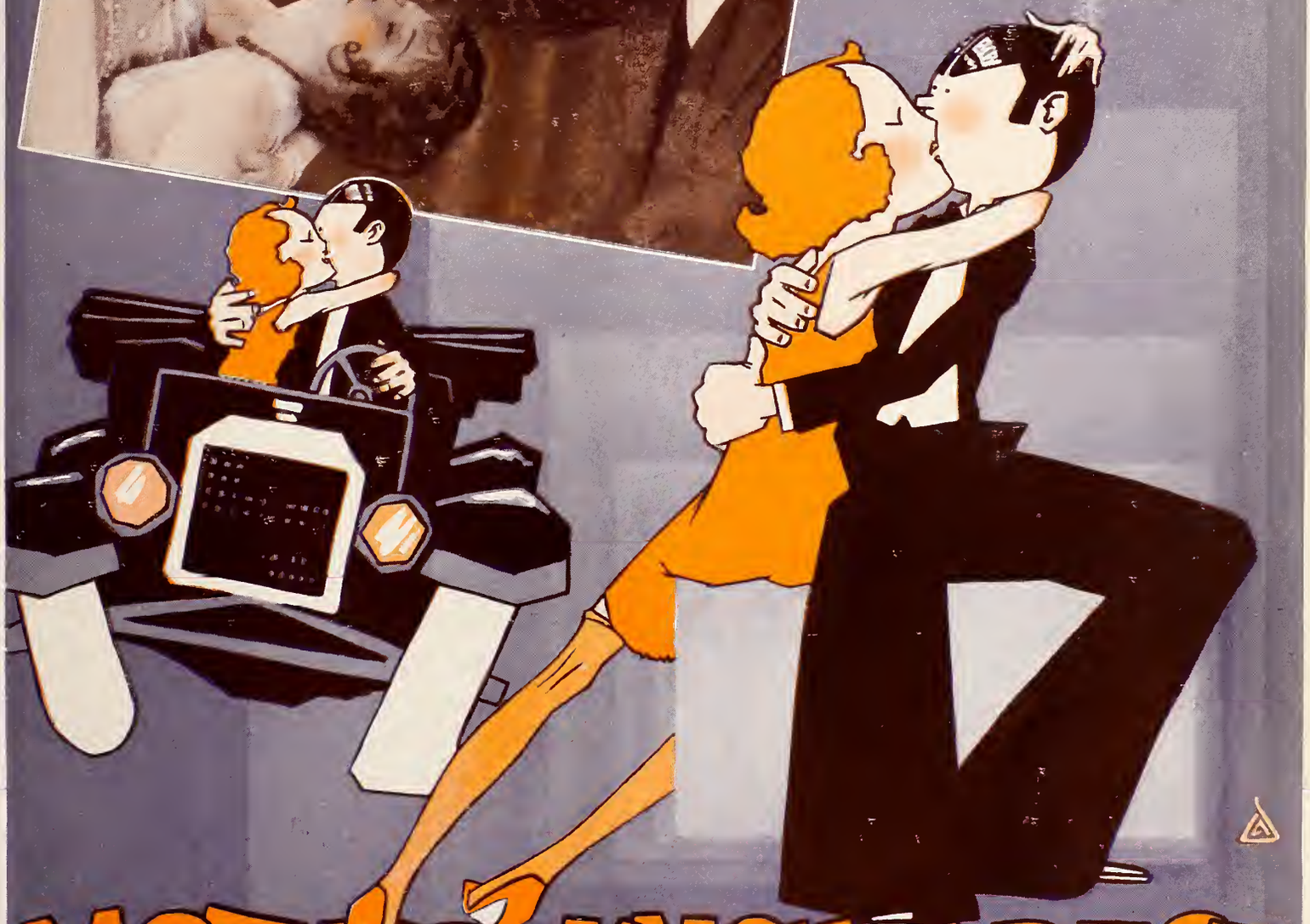
. . . because it dares to speak the truth about our daughters of today.

. . because the talk in this talker *creates* talk, which means they're talking money for you!

. . . and because the all-dialog scene, illustrated here, alone will pack 'em in to the rafters!

THE DOCTOR:

"Let flaming youth have its fling. Midnight joy rides and moonlight kisses are less dangerous to our jazzy generation than sex-starvation."



MOTHER KNOWS BEST

FOX MOVIETONE ACCESSORIES

Here's a talker worth talking about—*and here's special material worth talking with!*

MOVIETONE 24-SHEET (24MA

Left— Full Size Colored 1-Sheet Contained in The Special Movietone Press Book on MOTHER KNOWS BEST

→ 11x14 Title Card

FOX gives you not only the best pictures, but also the best service, both for silent and Movietone showings.

In addition to the accessories shown on these pages, the special Fox Movietone Press Book Supplement on MOTHER KNOWS BEST contains publicity and press ads especially prepared for campaigns by wired theatres. It also contains a special full-size 1-sheet, illustrated to the right. It's printed in striking colors and packed with scenes and selling talk to sell the Movietone features of the production to the public. Use this handsome 1-sheet in your lobby. It's free.

The 24-sheet shown on the right hand page is the regular pictorial stand with a special Fox Movietone strip across the bottom. Similar strips are obtainable for the regular 6-sheets, 3-sheets, 1-sheets and window cards.

A special 11 x 14 Movietone title card, illustrated to the right, has been provided for the regular set of 11 x 14's on MOTHER KNOWS BEST, STREET ANGEL, FOUR SONS, FAZIL, THE RED DANCE, THE AIR CIRCUS, SUNRISE and MOTHER MACHREE.

Special stock Movietone cards for display in frames may also be secured, for use on all Fox Movietone productions.

Remember...

Fox Accessories are Necessities!

on MOTHER KNOWS BEST

REGULAR 24-SHEET WITH SPECIAL MOVIETONE STRIP

Below—Special Movietone Press Book Supplement

Above—
Special 1-Sheet (1MA)

Left—
Special 3-Sheet (3MA)

A SHOWER OF CASH AND BOUQUETS!

Greatest business in history of Canada—records everywhere!

VARIETY

PICTURE GROSSES

Talker Sweeps Montreal; Palace, 2 Weeks, $50,000

Drawing New Trade—Helps Film Houses; Hurts Vaude

Montreal.
(Drawing Pop, 600,000)
Weather; Fine

Crowds still continued for second week of the see and hear picture "Mother Knows Best" at the Palace. Around $18,000 grossed, total for the two weeks of about $50,000, easily a record for this city.

For the first time since pictures have been shown here a current of biz is flowing in from surrounding country points to take in the much discussed latest screen development. All theatres here are benefitting from the overflow.

"Mother Knows Best" is the most intelligently directed and acted talking picture ever made.
—*Los Angeles Herald*

A sure-fire in the regular houses. Fox's first real dialog picture, a most worthy and class effort.
—*Variety*

A splendid motion picture, well done and superbly acted.
—*Motion Pictures Today*

This is in. A peach of a woman's picture and of wide appeal to all classes.
—*Film Daily*

Mother Knows Best

proves again that

FOX KNOWS BEST

David Butler has made another of his inimitable comedies of youth and pep for FOX

and wise showmen who cleaned up with THE HIGH SCHOOL HERO and the current hit,

WIN THAT GIRL, are assured of an even more amusing and bigger box-office success in

PREP AND PEP

Presented by William Fox

with DAVID ROLLINS and NANCY DREXEL

the screen's fastest-rising young stars

Silent prints or Movietoned as only Fox knows how!

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220 West 42nd Street

"The Ghost Train," sensational road show production, has already been synchronized by Reeltone and is booked to play over the entire Pantages Circuit.

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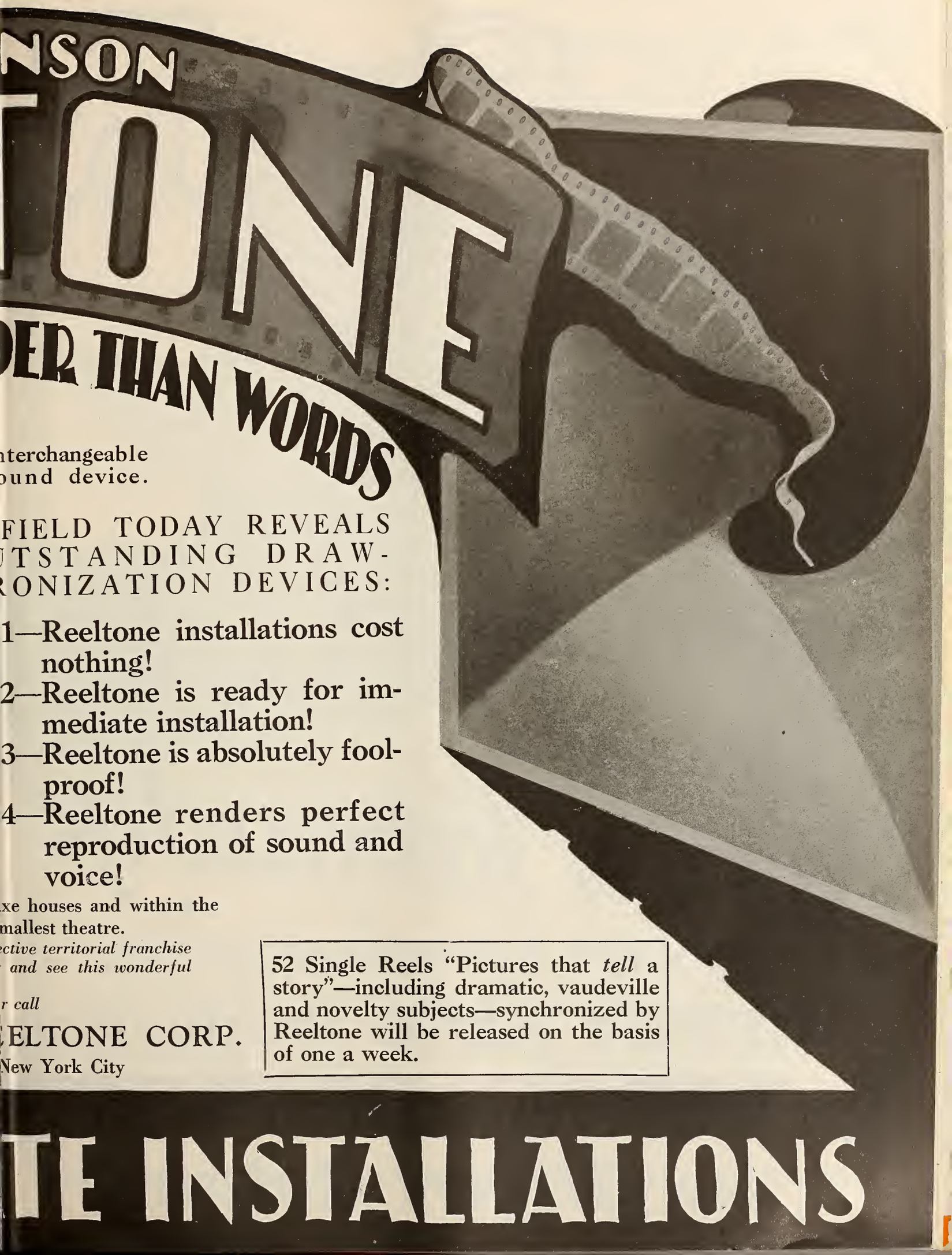

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52 Single Reels "Pictures that *tell* a story"—including dramatic, vaudeville and novelty subjects—synchronized by Reeltone will be released on the basis of one a week.

TE INSTALLATIONS

S. R.

Scene at UNITED ARTISTS THEATRE Los Angeles

Joseph M. Schenck *presents*

Norma Talmadge

in her *Greatest* picture

A HENRY KING *Production*

"The WOMAN DISPUTED"

with Gilbert Roland

Directed by HENRY KING & SAM TAYLOR

O business for YOU with this one

WHAT LOS ANGELES CRITICS SAID—

RECORD—

"Seats were hard to find and a line stood in the foyer waiting its turn. One of those offerings which makes the public wish there were more like it. A dramatic thriller."

HERALD—

"Talmadge picture a Hit at the U. A. Public scents a good picture before it is shown. Long lines waiting told their own story. Picture very fine. Her beauty and capacity for emotion are as vibrant as ever."

EXAMINER—

"Lavish and entertaining film. She is natural and at all times convincing. Good entertainment and melodrama.

TIMES—

"Has as dramatic and well knit plot as any picture in which Miss Talmadge has appeared may be summed up as a forceful film. Situations are splendid in their tensity."

WITH OR WITHOUT SOUND

A Great S. R. O. Production

UNITED ARTISTS PICTURE

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

NOW THEY CALL IT

The Great WHITE Way

. . . the Alice White Way, to be exact.—Incandescent with IT, she's The Spirit of 46—and Broadway . . . In "SHOW GIRL" she's put the Main Stem on celluloid and sound discs as it's never been before. One million watts of what your box-office cries for—she's the greatest *current* event on record . . . Iridescent, effervescent, "as bubbly as a new Welsh rabbit and as realistic as the check"—this torrid little trouper has taken the Big Lane by storm at N. Y. Strand this week!

FIRST NATIONAL'S *Pride and Joy* WITH SOUND!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Acoustic-Sonora-Bristol deal brings new power into industry; All branches connected in merger, says Deutsch; Rogers is given complete charge—Powers Cinephone Company contracts to stand expense of any suit on interchanging by exhibitors—More consolidations in store as result of sound development, says writer in Sales Management and Advertisers publication.

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Exhibitors turn Election Night into Box Office Night and cash in on vote returns; Sound apparatus plays important part in announcements of trend.

Dialogue pictures teach English to French population of Montreal —Opening of 43 state legislatures in January is watched.

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PRESENTATIONS—Albert F. Brown, Doc Webb, Roy Dietrich, Harold J. Lyon, J. Virgil Huffman, Ted Leary, Born and Lawrence, Billy Randall, Billy Meyer, Florence Brady, Vale and Stewart, Brooks Costumes, Ransley Studios.

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EXHIBITORS HERALD and MOVING PICTURE WORLD

Martin J. Quigley, Publisher & Editor

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Whole Vol. 93, No. 6 (Vol. 35, No. 9) November 10, 1928

Dangerous Consequences

OPERATORS of the country's leading theatres are entitled to adopt any policy they see fit for their theatres. But they cannot escape this fact: When a policy has been adopted and put into effect the operator is then compelled to live with the consequences of the policy he has adopted.

Almost generally the largest theatres have been pursuing a thumbs-down policy on short subjects. The consequence of this policy is that the short subject, as an item of entertainment, is not being given a reasonable opportunity for development and advancement and, naturally, the same holds true for the producer of short subjects.

The over-emphasis which various of the leading houses have for the past few years been placing upon stageshows leads to a virtual shut-out of the short subject in a large number of houses which otherwise might have been contributing an important share to the cost of these pictures.

We do not presume to tell the operators of these houses that their policy has been wrong but, admitting this, we are still entitled to our opinion that greater satisfaction to the public and greater profit to the house would have been possible had the short subject been retained in its fullest possible use. It is true that newspictures and various kinds of specialty subjects have been widely used, but use of the two reel comedy has been but few and far between in theatres of the kind to which we refer.

The two reel comedy, despite the disadvantageous conditions which it has been facing, has gone along carrying the burden of the lack of representation in these houses and has succeeded by mighty effort to keep abreast of the constantly improving standards in motion picture production.

But the time is not very far off—if, indeed, it is not actually here—when a person will not have to be a prophet to foretell that the two reel comedy, through lack of opportunity and support in high places, will fall into a serious plight.

This is the threatened consequence of the policy of most of the leading houses to offer programs which lack representation for the two reel comedy. And this consequence, it seems to us, demands thoughtful consideration. Later on second thoughts on the policy may be to no avail.

* * *

Quality in Sound

IN the trade's feverish excitement about sound pictures the exhibitor has been rushed into a state of high excitement about getting sound equipment into his theatre. The exhibitor's attention is being focussed on the matter of *when* he will get his equipment and in the meantime he is giving far too little attention to the question of what he will have when the installation is finally made.

Exhibitors naturally are unfamiliar with the technical phases of the various devices. He knows that sound pictures are wanted at the box office and, naturally, he is rushing to get his theatre equipped. Only great good fortune will save many theatre men from heartache and financial loss in this connection.

We believe that extreme caution should be urged. There are advantages to early installations, of course; but in the long run the exhibitor will find himself facing the eternal question of quality. How good the equipment is and not how early it was installed is the question that will remain with the exhibitor.

The question of interchangeability of use among the various devices now rests flatly on the matter of practicability. The exhibitor's problem is not *may* he interchange but *can* he interchange, and what quality of reproduction will he get if he does.

* * *

Laemmle Inquires

MR. CARL LAEMMLE asked the question, "What about the silent pictures?" Shrewdly enough, Mr. Laemmle is seeking to light up the darkened future with some real light on the question. Instead of being willing to rest altogether on personal conclusions he is going to the public with the question in an endeavor to find out exactly what the public now has to say about silent pictures and about sound pictures.

The inquiry which Mr. Laemmle has instituted doubtlessly will provide interesting material for consideration. We venture the guess, however, that in the final analysis it will be found that the public's wish will be for good entertainment and that the public will be perfectly willing to leave it to the industry to decide what will be audible and what will be silent.

We hear it said frequently that the sound picture will soon become a dead letter; something that was but is no more. If this is true then the industry and millions of the public have been laboring under a stark delusion about motion pictures. If this is true then the whole idea—the basic idea—of motion pictures was only a transitory thing. If silent pictures are going to pass out entirely then there never was any truth to the idea that motion pictures introduced a new art of expression—telling a story in pictures instead of in type or by the spoken word.

But—most emphatically—we do not believe that the industry and millions of the public have been laboring under a delusion about motion pictures and, hence, we do not believe that the silent picture is going to pass out.

But we do believe that in the development of the technic and handling of the sound picture it will be much farther removed from the character of the silent picture, leaving the sound picture and the silent picture two distinct items of screen entertainment—each one supreme and indispensable in its own field.

—*MARTIN J. QUIGLEY.*

Acoustic-Sonora-Bristol Deal Brings New Power to Industry

Important Announcement

An announcement of importance to the motion picture industry is published on

Pages 35 and 36

No. Idaho Owners Organize to Join Southern Group

(Special to the Herald-World)

SPOKANE, Nov. 6.—The Allied Amusements of North Idaho, was formed at a meeting of theatre owners of Northern Idaho held at the Davenport hotel here. M. Kenworthy of Moscow was elected president; F. F. Moe of Kellogg, vice-president; and Eddie Rivers of Lewiston, Idaho, secretary and treasurer.

The organization was formed to make an affiliation with the exhibitors' association of South Idaho, and another meeting will be held in November to complete details of the merger.

The organization was the main business of the afternoon session, although other questions pertaining to motion pictures were taken up.

Others who attended the meeting were Albert McKee, Lapwai; Mr. and Mrs. Wescall, Bonners Ferry; Henry Myers, Wallace; F. Cook, St. Maries; Mr. Casey, Sandpoint; Cliff Moe Kellogg; Ray Grombacker and Will Starkey of Spokane.

Projectionists' Strike At Shreveport Ends; Peace at Salem, Ore.

(Special to the Herald-World)

SHREVEPORT, LA., Nov. 6.—An amicable settlement of the wage dispute between the local projectionists and the Saenger-Ehrlich Enterprises has been reached.

During the strike the Saenger-Ehrlich Enterprises asked for a temporary restraining order against the city officials on the ground that "it had employed competent motion picture projectionists, but feared that they would be arrested by the police because of alleged violations of the city ordinance regulating the operating of motion picture machines."

Members of the union contended that, inasmuch as they were obliged to pass such a test, it was no more than right that the operators taking their places should also pass the examinations as laid down by the city ordinance.

Salem, Ore., Strike Ends

(Special to the Herald-World)

SALEM, ORE., Nov. 6.—The strike of projectionists and stagehands in Salem's three picture houses has been settled and the employes have returned to work under a compromise wage agreement.

Factory Ready to Produce 250 Installations a Month

Organization Covers All Branches, Says Deutsch — Rogers Given Complete Charge

By PETER VISCHER

NEW YORK, Nov. 2.—A powerful and long-established business organization made a dramatic entry into the motion picture industry today when it was announced that the Acoustic Products Company and the Sonora Phonograph Company, Inc., acquired the rights and interests of the William H. Bristol Talking Picture Corporation, Asher, Small and Rogers Corporation, Gotham Bristolphone Service Corporation, and Lesser-Warner Productions in the world-wide Bristolphone patents.

Announcement of the new factor in films was made by P. L. Deutsch, long known as a business executive of foresight as head of the Acoustic Products Company and Sonora. Following closely upon the entry of the Radio Corporation of America into motion pictures under the leadership of David Sarnoff, the event gave further emphasis to the importance with which the film industry is regarded in every important business quarter.

At a luncheon in the Sherry-Netherlands, Deutsch made these important statements to me:

"We have, within our own organization, everything needed for the successful production of the finest sound pictures without delay. In the Bristolphone we have a recording and reproducing system of tested value, in its factory a means of producing 250 a month immediately. In our affiliated companies we have active producers of good pictures. Within our own organization, we have all the vast resources of Sonora, to say nothing of its invaluable trademark and goodwill.

Percy L. Deutsch

"We are ready to go to work at once in every detail of our new organization. Probably we shall call our system Sonoratone, and each picture made by us will be a Sonoratone Production."

The story of this new combination in motion pictures amounts to a personal triumph for Charles R. Rogers, long known and admired in the industry. Incidentally, he will have complete charge of the new company, as Deutsch prefers to stay in the background and confine his activities to the continued progress of Sonora.

Rogers, the head of an active company employing the Bristolphone system, saw the possibilities of an amalgamation with Sonora and its vast backing, its studios, its artists, its engineering staff, its knowledge of recording and reproducing sound. He broached a proposition to Deutsch, who had been watching the Bristolphone for about a year.

Slips $2,500,000 Check in Vest

Six weeks of negotiation were brought to a conclusion one day last week when Prof. William H. Bristol casually folded a check for $2,500,000 in his best professorial manner, slipped it into a vest pocket (somewhat to the amazement and chagrin of all present) and started to Grand Central to take a train back to his home in Waterbury, Conn., where the Bristol factory has been making precision instruments of many kinds for forty years.

Incidentally, the professor will keep in touch with his "baby," as he calls it. He will be retained in an advisory capacity by the new organization.

Exclusive World Rights

"The new corporation to be formed," said Deutsch, elaborating on his plan, "will have exclusive rights on the Sonoratone for the entire world. The company will also have the sole rights for the licensing of producers to employ the Bristol process for synchronizing sound with pictures. The Acoustic Products Company will manufacture the machines which the new company will sell and service. Every company involved in the deal is expected to retain its separate identity.

"Incidentally, while we are ready to do business on a disc basis, with interchangeability an important factor, we are not ne-

(Continued on page 58)

But Does It Sound That Way? Br-rr!

(Special to the Herald-World)

NEW YORK, Nov. 6.—The entry of Sonora into the sound picture field brings to light a new type of disc upon which an hour and more of music or dialogue may be played. This is expected to help solve many problems connected with sound pictures made by disc, and to effect many economies. An ordinary disc, it is pointed out, has a track upon which a needle runs. The new Sonora disc will have something like three tracks in one. There will be one track in the usual place and more hidden in the side-walls of the ridge making the track. Not very clear? Imagine a dentist's drill working around in the sound track and you get the idea.

Rayart Affiliates for 3 Years With British Screen Productions

Contracts of Johnston and Pearson Call for Minimum of 36 Pictures—Others to Be Distributed by Rayart

(Special to the Herald-World)

NEW YORK, Nov. 6.—An international agreement that may have a far-reaching significance was made known here this week by W. Ray Johnston, president of the enterprising Rayart Pictures Corporation. For three years Rayart will be affiliated with British Screen Production, Ltd., of London.

NEGOTIATIONS between the American and British film companies were brought to a successful conclusion during a ten days' visit here by George W. Pearson, managing director of the British organization. He returned to England today confident that a step of importance to both companies, and to the trade, had been taken.

"Apparently the New York trade is under the impression that Rayart and British Screen Productions have entered upon a one-year tentative basis," said Pearson in an exclusive talk with a representative of the HERALD-WORLD. "This is something much stronger, much better, much more stable. This is a three-year agreement and contracts for a minimum of 36 pictures.

Enhanced Business Seen

"We have given each other guarantees that should enhance our businesses and better our productions considerably. As far as we Britons are concerned, we are getting the invaluable experience of a particularly able director, Trem Carr. We are getting more money for our productions. We are widening our market. From the American point of view there are as many advantages, as Mr. Johnston can well point out.

> **"Our plan at present is to make nine pictures a year in Hollywood and three in London. You know Rayart's equipment in California. All I can say is that we can provide anything we have yet seen in a good picture in London, perhaps more, for we have been so cramped for space and cramped for money that we have developed the art of camera trickery to an extraordinary degree. Also, I think we Britons are still a bit ahead of you on incandescent lighting.**

"We have a magnificent estate at Isleworth, twelve miles from London. There, on six and a half acres, we have two studios and a laboratory in beautiful grounds. We have an Elizabethan mansion house with 24 dressing rooms, in addition to all of our executive offices. An American director will find himself quite happy with us in London."

More Money Available

Johnston, outlining the advantages of the plan from an American viewpoint, said that the mutual guarantees insured the success of the venture at once, that more money would be available, and that the notoriously slow British market would be quickened into almost instant action, freeing moneys generally frozen for a year or more.

"We are entering into this agreement with the friendliest sense of co-operation," said Johnston, "and I am confident that it will be both workable and successful."

Produce British Screen News

Pearson's organization produces and distributes the "British Screen News," semi-weekly newsreel, also the "British Screen Tatler," and have their own exchanges throughout the United Kingdom. Pearson is also joint managing director of Lancashire Screen Productions, which has its own studios at Blackpool, called the largest single span studio in Great Britain.

The contract provides for the pictures being made under the personal supervision of Trem Carr, director-general of the Rayart Studios organization, who will go to London to supervise the British made pictures.

Production of the first picture will start in Hollywood in May, while the three to be made in London will be made consecutively in June, July and August.

Others to Be Distributed

In addition to the program of 36 being co-operatively produced, a number of important British Screen productions, including "The Kohinoor Diamond," which is being made with the approval of the king and queen, will be distributed through Rayart in America.

Two other British Screen productions will be made in India, and one company of British Screen artists and technicians sailed last week for Lapland, where scenes are to be made for a special.

Pearson is completing arrangements for staff representatives in United States points for news-weekly service for the "British Screen News." The "British Screen News" is distributed throughout the United Kingdom by Paramount, as well as British Screen Productions.

Arthur Levey, importer and distributor of London, accompanied Pearson. The negotiations have been carried on for several months by David J. Mountan, president of Richmount Pictures, Inc., foreign distributors for Rayart. Levey is also connected with George Pearson, and is a member of the board of Lancashire Screen Productions.

Too Prosperous in This Canadian Town

(Special to the Herald-World)

TORONTO, Nov. 6.—For the first time on record an exhibitor has complained because his community has been too prosperous industrially. This was J. A. Bolinsky, manager of the Capitol theatre at Paris, Ont. He reported that the Capitol was doing very good business, then added, "but our factories are very busy and keep going until nine o'clock every night."

Publix Will Give Managers More Latitude in Work

(Special to the Herald-World)

NEW YORK, Nov. 6.—Publix Theatre managers are to be given increased latitude in all phases of house management, such as advertising, publicity and picture booking, it was learned from A. M. Botsford today. However, Botsford emphatically denied recent reports that a change in the service policy is to be made. Ushers' uniforms, training, and relations to patrons remain exactly the same.

"In regard to our unit stage band shows, we realize as well as anybody that more variety is desired," declared Botsford, "and we would welcome any plan which would enable us to give more variety, but more than anything else, the units need more comedy. But try and get it."

Provincial Board Now to Censor Paper in Quebec

(Special to the Herald-World)

MONTREAL, Nov. 6.—All theatre posters, still photographs, window cards, lobby displays and heralds used in Quebec will be subject to the scrutiny of a Provincial board of censorship, as a result of an amendment to the Quebec "Moving Pictures Act," passed by the Quebec legislature. This was formally decided at a meeting of the Provincial cabinet at Quebec City last Friday.

For some years all posters used in Montreal and one or two other cities, have been passed upon by special local censors. They will now disappear and the work will be done for all theatres in the province by the newly created provincial board.

Fire Damages 2 Picture Houses; One Starts in Pit

(Special to the Herald-World)

OAKLAND, Cal., Nov. 6.—The Park theatre was severely damaged when fire started in the orchestra pit. The organ was destroyed and the interior of the house damaged, while a fireman was seriously injured.

The Hippodrome, a West Coast house in Bakersfield, was damaged to the extent of $5,000 by a fire which razed an adjoining hotel and which threatened the downtown district.

Eastern Pa. M P T O To Meet November 22

(Special to the Herald-World)

PHILADELPHIA, Nov. 6.—A special business meeting of the M P T O of Eastern Pennsylvania, Southern New Jersey and Delaware, will be held here November 22 at the Elk's Club, it is announced.

Fox Closes Deal for 12 Stoneman Houses, Report; Angles for Big Netoco Circuit

(Special to the Herald-World)

BOSTON, Nov. 6.—The deal which has been pending between William Fox and the Stoneman circuit for a dozen New England theatres is understood here to have been completed and signed at New York. Negotiations have been under way for several weeks.

In another deal it is known here that the New England Theatres Operating Company, going under the trade name of Netoco, has been approached by Fox interests. How far negotiations have progressed, however, cannot be learned at this time.

Netoco was reorganized about a year ago with $20,000,000 capitalization, and under the leadership of Samuel Pinanski, one of the youngest circuit owners in the country, has entered upon a program of expansion on a larger scale than any attempted before by a New England independent company. Three theatres are now under construction, representing an investment of approximately $3,000,000.

There Is No *Substitute* for Circulation!

NUMBERS count. In a compact trade field like the motion picture industry they tell the whole story.

Fancy analyses of "buying power" are not a substitute; *coverage of the field from the Roxy in New York to the smallest theatre in the smallest town in the country is what the advertisers in this field requires.* Quality circulation is important, but when a publication covers its entire field it has all of the quality, as well as all of any other kind of circulation there is.

THE greatest circulation means, at the same time, the best. As the whole trade knows, EXHIBITORS HERALD-WORLD has the greatest circulation which has ever existed, now or previously, in the motion picture industry.

And every subscription making up the grand total of 12,819 *is paid for*—which fact is eloquent proof of the standing, prestige and reader-interest of the HERALD-WORLD.

And—most satisfactorily to advertisers—every circulation claim of the HERALD-WORLD is backed up by the unchallengeable proof of the Audit Bureau of Circulations.*

Martin J. Quigley

**The HERALD-WORLD is the only motion picture trade publication which is a member of the Audit Bureau of Circulations.*

BROADWAY

Contrast

TWO powerful new factors have brought two far-sighted executives into the industry. Their methods will be entirely different, and it will be interesting to see how their plans work out.

David Sarnoff, vice-president of the Radio Corporation of America, will be chairman of the board of the new Radio-Keith-Orpheum organization. He is an energetic and a keen little executive, who always keeps his own finger on the pulse. He plans to be very active, and has started out that way. He goes to so many board meetings that he has to be caught on the fly.

P. L. Deutsch, head of the vast Sonora organization, is the power behind the throne in the new amalgamation between Bristol, Gotham, et al. Quiet and reserved, with a modest and a retiring manner, he prefers to let the effervescent Charlie Rogers attend to the activity.

"I won't have anything to do with the new organization," he says, though it may be noted that he lost hardly a moment getting acquainted with the trade. "Charlie Rogers is the boss."

Here is new blood. Let it course.

* * *

Hands Across the Sea

IN George W. Pearson, managing director of British Screen Productions, Inc., America has made a new contract with Britain that should prove highly valuable, not only to W. Ray Johnston and his Rayart Pictures, but as well to the entire American industry.

Pearson is the sort of Englishman, apparently, all too rare in films. He proved to be bright, quick on the think, and thoroughly willing to cooperate. He thinks Trem Carr, director-general of the Rayart organization, can go from Hollywood to London and be highly successful.

Furthermore, Pearson has a silly idea that he learned a lot during ten days in New York. Imagine!

* * *

Ready? Action!

THE last few weeks have been jammed with activity in New York.

So much has happened that is concrete and important, that travels along recognizable lines, that for a while the reckless rumors that are generally heard around Boadway have been entirely stilled. The scandal-mongers have had few to listen to them, when so many things of importance have happened.

This is a healthy sign of growth and one may be pardoned for the hope that it will continue for a long time to come.

* * *

Three Bells

A VISIT to Paramount's great studios at Astoria, across the bridge in Long Island, reveals a new signal that might be installed in many an office.

While watching Jeanne Eagels make a highly important scene in "The Letter," onlookers were arrested time and again by bells sounding through the building like so many fire-alarms.

The bells announced activity in the sound studios downstairs.

Three bells! Boys, that means silence!

PETER VISCHER

Without Benefit of Clergy

THE topical subject of marriage reform comes in for cinematic discussion in Tiffany-Stahl's "Marriage by Contract." This John M. Stahl production attempts to show just what these glib phrases mean when turned into facts of life. The cast is an outstanding one, headed by Patsy Ruth Miller.

Right: Patsy Ruth Miller in the starring role.

Left: Lawrence Gray and Miss Miller.

Below: Miss Miller and Robert Edeson

Election Night Is B. O. Night; Theatres Cash in with Returns

HOW THEY MADE B. O. OUT OF ELECTION

Chicago—Theatres' special appeal with trailers, midnight shows, "vote-meters" and auxiliary screens for returns brings packed houses. Sound systems hooked up with broadcasting chain.

New York—Major theatres benefit by special midnight programs. Triple hookups with newspapers, radio and news services bring up-to-the-minute accounts. All Loew houses give special shows.

Los Angeles—Box offices cash in on suggestion of Yakima publicity representative of West Coast Theatres. Give amateur shows with contests on stage and only short features booked. Midnight shows go over big. Lights proclaim victor.

Albany and Troy—Morning matinee shows keep children off streets and give parents opportunity to get to polling places.

St. Louis—All first-runs and many neighborhood houses draw crowds by announcing returns on screen and by radio.

Kansas City—Theatre patrons get returns as fast as political headquarters.

Atlanta—Keenest election fight in many years prompts greatest effort of theatres to swell B. O. Some houses give results without interrupting show; others halt acts to announce returns.

Des Moines—Special hookups with newspaper bring returns to theatres by direct telephone wire.

"Vote-meters" and Midnight Shows Help Swell Audiences

Auxiliary Screens Set Up Beside Prosceniums Announce Winner—Sound Films Play Big Part

By ERNEST A. ROVELSTAD

Exhibitors throughout the country turned Election Night into Box Office Night with a success never before achieved when they made radio their ally in giving patrons firsthand election news Tuesday night.

Whereas four years ago, with radio in the home still a comparative novelty, the exhibitors found real competition on Election Night, this year radio with its rapid spread really had declined as a competitor through the widespread efforts of exhibitors to give patrons every bit as good service as they could obtain from their own sets and at the same time to present attractive shows. That same fact was evidenced by the fewer number of outdoor election night pictures by newspapers.

Many a theatre reported standout business Tuesday where a year ago the manager faced election day with trepidation. Midnight shows were particularly a factor this year, and when the first returns began to come in late in the afternoon and the national prognostications at night, audiences in packed theatres read and heard the news. The midnight show development of the past year proved of special service to the theatre owner, because it was during these late screenings that the big news of the vote trend broke.

A new development of this year which played an especially important role in attracting interest to the theatre was the sound film. Makers of synchronized pictures had long been ready for the Tuesday night show, with pictures of the candidates in which the candidates talked. For example, when Hoover started west on his last transcontinental speaking tour last week, Movietone "took" his farewell meeting with President Coolidge and his parting words to the candidate.

One program suggestion that brought results in a number of houses was that of Al W. Gillis, publicity man for the Yakima houses of West Coast Theatres. Gillis, while managing the Palace at Minneapolis, had conducted an amateur show on election night to increased business.

Election Return Headquarters

He had billed the show as "Election Return Headquarters" and staged several contests, such as Ladies' Wood Sawing, Boys' Pie Eating, and the like, and then had billed only short features. For ten days he had announced the plan in trailers and in a small part of the daily newspaper ad. Exhibitors on the Coast who followed Gillis' plan reported good results.

In Chicago all the large theatres brought the election returns to their public from the stage. In the B & K houses trailers were used a week in advance to apprise the patrons of the fact. The Marks houses had a "vote-meter" on the side of the stage, giving the returns without halting the show. They also employed a hookup of Vitaphone loudspeakers with the radio.

Practically every theatre in New York City ran extra shows with many conducting midnight performances during which returns were announced from the stage. Eight Loew houses had special midnight shows with reserved seats, four without reserved seats, and the remainder of the 63 started late shows at 11:30.

Returns were received at Loew's main office by two special wires from a local paper and four persons relayed the returns to the theatres. A number also used radio. Stage announcements and amplifiers were used at such theatres as the Paramount, Roxy, Mark Strand, Capitol, Rivoli and Rialto. The Warner theatre had a midnight show. The Motion Picture Club held a party and was right in the midst of the celebrations, with its windows overlooking Times Square.

Lights Give Coast News

The public address system of the Roxy theatre relayed the returns to the audience from a direct wire to the Associated Press. There were five deluxe programs, the last starting at 11 p. m. At the Capitol returns were given only at the midnight performance, opening at 11:30.

Los Angeles theatres utilized the presidential election for exploitation. The Carthay Circle, United Artists theatres and the Warner Brothers theatre, after releasing news stories in the papers telling of a novel light system to inform the county of the election results, used huge sun arcs to name the victor. The entire West Coast chain threw election returns on the screens every hour from 5 p. m. until midnight.

Morning Show for Children

While fathers and mothers were trooping to the polls in Troy, N. Y., or arguing on street corners, Walter Roberts, manager of the Troy theatre, staged a morning show exclusively for children. This kept hundreds off the street. A special selection of program was made and a ten cent admission charged.

At St. Louis, all first-run houses and many of the others gave their patrons A-1 service.

In Albany special wires, radio and news services brought the results to the theatres, the midnight shows in particular having special programs.

Auxiliary Screens in Atlanta

Every major downtown theatre in Atlanta and practically all the smaller houses broadcast election returns.

The three Publix theatres—the Howard,

(*Continued on page* 58)

Marks Brothers' Suit Against Paramount to Be Tried November 27

The suit of Marks Brothers, Chicago circuit, against Paramount, Balaban & Katz, six leading producer-distributors and others, brought under the Sherman antitrust laws and the Clayton act last summer, will come to trial before either Judge Wilkerson or Judge Lindley, in U. S. district court in Chicago, November 27. The date was set last week.

Two Bandits Get $3,040 From Loew House; Hold Up a Manager and Usher

(Special to the Herald-World)

RICHMOND, VA., Nov. 6.—Two men got $3,040 when they held up the assistant manager and an usher of Loew's theatre here Saturday night. The money was taken from the safe in the office.

John Spargo Resigns As Manager of M. P. Club

(Special to the Herald-World)

NEW YORK, Nov. 6.—John S. Spargo resigned last week as manager of the Motion Picture Club of New York. Ill health has made it necessary for him to take a long rest.

At Premiere of "Noah's Ark" in Hollywood

[Story on page 34]

[All Photos by Herald-World Staff Photographer]

Chuck Reisner was up to something. He usually is. Charles F. is always in this sprightly mood.

Noah has a great part in "Noah's Ark," of course. One Noah (Beery) was villain and the other a carpenter. Beery and Sid Grauman (right).

Somebody said this was Jack L. Warner. He denied it until the picture ended, then was proud.

Jack Warner with Mrs. Warner and the sturdy young scion Warner, among the smiling visitors to the gala affair at Grauman's Chinese theatre.

Left to right: Bodil Rosing, Monte Blue and Mrs. Monte Blue, daughter of Mrs. Rosing, who came to the big party in a happy family group.

William Desmond and Mrs. Desmond are always "gagging." Sometimes Mrs. Desmond slaps him, too, all in fun!

Among the most popular couples present were Gertrude Olmstead and Robert Z. Leonard—Mr. and Mrs. Leonard.

Joseph M. Schenck with Lili Damita, star brought to America by Samuel Goldwyn, snapped as they arrived.

Joseph P. Kennedy Pulls a Coolidge

(Special to the Herald-World)

LOS ANGELES, Nov. 6.—Joseph P. Kennedy gave the HERALD-WORLD a famous interview today when asked what Pathe policy will be regarding interchangeability. He said, "You may quote me all you want as long as you use these words, 'I have nothing to say'."

He spent all of Monday at the studios where he addressed the sales convention in the afternoon. Ted O'Leary, feature sales manager, who accompanied Kennedy from New York, opened the convention this morning at the Exchange. Others present include Leslie Weir, Los Angeles; A. G. Edwards, Denver; Al O'Keefe, Salt Lake City; George Stout, Los Angeles; W. E. Cory, San Francisco; H. Percy, Portland; C. F. Theurkauf, Seattle.

Sound Films Take Place in Financial Pages of Papers

The influence of sound pictures in the current financial news is evidenced in the following, carried on the financial page of the *Chicago Tribune*, Saturday:

"A new type of entertainment, the talking motion pictures, and a new type of transportation, aeronautics are becoming formidable rivals to the older industries in enlistment of capital and public interest.

"The last few weeks have witnessed powerful combinations and alliances in the motion picture field. Each group is centered around one of the several devices for producing sound pictures, and each is girding for the battle for domination in the producing and distributing field.

"It is the judgment of motion picture leaders that within a few months the industry will be spending millions of dollars each year on producing sound pictures. The cost of these now runs from $100,000 to $1,000,000 and, although it is likely production costs will be greatly lowered, as in the case of older industries, it also is probable that increased volume will vastly increase the aggregate sum expended each year.

"In addition, there will be a vast investment in the technical devices to be installed in the thousands of theatres that will present sound pictures. The sound projection devices now cost from $10,000 to $20,000 and the sound stages on which the talking films are produced cost from $100,000 to $150,000. The Western Electric company's Chicago plant is the largest producer of the latter equipment."

A. H. Schnitzer Heads Pittsburgh Film Board

(Special to the Herald-World)

PITTSBURGH, Nov. 6.—The Pittsburgh Film Board of Trade at its annual election, chose the following officers:

President, A. H. Schnitzer, F B O; vice-president, Harry Goldstein, Paramount; and treasurer, James H. Alexander, Columbia Film Service.

Closes Indefinitely

(Special to the Herald-World)

PHILADELPHIA, Nov. 6.—The Girard, combination house with a seating capacity of 1,000, has closed indefinitely following the opening of Stanley's Met.

Kennedy on R K O Directorate; Sarnoff Silent on Presidency

Chairman Says He Does Not Know Whether F B O Head, Who Represents K A O on Board, Will Stay with New Organization—Declares Staffs Will Be Retained

(Special to the Herald-World)

NEW YORK, Nov. 6.—Joseph P. Kennedy continues with the new Radio-Keith-Orpheum, for the present at least. This is made known in the announcement today that Kennedy is to be one of those representing Keith-Albee-Orpheum on the board of directors of R K O, of which David Sarnoff is chairman.

Whether Kennedy will remain permanently with the newly formed organization, however, is a matter still to be determined. He is now on the West Coast, principally concerned with the affairs of Pathe, of which he is advisor.

Sarnoff, chairman of the new organization as well as vice-president and general manager of R C A, said here, before the board personnel was announced, that he did not know whether Kennedy would stay and would not say whether Kennedy would be asked to stay. He said he did not know who would be the president of the new company and did not yet know when he would be appointed, or announced.

Board Personnel Announced

The personnel of the board includes, beside Sarnoff and Kennedy, the following:

Representing the Radio Corporation of America—Owen D. Young, chairman of the board of Radio corporation and chairman of the board of General Electric company; Gerard Swope, president of General Electric company; Maj.-Gen. James G. Harbord, president of Radio corporation; David Sarnoff; H. P. Davis, vice-president of Westinghouse Electric and Manufacturing company; Edward W. Harden, director of Radio corporation; M. H. Aylesworth, president of the National Broadcasting company.

Representing Keith-Albee-Orpheum corporation—E. F. Albee, Maurice Goodman, Marcus Heiman, B. B. Kahane, Joseph P. Kennedy, Mrs. Caroline Kohl, J. J. Murdock.

Representing Lehman Brothers and Blair & Co., Inc.—Walter P. Cooke, Elisha Walker, Edward F. Hayes, R. C. Hunt, Louis E. Kirstein, Monroe C. Gutman, Paul M. Mazur.

Sarnoff did make the following pertinent announcement of plans:

"As soon as plans are formulated, as complete information as possible will be given to every one concerned. Unfortunately, however, these plans have not yet reached a point of development where any specific information can be given, but it can be said definitely and emphatically that it is the desire of the new management to augment and strengthen rather than to reduce or disturb the present organization.

Old Staffs to Be Retained

"It is contemplated that there will be a minimum of unsettling of the present personnel, and it is likewise the intention of the new management to use, wherever possible, the men and women who are now working loyally for the interest of their respective companies.

"Those who are loyal and conscientious in their activities need have no fears about their future. As a matter of fact, it is to be hoped that for them the opportunities will be greater than ever."

Stockholder Action Brings True Bills Naming Cooney Brothers and Bankers

True bills were voted last week in Chicago against John J. and Benjamin J. Cooney, former directing officials of the now insolvent National Playhouses in Chicago, and officials of two banking institutions, on charges of violating the Illinois Securities law. Specifically, it was charged by Attorney G. L. McMullen, counsel for a representative group of stockholders, that the bankers, Frederick Pierce & Company of Philadelphia, and Barrett & Company of New York, were allowed 70 per cent commission by Cooney Brothers for handling the sale of National Playhouse securities. The law provides for a maximum commission of 70 per cent.

The heads of both companies, Frederick Pierce and G. E. Barrett, are cited by the grand jury, along with John Walker, treasurer of Barrett, and John Morrow, another Barrett official.

The evidence was given to the grand jury by Assistant State's Attorneys Clarence Nelson and Edwin J. Spiro, who charged that fictitious statements were made to the state securities department in June, 1927, on a $2,500,000 bond issue, which was part of refinancing operations conducted by the Cooneys. The circuit was declared insolvent last June in action brought by the Guaranty Trust Company of New York, holders of a mortgage lien, and is being operated by the Chicago Title & Trust Company, receivers.

The criminal action started last week by stockholders, follows a civil suit brought also by stockholders, seeking to have the chain, which includes several of the city's largest deluxe houses, returned to them and placed under their management. Attorney Michael Ahern, representing this group, entered suit several weeks ago in Circuit court. No date for the trial has as yet been set.

Following service in the criminal action, the Cooneys were released on $5,000 bonds set by Chief Justice Sullivan of the Criminal Court. The accused living out of the state will be called on to accept service November 7 by the state's attorney's office. Chapman & Cutler of Chicago, are counsel for the defendants.

Mergers Like Radio-Keith-Orpheum Coming by Scores, Says Writer

Interest of Big Business Interests in Film Industry Growing Rapidly, Declares Sales Management and Advertisers Weekly

(Special to the Herald-World)

NEW YORK, Nov. 6.—That big business interests are becoming more and more interested in the film industry and at a rapidly advancing pace is evidenced in the story which will appear in the November 10 issue of Sales Management and Advertisers weekly in the second of a series of articles called "Outline of Mergers," written by John Allen Murphy, well known business writer.

THE article in part reads:

"Another kind of merger is that represented by the Radio-Keith-Orpheum-Film Booking deal. Not long ago the Radio Corporation of America, the Keith-Albee-Orpheum Circuit and the Film Booking Offices entered into a working arrangement. The purpose of this combine is to center under one control almost everything now available in the line of amusements. It is no secret that the movies have hurt vaudeville and that the 'talkies' are likely to hurt both and that radio and television broadcasting may put a crimp in all other forms of amusement. Radio has already cut in on the theatres. When it is reinforced by its teammate, Television, there is no telling what it will do.

"So these big amusement organizations want to be prepared for whatever happens. If sound pictures are going to dominate the amusement world for the next few years, this new merger is ready for that contingency.

"On the other hand, if radio and television is going to put the theatre out of business, the Radio-Keith-Orpheum-Film Booking outfit will be prepared to take advantage of any opportunity that situation may present.

"It doesn't require much of a prophet to predict that we will see scores of mergers like the Radio-Keith-Orpheum combine in the next few years. There are actually thousands of manufacturers that are scared to death about outside competition—that is, the competition of new industries, new inventions, new materials, new processes and the competition that is caused by the quick changes which fashion introduces. The only way to meet outside competition is the way the Radio Corporation of America is meeting it. By having a diversity of interests a company is always ready to do business profitably, no matter which way the cat jumps."

M P T O Meeting Marks Death of John H. Cook

(Special to the Herald-World)

READING, Pa., Nov. 6.—All regular business was dispensed with at the first meeting of the season of the M P T O of Eastern Pennsylvania, in recognition of the death of John H. Cook, general manager of the Equity Theatres Circuit in Reading and one of the best known and most popular exhibitors in this territory. For nearly 25 years Cook was associated with the motion picture industry.

Use of Public Schools For Commercial Shows Illegal, Says Utah Judge

(Special to the Herald-World)

SALT LAKE CITY, Nov. 6.—Use of public school buildings for commercial entertainment purposes is clearly outside the law, according to an opinion handed down by District Judge M. L. Ritchie. The case is that of George Beard of Coalville, Utah, against the Summit county board of education, which was handled by Holgren, Anderson and Russel, attorneys here.

Beard, an exhibitor, objected to the use of the county high school for showing motion pictures in competition with his offerings. According to his allegations, admittance fees were charged by the student body and the pictures shown were not especially of an educational nature.

In his opinion Judge Ritchie declares it is doubtful if student organizations are really a part of the public school system, as the schools by law are free and fees are charged for membership in such student body groups. He avers that it is unfair to use taxpayers property for commercial entertainments.

New 5000-Seat Theatre At Milwaukee Reported

(Special to the Herald-World)

MILWAUKEE, Nov. 6.—Rumors are abroad here that within the next year there will be a 5,000-seat theatre erected downtown, although the city is called overseated. The Wisconsin, the newest theatre, is now five years old.

Whether the William Fox Enterprises, Community Theatres, or L. K. Brin, operating the Garden or Majestic, will erect the theatre is hard to predict, according to a few in the trade. Fox at this time is planning an expansion program throughout the state.

Clubwomen Threaten to Fight Any Move to Oust Orchestras for Sound

(Special to the Herald-World)

SAN ANTONIO, Nov. 6.—An organized protest to theatre managers who have taken out their orchestras in favor of mechanical music, and to those who contemplate doing so, is being started by the combined clubwomen of this city. The movement is headed by Mrs. Eli Hertzbergh and Mrs. Lewis Krams, prominent society women. The protest is the result of the belief that theatres would dismiss their orchestras permanently and use synchronization entirely. This idea got circulation while operators and musicians were out during the American Legion convention here.

The Texas and Aztec have orchestras now, and have no intention of disorganizing them, it is said. The Majestic, having a combination policy with an entirely non-union crew of operators, stage hands and musicians.

62½ Per Cent Less Heat on Film By New Motiograph

A reduction of 62½ per cent in the heat on the film is achieved by the new Model "H" Motiograph DeLuxe Projector, with its improved shutter, says the Enterprise Optical Manufacturing Company.

This is a correction of a typographical error which appeared in the Fall Buyers Number of "Better Theaters," October 27, page 121.

Two advantages seen for the new model, with the shutter designed in cylindrical formation. One is a tendency toward elimination of flickering. The other is an increase of about 15 per cent in illumination of the projected image.

Educational Buys Half-Interest in World Wide Corp.

(Special to the Herald-World)

NEW YORK, Nov. 6.—Educational has acquired a half interest in World Wide Pictures, Inc., which in alliance with U F A and British First National, is to distribute foreign films in the United States and Canada through the 36 Educational exchanges. To finance the transaction, Educational has raised additional funds by an offering of 35,944 shares of common stock to its shareholders. This issue has been oversubscribed. The announcement of the acquisition stated:

"One of the first results of the arrangement is expected to be a breaking down of quotas recently imposed by foreign countries. Certain of these restrictions require that at least 50 per cent of the pictures shown be of domestic origin. Because of the wide distribution which will be assured by the new arrangement, however, it is expected that a larger percentage of American films will again be admitted abroad in return for the increased foreign showings guaranteed in this country."

Oscar Price Heads New Sound Picture Company; Talmadge Stars in First

(Special to the Herald-World)

NEW YORK, Oct. 6.—Another company to make sound pictures has just been organized. Oscar A. Price, former president of United Artists, has returned to New York from Hollywood after launching "General Pictures Corporation." Richard Talmadge in "The Bachelors' Club," is the first picture, a print of which has been brought East for synchronization. Succeeding pictures in which Talmadge will star will have spoken dialogue, it is said.

Warners Release Second Series of National Ads

(Special to the Herald-World)

NEW YORK, Nov. 6.—The second volley of Vitaphone advertising in big city newspapers, the circulation of which is well in excess of fifteen million readers, began this week, when two more full-page advertisements were nationally released. The first series of Vitaphone ads plugged Al Jolson in "The Singing Fool" and other Warner features. The new series is confined to institutional copy on Vitaphone.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

At last we know what these underslung beasts are good for. Not to ride, surely. But to provide an unnecessary excuse for picturing a pretty girl. The p. g. above is Gwen Lee, who is shortly to be visible in Norma Shearer's latest M G M production, "The Little Angel."

New heads for the Hi-Hatters, which, according to the boy-biting-the-dog theory, should be news. Harry Hammond Beall (right) is president of the theatrical publicists' society in Los Angeles. Frank Brunner (left) is treasurer; Jim Loughborough (center), vice-president; and Perke Swope, secretary.

The star arrives to see-hear himself. Richard Bennett (center) and Mrs. Bennett are shown at Warners theatre in New York, for the opening of "The Home Towners," Vitaphone all-talkie based on the stage play, in which Bennett heads the cast. With them is Jim Tully, writer.

Irving D. Rossheim, president of First National, with the trophy to be awarded the exchange winning the Rossheim Rally, a foreign collection drive sponsored by E. Bruce Johnson, vice-president and foreign manager, and by H. A. Banty, foreign sales manager. The sterling silver cup is 22 inches high and weighs 31 pounds.

Left: Dolores Costello's new home in Beverly Hills, where through the window pane of her castle in Spain the Warner Brothers star may see a mountain "right in her own backyard." She is shown with her mother at the entrance.

Right: Elsie Allen of Atlantic City, whom Universal has given a contract as a result of her winning a contest conducted in connection with "The Cohens and Kellys in Atlantic City."

A puzzle-picture: Where's the night club? For here is Texas Guinan, custodian of whoopee-places. Miss Guinan's first talking picture, Warner Brothers' "Queen of the Night Clubs," is now on the way.

A bit of the picturesque past contrasted with the modern—although this Mercedes is not so modern as once it was. Gustav Froehlich and Betty Astor, U F A players, are shown starting on a joy-ride from the U F A plant at Neubabelsberg, which looks more like a set than a studio.

Right: Putting Ranger through his paces for a new F B O dog-thriller, "The One Man Dog." John Burch, his trainer, is he in the swimming suit. Director Leon d'Usseau is shown behind Burch. Robert De Grasse is at the center.

Left: Jerry Drew, who put a short comedy in a $2 show. Starring in Educational's "The Quiet Hour," Drew has appeared in New York and elsewhere with roadshow features.

Whoopee! Here's how they make it on the shores of the Pacific when Carl Laemmle, Jr.'s "Collegians" get going. The fellow at right particularly gleeful, is George Lewis, star of the Universal series, and at top is Dorothy Gulliver, heroine thereof. A great camera shot, by the way.

Richard Dix taking his morning plunge while on location in parts Southwestern, where Paramount has been shooting sequences for "Redskin," Dix' latest starring vehicle, much of which will be in technicolor.

Montreal's French Population Learn English Through Sound Films

Palace Theatre Programs Provide Solution for Provincial Law Requiring Publications Carry Both Languages

[By Special Correspondent of the Herald-World]

MONTREAL, Nov. 6.—Among he many new angles and questions encountered in connection with the presentation of sound programs none is probably more interesting than a development here, where the Palace theatre has been presenting synchronized films since September 1.

MONTREAL is a bilingual city, probably half of its 950,000 population using the French language almost exclusively. For years, all silent films had to have bilingual—English and French—subtitles. This was practically a necessity and was also required by Provincial law, which sees to it that many publications are in both languages.

New Problem with Sound

Then came the talking pictures and an interesting problem arose. English and French conversations could not be given simultaneously through the amplifiers and alternate features could not easily be screened. There were no French editions of the new talking films as yet and, anyway, it was contended that the Quebec law providing for bilingual announcements applied only to printed matter and talking pictures were certainly not animated subtitles. Therefore, the English-speaking films were and are being presented at the Montreal Palace.

Learn English Language

The general result has been that the French residents of Montreal are finding the talking films a pleasant medium through which to learn the English language and they have the acting in the pictures to illustrate the talk as in the conversational style of language instruction. The comment has already been made that all Montreal may soon be talking English because of the talking films. This may be taken as another reason why the Hollywood stars will have to be careful in their enunciation.

As yet no real objection has been taken by the French-speaking residents of Montreal against the English talkies. That sound pictures are popular in Montreal is indicated by the fact that gross receipts at the Palace have been doubled since their introduction. Performances being held from 11 a. m. to midnight every day in the week.

British Film Journal Asks for Arbitration In English Industry

(Special to the Herald-World)

NEW YORK, Nov. 6.—An insistent appeal to the British film industry to adopt arbitration as an equitable and economic method of settling trade disputes, has been voiced by *The Cinema,* one of the leading trade papers in London. Thousands of dollars, now being "transferred from the pockets of the industry to the pockets of the law," would be saved by adoption of arbitration, the editorial points out.

This appeal, it is believed, is actuated by the successful use of arbitration in the American motion picture industry, in which more than 50,000 cases have been quickly and amicably settled in the last three years.

Arrest Manager, Staff For Operating Sunday

(Special to the Herald-World)

PORTSMOUTH, O., Nov. 6.—Operation of a motion picture theatre a week ago Sunday, by Edward A. Rafter, manager of the Leroy theatre, brought warrants of arrest sworn out by two ministers and a manufacturer. It was the first attempt in two years to give Sunday exhibitions. The film shown was "The King of Kings."

The police arrested Rafter, four ushers, the projectionist and the cashier. All were released on $1,000 bonds.

U Appoints Schlanger Assistant to Metzger in Sales Reorganization

(Special to the Herald-World)

NEW YORK, Nov. 6.—Ted Schlanger has been promoted to assistant general sales manager, while the early appointment of several new district managers is expected, in the formation of a new alignment in the Universal sales organization. Schlanger was recommended by Lou B. Metzger, new general manager, and by Morton Van Praag, who succeeded Metzger as sales manager. He took office Monday. He has been Eastern sales director for the past eight months.

Ted Schlanger

This is a further step away from the division plan of East, West and South which marked Universal's sales territories several years ago. The more recent plan of East and West, divided by the Mississippi, has been brought about to conform with changes in distribution problems.

George Jessel Signs to Star in Tiffany-Stahl Special Dialogue Picture

(Special to the Herald-World)

NEW YORK, Nov. 6.—George Jessel, stage and screen star, has been signed by Tiffany-Stahl, to star in a special dialogue production entitled "Lucky Boy." The story is written, and production is scheduled to begin shortly. Synchronization will be the R C A method.

"The Cavalier," first Tiffany-Tone production on Broadway, with a score by Dr. Hugo Riesenfeld, opened at the Embassy theatre here last Tuesday night. "Marriage by Contract" goes into the Embassy next Friday evening.

Among circuits which have just booked Tiffany-Stahl product are Schine, New York State; Regorson, Rochester; Goldstein, New England; Fox-Poli, New England; Wilmer & Vincent, Pennsylvania; Tri-State, Arkansas; Finkelstein & Ruben, Minnesota, North and South Dakota; Coston, Illinois; Fox, Loew, Stanley-Fabian, West Coast, Durkee, Baltimore; Griffith, Oklahoma; Koppin, Detroit, and Schine, Ohio.

F & R in New Space

(Special to the Herald-World)

MINNEAPOLIS, Nov. 6.—Finkelstein and Ruben are now located in their new building at 17 North Sixth Street, moving Saturday from the old quarters in the Loeb Arcade.

Paramount Progress in Making Sound Pictures Shown in "Interference"

Production at Carthay Circle Runs 7,000 Feet Without Title

By DOUGLAS HODGES

LOS ANGELES, Nov. 6.—"Interference" opened at Carthay Circle theatre Monday night to an audience that showed extraordinary astonishment. People were astonished at the progress Paramount has made with talking pictures. "Interference" opens with dialogue and runs seven thousand feet without a title. It is in the top rank of talking pictures and screen stage plays.

Men's Voices Well Trained

The cast is composed of William Powell, Clive Brook, Evelyn Brent and Doris Kenyon. Both men are splendidly trained in voice culture. The women players suit but are in a class other than the professional stage star.

Although the photography drew comment I believe audiences are due for a new school in lighting for sound pictures. Although the shady character of the photography is noticeable, it is entirely logical that two sides of a room are never absolutely even in lighting. When Brook climbs an apartment house stairs it is natural that a dim outline of his figure would show.

"Interference" shows fewer closeups than many recent pictures and is thus worthy of respect.

Revamping Stage Plays

Adaptation of "Interference" suggests that stage plays cannot be brought to the screen without much revamping. In the stage play dialogue explained a multitude of action offstage; in a screen play action would replace a million words of dialogue. But where both dialogue and action are given the audience simultaneously the time of the entire business should be consistently shortened. In "Interference" there is so much dialogue explaining action that takes place that it seems the picture drags for no good reason. It should be possible to bring a three-act stage play to the talking screen in two reels.

Notwithstanding this, "Interference" is an excellent show and made many converts to the talking picture at the opening here. Roy J. Pomeroy is responsible for the direction and Lothar Mendez for the dramatic action and screen continuity. Eddie Cantor introduced the picture in a one-reel Movietone sketch that proved highly entertaining.

White Slave Traffic Film Passes N.Y. Censor Board; Buffalo Exchange Opened

(Special to the Herald-World)

NEW YORK, Nov. 6.—The New York censor board has passed the Woody & Adler picture, "Fighting the White Slave Traffic," which has just completed two weeks of stand-out business at the Stanley-Fabian Capitol in Newark.

It is emphasized by the distributors that the production is not a so-called "social hygiene" picture.

An exchange has been opened by Woody & Adler at Buffalo with George Moeser in charge and with temporary offices at 440 Normal avenue. Moeser resigned as United Artists manager at Buffalo.

Buys Theatre

(Special to the Herald-World)

LITTLE YORK, ILL., Nov. 6.—C. E. Boley has purchased the local theatre. It is not operating now, but the new owner expects to reopen it within two or three weeks.

43 Legislatures to Gather in January; Many Film Bills Up

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 6.—The industry is watching developments in the legislatures of 43 states which meet in January. Bills on censorship, admission taxes and Sunday closing will come up in many of the commonwealths. Following are the states and their dates of convening:

State	Jan.
Arizona	14
Arkansas	14
California	7
Colorado	2
Connecticut	9
Delaware	1
Florida	2
Georgia	26
Idaho	7
Illinois	9
Indiana	10
Iowa	14
Kansas	8
Maine	2
Maryland	2
Massachusetts	2
Michigan	2
Minnesota	8
Missouri	2
Montana	7
Nebraska	1
Nevada	21
New Hampshire	2
New Jersey	8
New Mexico	8
New York	2
North Carolina	9
North Dakota	8
Ohio	7
Oklahoma	8
Oregon	14
Pennsylvania	1
Rhode Island	1
South Carolina	8
South Dakota	8
Tennessee	7
Texas	8
Utah	14
Vermont	9
Washington	14
West Virginia	9
Wisconsin	9
Wyoming	8

Boys Save Hundred Patrons; Dynamite Bomb Fuse Burning

(Special to the Herald-World)

MINNEAPOLIS, Nov. 6.—While nearly 100 patrons, the majority of them children, sat watching the show at the Vista theatre, a bomb fashioned of five sticks of dynamite was found under a seat with its fuse afire.

Donald Cole, part owner of the theatre, dashed from the building with the bomb and tossed it across the street, where it exploded, blowing out windows in the theatre and adjoining buildings and tearing a hole seven feet in diameter in the pavement. No one was injured.

Two men who left the theatre a few minutes earlier are believed to have placed the bomb, which was discovered by two young boys. They smelled the smoke and ran out to tell the manager.

Cooperative Chain Move In Indiana Is Reported

(Special to the Herald-World)

INDIANAPOLIS, Nov. 6.—The newly formed Community Photoplay Houses is reported to be planning a cooperative chain of theatres in Indiana with the Colonial as the starting point. Plans for association of C. C. Pettijohn, chief counsel of the Film Boards of Trade, as a director are to be considered at a meeting next week in the office of Will H. Hays. Frank J. Rembusch, who owns the Colonial and other houses in the state, is president and treasurer of the new company.

Powers Cinephone Agrees to Pay Cost of Any Inter-use Suit

Starts Producing Stage Play—Installations to Be on Ten-Year Leasing Plan—Charge Called 10 to 15 Per Cent Cheaper Than Western Electric—30-Day Installations

(Special to the Herald-World)

NEW YORK, Nov. 6.—Powers Cinephone Equipment Corporation entered the ranks of talking motion picture producers this week when it began production of a stage play now running in New York. Direction of the talking picture adapted from the play is under Harry Revier, stage and screen director for many years.

Rehearsals for the screen play, and film and talking tests of the actors cast in the play have been under way for several weeks in the new sound studios in the Powers building at Forty-eighth street and Seventh avenue, here.

According to the company, the Powers Cinephone equipment will be installed in theatres on a 10 year leasing plan, similar to the Electrical Research Products plan. The cost to the exhibitor will be from 10 to 15 per cent cheaper than the Western Electric devices, it is understood. Deals already have been closed for distributors in Southern New Jersey, Pennsylvania, Delaware, Maryland and the District of Columbia, and negotiations are now in process of closing for distributors in a number of other states and in Canada.

Guarantee 30-Day Installation

The film method of recording is being used on the picture which went into production this week, but both the film and disc methods of reproduction will be standard equipment for the Cinephone. At the present date the company is guaranteeing installation for any exhibitor within 30 days after the contract is closed for the equipment.

In making a contract for installation, Cinephone agrees that it will at its own expense defend any and all actions and suits which may during the term of the contract be brought against the exhibitor for infringement of patents or license agreements by reason of the use by the exhibitor, for the purpose and in the manner contemplated by the agreement, of apparatus and equipment furnished by Cinephone.

Harry Revier, who is directing this first all sound production for Cinephone, introduced in association with Gaumont the first sound picture to America in 1911. Although this first crude effort created a stir in film circles, it was rejected at the time by American producers as a "fantastic and impractical idea."

Stage Plays to Be Screened

Revier's interest in sound picture production has continued since the early Gaumont effort and he believes the Powers Cinephone system will result in a finished product that will be a revelation in accurately transferring the spoken stage play to the screen.

Revier has directed many successful screen and stage plays for American producers. He directed "Tarzan of the Apes," and more recently "What Price Love." His work as a "legit" director includes an association with George Lederer, Willard Mack, the Shuberts and other leading producers. Jack Livingston has been engaged by P. A. Powers as production manager and James Bradford arranged the musical score and will supervise its recording on the film.

Cinephone plans to produce regularly screen versions of stage plays now current on Broadway with Broadway legitimate actors. A second production is already being planned and will go into production immediately after the one now in production has been completed, it is stated by officials of Cinephone.

Changes Name to Biophone

(Special to the Herald-World)

NEW YORK, Nov. 6.—The large number of sound devices now being announced and put on the market has led to a confusion of names and machines. In an effort to relieve the situation somewhat, Tonefilm Corporation has changed its name to Biophone Corporation, and the Tonefilm machine will hereafter be known as Biophone. Alfred Weiss, president of the company, says that many exhibitors writing him have confused the name with other machines. He also affirms that, as has been promised, Biophone machines will be on demonstration in all exchange cities by December 1.

Shaw Retitles Picture For Affiliated Group

(Special to the Herald-World)

NEW YORK, Nov. 6.—Affiliated European Producers has selected Mort E. Shaw to retitle "The Man Who Cheated Life," a German production starring Conrad Veidt and featuring Werner Kraus. The picture was titled and distributed in German as "The Student of Prague."

Woodhull Flings Heated Words at Cole For Attack on National Organization

(Special to the Herald-World)

NEW YORK, Nov. 6.—R. F. Woodhull, president of the M P T O A, on his return from meetings of state organizations in the South and Middle West, replied heatedly to the assertion made a week ago by H. A. Cole, president of the Texas M P T O, in which Cole declared the national organization "has sold out to the producers and distributors." Woodhull's statement in reply is, in part, as follows:

"Since this statement was made in connection with our recent Toronto convention, I assume that it was caused by the fact that at that session the Motion Picture Theatre Owners of America elected to membership on the board of directors representatives of so-called affiliated theatres. If this is what inspired Mr. Cole to make his unwarranted and untrue statement, then it is doubly unfair because in his own state organization he has admitted affiliated theatres to membership and has been accepting dues from them. If this constitutes 'selling out to producers and distributors,' then he has been 'sold out' for a long time."

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Woman of Moscow," a Paramount film starring Pola Negri and Norman Kerry.
HIPPODROME—"The Cop," a DeMille studio production with William Boyd and Jacqueline Logan, directed by Donald Crisp.
CAPITOL—"The Wind," a Metro-Goldwyn-Mayer production with Lillian Gish and Lars Hanson, directed by Victor Seastrom.
ROXY—"Dry Martini," a Fox picture with Mary Astor and Albert Gran, directed by Harry D'Arrast.
STRAND—"Show Girl," a First National film starring Alice White, with Donald Reed, and Gwen Lee, directed by Alfred Santell.
CAMEO—"Shadows of Fear," a First National production with Gina Manes and Wolfgang Zilzer, directed by Jacques Feyder.
FIFTY-FIFTH ST. PLAYHOUSE—"Bondage," a UFA production depicting Russia in 1850.
LITTLE CARNEGIE PLAYHOUSE—"Ten Days That Shook the World," dealing with the overthrow of the Kerensky Government, directed by S. M. Eisenstein.
COLONY—"Man, Woman and Wife," a Universal picture with Kenneth Harlan and Norman Kerry, directed by Edward Laemmle.
EMBASSY—"Marriage by Contract," a Tiffany-Stahl production starring Patsy Ruth Miller, directed by James Flood.
RIVOLI—"The Woman Disputed," a United Artists film starring Norma Talmadge with Gilbert Roland, directed by Henry King and Sam Taylor.

HELD OVER AND REVIVED

ASTOR—"White Shadows in the South Seas," Metro-Goldwyn-Mayer, opened August 1.
CENTRAL—"Lilac Time," First National, opened August 3.
WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
GAIETY—"Four Devils," Fox, opened October 3.
WARNER—"The Home Towners," Warner Bros., opened August 23.
RIALTO—"Wings," Paramount, revived October 27.
FIFTH AVENUE PLAYHOUSE—"The Legend of Gosta Berling," produced in Sweden, held over for another week.

Coin-in-Slot Show Device Invented by Two Italians; New Quota for Rumania

(By Special Correspondent of the Herald-World)

NAPLES, Oct. 14 (By Mail).—Two Italians, Messrs. Leoni and Coconari, have invented a sort of "Cinematographic Automatic." One drops a coin in a slot, turns a handle, and then is admitted to contemplate a "ten minutes film." This apparatus, which reminds us of the "Mutuscope," offers some nearly plastic views. Two films turn simultaneously. To obtain the same effect in a hall one would have to put at the disposal of each spectator a special stereoscope.

The Rumanian government has issued a decree which requires the theatres to show every day at least one instructive and educational film of about 1,000 feet, provided by the Government. Also following the Italian example, theatres which have a school in their neighborhood are required to conduct a weekly forenoon class in projection at special prices.

The Select Film Company of Naples has undertaken a beauty contest to determine who will star in a new picture.

Distribution Arranged For New Sound Device; Price to Be Moderate

The United States Talking Film Corporation, which plans immediate production of talking pictures, announces that Ludwig & Company, 624 South Michigan avenue, Chicago, will handle its distribution.

"One interesting feature," the announcement states, "is a simple method applied in which the projector and sound apparatus can be mounted on the same base within a few inches of each other, so that the noises and vibrations thrown off by the movement of the film and projector cannot penetrate through the sound equipment."

The device will be marketed at a moderate price, it is said.

Columbia Chooses "Donovan Affair" For Initial Talkie

(Special to the Herald-World)

NEW YORK, Nov. 6.—"The Donovan Affair," Owen Davis' famous stage play, has been chosen by Columbia as its first dialogue production. Besides being the first Columbia talkie, "The Donovan Affair" is also listed as one of the ten specials scheduled on the current program.

Frank Capra and Jack Holt, director and star, respectively, of the sensational, "Submarine." will be reunited in the same capacities in the new special.

In the meantime, Johnnie Grey is doing the screen version. Shooting will be done at the newly erected sound stage at the Columbia studios. The Western Electric system will be used.

Reeltone Opens Sales Campaign Installing Device Without Cost

(Special to the Herald-World)

NEW YORK, Nov. 6.—No initial cost of installation to the theatre owner, is the feature of a preliminary sales campaign announced by the Nathanson Reeltone Corporation for its talking, sound and synchronization device. The company announces also that it is prepared to make immediate installations of the Reeltone device.

Basic patents for Reeltone were first granted many years ago and improvements have since been added which bring the machine up to its high state of perfection, the company claims.

Reeltone announces that present releasing plans call for the production of 52 single reels covering dramatic, vaudeville and novelty subjects, which will be released on the basis of one-a-week. "The Ghost Train," a roadshow attraction imported to this country after it created what was called a sensation abroad, has already been synchronized with Reeltone and is booked to play over the entire Pantages circuit.

Kennedy and Brown Give Addresses Before Pathe Regional Sales Meetings

Joseph P. Kennedy, official advisor to Pathe, and Colvin W. Brown, executive vice-president, were the principal speakers at sectional sales meetings in Chicago and Los Angeles, this week. Kennedy addressed the Los Angeles meeting, and Brown the Chicago session. A Southern division convention will be held in New Orleans next Sunday.

Other home office executives who addressed the Chicago convention were Phil Reisman, general sales manager; Harry Scott, short subject sales manager, and J. F. McAloon, manager of exchange operations. Stanley Jacques, central division sales manager, also attended, while there were present managers of the Chicago, Cincinnati, Des Moines, Indianapolis, Milwaukee, Minneapolis, Omaha, Kansas City, St. Louis and Detroit exchanges.

"U" Buys Reichenbach's Story on "Zep" Stowaway

(Special to the Herald-World)

NEW YORK, Nov. 6.—The fast clicking brain of Harry Reichenbach has scored again. When he first read the stories of the stowaway on the Graf Zeppelin, he saw a film story. He wrote the story in one night and sent it to Universal. Universal accepted it, sent it to Hollywood by air mail and production began at once.

Titles Registered at Washington

Photoplays Registered Week Ended Nov. 1

25757	Romance of the Underworld	Fox
25758	All in Fun	Educational
25759	The Ware Lease	First National
25760	All Parts	Metro-Goldwyn-Mayer
25761	The Mystery Rider (Serial)	Universal
25762	Grit Wins	Universal
25763	An Alpine Romance	Universal
25764	The Three Brox Sisters	Universal
25765	Bailey & Barnum in the Globe Trotters	Universal
25766	Rocks and Socks	Universal
25767	The Collegians (Serial)	Universal
25768	The Boundary Battle	Universal
25769	The Danger Rider	Universal
25770	The Dancing Town	Paramount
25771	Varsity	Paramount
25772	The Floating College	Tiffany-Stahl
25773	The Home Towners	Warner Bros.
25774	Watch Your Pep	Standard Cin. Corp.
25775	Lightning Speed	F B O
25776	The Singapore Mutiny	F B O
25777	Son of the Golden West	F B O
25778	The Flyin' Buckaroo	Patne
25779	Eagle of the Night (Serial)	Pathe
25780	The Burglar	Pathe
25781	Marked Money	Pathe

Artclass Making Two Serials for State Right Issue; One on Athletics

(Special to the Herald-World)

NEW YORK, Nov. 6.—Weiss Brothers Artclass Pictures Corporation has two serials scheduled in production for state rights distribution. The first "Olympic," will depict the athletic activities of our great colleges. This serial will be unique in that each episode will feature a particular sport presently in vogue.

The ten episodes respectively, are: The Forward Pass (football); The Fatal Inning (baseball); The Last Oar (rowing); One Man Relay (track); Puck and Blade (hockey); The Poisoned Rapier (fencing); Play Fair (basket ball); The Long Count (boxing); The Water Demon (swimming); The Life Buoy (motor boating).

The story is by Max Cohen, sales manager of Artclass, who has been working out this idea for the past year, both from production and sales angles.

The second is a Craig Kennedy serial, entitled "The Treasure Train," by Arthur B. Reeve.

Three All-Dialogue and Three Part-Talking Films Starting at United Artists

(Special to the Herald-World)

NEW YORK, Nov. 6.—Talking picture production is reaching a new acceleration for United Artists during November, with three all-talking and three part-talking films going into production during the month. Voices of Mary Pickford, Gloria Swanson, Vilma Banky, Harry Richman, Walter Byron, Eleanor Griffith, Pat O'Malley and Mae Busch are among those to be heard in the pictures, which are "Coquette," "Nightstick," "Queen Kelly," "City Lights" and two others yet untitled, one being from an original story by Irving Berlin, starring Harry Richman and the other starring Vilma Banky.

Erlanger Buys Rights To Lew Wallace Novel

(Special to the Herald-World)

NEW YORK, Nov. 6.—A. L. Erlanger has bought all motion picture and talkie rights, as well as the stage rights, for "The Prince of India," the novel by Gen. Lew Wallace.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Engineers Tackle Another Tough Job

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Microphones on the sets instigate curious questions from the technical department.

"What are you wearing under the costume?" one of the engineers asked Dorothy Mackaill yesterday. She informed him, and the offending garment was replaced by another with less static influence.

In another picture, "Naughty Baby," Alice White was asked what she wore beneath her dress. She blushed and said: "Nothing—that has silk in it." The electrical department finally discovered the static was caused by her hair. She was obliged to put oil on it.

Garrett Graham to Title Griffith's "Shady Lady"

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Garrett Graham has been assigned to write the titles for "Shady Lady," for Pathe, which was recently completed by E. H. Griffith. In the free lance field, Graham has made quite a record for his work and only last week finished the titles for "Husbands Are Liars," a Fox comedy feature which starred Conrad Nagel and June Collyer.

Littlefield Chosen for Talkie Role with Corinne

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Lucien Littlefield has been chosen for a featured portrayal in "Saturday's Children," Corinne Griffith film for First National. It is to be a talking picture. Littlefield will then move his things to the United Artists studio for the Mary Pickford picture.

Ruggles Directs Dialogue

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Wesley Ruggles is now directing dialogue sequences for his latest Universal production, "Port of Dreams." This is Ruggles' first direction of a talking picture.

Cheapness Jeopardizes Picture Making; All Big Lots Affected

Colleen Moore, Tom Mix and Other Big Players Utilizing Expert Care and Material Despite Trend of Other Producers; "Programs" Feel Greatest Slash

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Every motion picture studio here has instituted a great change of policy in the past twelve months. Many of the changes have been gradual; others were noticeable. The greatest cost cuts have been in program films.

One major line company began production upon a so-called "first class picture" last week which boasts the following characteristics:

1. The highest paid actor in the cast receives less than $500 per week.
2. The director, a European, has never received more than $25,000 a year since he came to America two years ago.
3. Only two sets have been built for the entire action of the picture which has a varied locale. The other two dozen sets have been shot by other companies for previous pictures.
4. The only technician on the outfit who rates as an expert in his line is the assistant director. The supervisor has never directed a picture in his life.

That is to say that the biggest film companies in the world are borrowing ideas from Poverty Row. It may be that the Row will have ideas for them that will benefit the entire industry.

There are pictures being made on a grand scale, however. Those experts who have brought the film industry to the peak of its career are still making pictures. Colleen Moore is one of them. She finished a picture this week.

Colleen Completes "Synthetic Sin"

Miss Moore stars in "Synthetic Sin" which was completed at First National a day or two ago. It is expertly made. There has been no slashing of budget where essentials are involved. A competent director was at the magaphone, Mr. William Seiter. Sets and costumes which heretofore have provided a luxurious background for Miss Moore were used.

Another star of box office importance completed a picture this week. And he, incidentally, is appearing in films that are as well made as his films of a year ago. Also incidentally, he, like Miss Moore, polled the top vote in the HERALD's survey a year ago. It is Tom Mix.

He completed "The Drifter," a thoroughly Western picture, for Film Booking Offices. Robert De Lacy directed and Dorothy Dwan played in the leading feminine role.

George O'Brien and Lois Moran, rated as the most popular and capable screen duo of the Fox corporation, started work last week on "False Colors," a war time story under the direction of James Tinling. O'Brien is cast as a British officer and Miss Moran is in the role of a mysterious girl of an unfriendly nation. A series of incidents of a most sensational order follow each other with startling rapidity. The screen version of the story was adapted by Dwight Cummings from C. E. Montague's magazine story, "Judith."

Thelma Todd in F N Film

First National began production on two pictures during the past week. Thelma Todd has been chosen to play the lead in "Seven Footprints of Satan," the grotesque mystery film in which she portrays the role

(*Continued on page* 38)

UNITED STUDIOS, Inc.

M. C. Levee, President

100,000 square feet of props, garnered from the four corners of the globe.

Let us supply the props for your next production.

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5341 Melrose Ave., Hollywood, Calif.

"Noah's Ark" Proves New Triumph For Curtiz and O'Brien

Biblical Scenes and Acting Are Highlights of Spectacular Production; Texas Guinan Lost Time, Money and Friends on Expedition

By DOUGLAS HODGES

HOLLYWOOD, Nov. 6.—The glitter and glow of 4,000 notables marked the opening of "Noah's Ark" at the Chinese theatre November 1. The premiere was a great success. Sid Grauman added to his own fame as master of prologue with a beautiful creation that consisted of two choral songs and a rich setting staged behind scrims.

The picture opens in an unique manner, the introductory Biblical scenes laying the foundation for the story of God's wrath with an iniquitous world. It is these titanic sights conceived by Michael Curtiz, director, that stand out as the mightiest characteristics of the picture.

HE introduces George O'Brien, Dolores Costello, Paul McAlister, Noah Beery, Gwynn Williams and other principals at once and does it so skillfully that their characters are unmistakably proven with their appearances.

* * *

O'Brien's work throughout the picture stands out above all the others. He is a great artist with a depth of soul, as well as a clearness of mind.

And that is no truer than the fact that the entire cast has been unerringly chosen. The picture was well acted throughout. Curtiz himself, being a good actor, deserves much credit for turning out a well acted production. Along with the richness of the Biblical sequences, the dramatic work in the picture is the big feature of the film.

There is considerable talking stuff in the picture that is food for debate. It appears that many of the talking scenes were left in the picture because of the knowledge that the public is suffering from a talkie craze. Love scenes always appear ridiculous on the stage, whereas they have always been greatly successful on the screen. Love pantomimed is convincing. When love scenes are dialogued they rarely get over.

But the American boy and the German girl are put through long stretches of amorous dialogue. It fails to hit the target that the more dramatic talking stuff hits.

Beery's voice is suitable to talking pictures; O'Brien's is of a beautiful quality and suits his romantic character. Miss Costello has made progress with her voice since earlier experiences, but yet lacks a finish that the other players demonstrate. McAlister's voice is monotonous.

* * *

The sequences involving the faith of Noah, Ham, Shem and Miriam are without comparison in other pictures. Although the story of the Ark is interrupted several times during the picture, by the telling of the modern story, it is without question the backbone of the picture and the soul of it.

When Curtiz gets into the modern sequences he is telling incidents that have been told before. He is modernizing the Bible story by the use of World War incident. But that incident has been used in other war stories. So his World War becomes a little tiring. Insufficient novelty appeared in it to make it a deserving part of the greater tale.

The colossal climax shows the exertion of energy and time, as well as the expenditure of a great sum of money. While the voluptuaries are feasting and revelling in their temples and palaces under the protection of their god Jaghuth the clouds fill with rain. Miriam's life is saved from the sacrifice to the gods just as the storm breaks.

The onrush of water continues through one of the most skilfully directed scenes ever made. It is here that the notable scene of the Ark and the animals appears.

* * *

One Press Agent Proves Valuable

After all, Dave Epstein, my friend and adviser, is of some service occasionally. To his clients. (Not to me.)

When Fred Newmeyer began work on the script for "Calamity," a newspaper story, Dave counselled him to visit the newspapers of Los Angeles for local color. With that in mind, Messrs. Newmeyer and Epstein tramped from one office to another. Due to that expedition Newmeyer's sets at Fox show newspapermen who look somewhat human and natural, rather than derby hatted, as they have often been brought to the screen. Newmeyer's set is as lifelike as the *Chicago Tribune* office in 1923 (my last glimpse of it.)

* * *

Jackman Does a Job Well

One of the finest pieces of work in the war sequence of "Noah's Ark" is the train wreck. Fred Jackman, technical expert, designed and executed the destruction of a 20-car train when a trestle is washed out by the train. The train falls 150 feet into the river.

* * *

Hollywood Says "No Guinans"

Hollywood took a look at Texas Guinan, meditated a very short while, then turned thumbs down. "She doesn't belong," is the local expression of the disapproval.

She may have expected to be besieged with producers proffering contracts. In that she erred.

On her arrival in New York last week she complained that "Hollywood is a hick town." She also remarked that Marie Prevost is a young woman she has known ever since Marie was a bathing girl in Sennett Comedies and that she is "still all wet." Miss Guinan had lived at Miss Prevost's home during her stay here and had seen an inscription written on the walls of the billiard room by Eddie Quillan: "I've known Marie ever since she was a bathing beauty and she's still all wet." It is Eddie who says comic things with a spark of originality and it's Guinans who try to grab the credit.

But Marie Prevost is ready to overlook the Guinan plagiarisms if Miss Guinan will pay her the rent, which Miss Prevost says is due for use of the Prevost home.

* * *

Well, we all knew that he'd be elected no matter how New York went. The news of the election has just come in here. Hollywoodians have supported Smith from the word go. Herb Hoover is a great guy and has a million friends out here.

Thousands of telegrams have gone to both Al and Herb all day today from stars and directors. Both of them deserved the job of being President. But, as I said two seconds ago, no matter what is said now—

We knew that he'd be elected!

* * *

Louise Fazenda Fast Stepping Comedienne

The best feminine comedy work in "Noah's Ark" was provided by Louise Fazenda. She probably does more acting per linear foot in the picture than anybody in the cast.

ENOUGH SAID:

TRAIL OF '98

Clarence Brown says every studio must be a radio station. At least, all of them have broadcasters.

BONDAGE!

M G M have just closed a contract with that popular artist, Ramon Novarro, which shorn of its legal phraseology provides amongst other things that he shall sing, talk and appear in front of the camera. Any music that he writes shall be their property and in addition thereto, he shall appear in opera in Europe for six months each year. Mr. Novarro casually asked Mr. Thalberg if he was permitted to "sneeze."

EAGLE OF THE SEA

George Hill is not a sailor but a football fan and how! It seems Director Hill has been getting gypped for the past two years on his chances to attend week-end football games so he is arranging his shooting schedules on his next picture to be able to rah rah with the Trojans this fall.

"BIRDIE SMITH":

Meaning in golf professional circles, Pete Smith, who has arrived back at M-G-M and Rancho. Rumors are that his handicap will be lowered to 50.

"THIRST"

Is the title of John Gilbert's next production. We have not been informed of the locale of this feature but the title suggests propaganda for the Democratic National Committee.

THE SPICE OF THE PROGRAM

"How's your story?"

"You know you start or finish on Saturday."

—HARRY ENOUGH NICHOLS.

I Understand That
CHARLES LAMONT
Is Now Directing
Dorothy Devore Comedies
for Educational

Educational to Have Big Names in Sound; White

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Jack White, recently returned from Eastern conferences, announces that the greatest stars of the vaudeville circuits of the nation are to appear in Educational's sound and talking comedies.

ANNOUNCING!

The
Motion Picture ALMANAC
Pictures and Personalities

—a Comprehensive Cyclopedia of Films, Film People and Film Affairs to Be Published Annually by—

EXHIBITORS HERALD-WORLD

To serve a distinct and hitherto unfulfilled function EXHIBITORS HERALD-WORLD has prepared to introduce to the industry and the public THE MOTION PICTURE ALMANAC. The initial issue of THE ALMANAC will be published early next year.

THE MOTION PICTURE ALMANAC will be compiled and edited by the staff of EXHIBITORS HERALD-WORLD, whose thorough and intimate knowledge of the motion picture industry in all of its operations and activites adequately enables it to prepare a volume which will be of great and lasting influence and interest.

THE MOTION PICTURE ALMANAC will be published under the auspices of EXHIBITORS HERALD-WORLD which is without question or doubt the trade paper of preeminent circulation, editorial influence and standing throughout the motion picture industry.

THE MOTION PICTURE ALMANAC will present the industry, its personalities and its activities as never before presented; it will fulfill an urgent requirement of the business itself for an easily available source of comprehensive information, and it will supply to the public what has long been sought for but never previously obtainable.

THE MOTION PICTURE ALMANAC will be the current story, in type and pictures, of the industry, its leading personalities, principal events and outstanding activities. It will enable the public better to know the industry and it will enable the industry better to know itself.

THE MOTION PICTURE ALMANAC will be priced at $2 for general sale.

To persons within the industry a special rate of $1 a copy will be allowed.

ON A LOT OF THE LOTS

Regarding

William J. Locke
J. Boyce-Smith
Henry King
Carol Wines
John Farrow
Richard Dix
Florence Vidor
Carroll Nye
Vera Reynolds
Eddie Cline
Reginald Denny
Gladys Lehman
Dot Farley
Frank Tuttle
Stephin Fetchit
Lou Seiler
Clyde Cook

HOLLYWOOD, Nov. 6.—**William J. Locke**, noted English dramatist, with his wife and daughter, and Louis Aubert, who owns and operates 21 theatres in Europe, have been regular visitors at the Tec-Art studios as the guests of **J. Boyce-Smith**, vice-president of Inspiration Pictures, Inc., during the filming of "She Goes to War." Much interest has been evidenced during the making of the epic, owing to the international scope of the story. **Henry King**, the director, is telling the "mothers' side" of the war.

* * *

Carol Wines has returned to Hollywood after a long tour on the road. She has received several offers for screen work, but has decided to rest for several weeks, before taking her next engagement. In all probability she will be cast for a talking picture owing to the smoothness of her voice.

—

John Farrow has been assigned by Paramount to adapt "The Wheel of Life," a stage play by James Bernard Fagan, as the first co-starring vehicle of Richard Dix and Florence Vidor. Farrow's most recent pictures are "Ladies of the Mob," "The Wolf Song" and "The First Kiss."

—

Carroll Nye, now co-starring with **Vera Reynolds** in "Jazzland" at the Tec-Art studio, is graduating from juvenile roles into straight leads, from reports in several quarters. Nye has been free-lancing sometime but his work shows that he has ability and will soon be found among the most prominent in screen circles.

—

Eddie Cline, comedy director, will have a high class subject under his supervision during the coming weeks. He is starting on "His Lucky Day," starring Reginald Denny, for Universal. This is a fast and furious story, built on outdoor scenes, with action throughout the vehicle. Gladys Lehman, Richard Weil and John Clymer are writing the story and scenario. The complete cast has not been announced, but the locale will be around New York, with Denny as the son of a polo player and WHAT a polo player!

—

Dot Farley will have her first part with Adolphe Menjou since "The Grand Duchess and the Waiter" in "Marquis Preferred," which Frank Tuttle is directing for Paramount. Miss Farley has the distinctive title of standing by her "ownsome" in her roles, but for several weeks she has been appearing in talking pictures. Roles which she would have had have had to "stand." She has bookings several weeks in advance half way between the stage and screen, viz: the "talkies," so her time is limited in all productions.

—

Stephin Fetchit, colored comedian, has received a long term contract as the result of his work in "Ghost Talks," which Lou Seiler directed for Fox. This Movietone special feature has received many of the best criticisms, and promises to be one of the best turned out by the Fox people up to date.

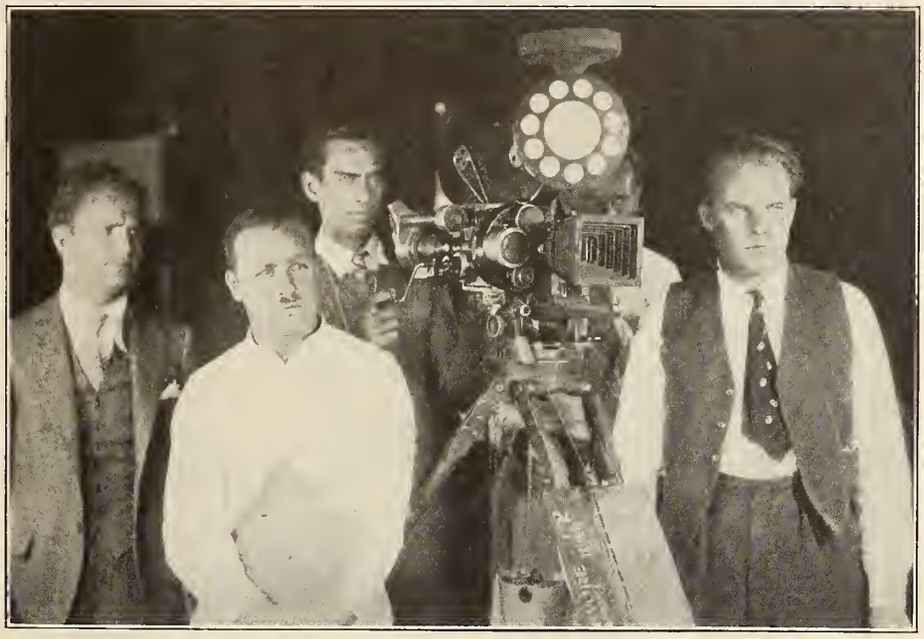
FRAZIER.

The Rambling Photographer

[All photos by Herald-World staff photographer]

Right: At Educational, revealing Estelle Bradley, star; Jules White, director; and Arthur Houseman, another star in "conference."

At Fox—Raymond Cannon, who has achieved unique effects in directing "You're Only Young Once."



Caught in the act of making sound tests at Educational—Sidney Levee, writer; Charles Lamont, director; Bill Hyer, cinematographer; and Buddy Sharpless, assistant director.

Also at Educational, those who "cut in" the laughs, Lynn Lurvey, Maurice Hochberg, Douglass Mackinnon, H. H. Honeywell, Sam White and Charles Hochberg, members of the film editing department.

One of Hollywood's most prolific picture writers, Jack Stone, who has done eight since January 1 for Fox.

Cutting on Costs Is Jeopardizing Picture Making

(Continued from page 33)

of Eve. Benjamin Christensen, who directed Miss Todd in "The Haunted House," will also handle the megaphone on this picture. The story is from a novel by A. Merrit. The cast includes Creighton Hale, Kalla Pasha, So Jin and William V. Mong.

The other First National picture to go into production last week was Corinne Griffith's next starring vehicle, "Saturday's Children." Grant Withers, who is under contract to Warner Brothers, has been borrowed by First National to play opposite Miss Griffith in this drama of marriage today. Gregory La Cava is directing from the continuity by Forest Halsey. Gene Towne is providing the gags and comedy dialogue.

"Pagan" Company to Hawaii

Three Metro-Goldwyn-Mayer productions got under way during the week. After considerable preparation, Director W. S. Van Dyke and a company of 20 have gone to Tahiti, Hawaii, where filming will start immediately on "The Pagan." Ramon Novarro is the star and Dorothy Janis has been chosen to play the leading feminine role. Renee Adoree and Donald Crisp have featured roles. The picture is being made from the story of the same name by John Russell. Novarro is cast as a young South Sea chief who essays a battle against the traditions of civilization. The entire picture will be made in the tropics.

William Nigh started the direction of "Thirst," John Gilbert's next starring vehicle for M G M. Lenore J. Coffee has written the scenario from John Thomas Neville's original story of the African desert and diamond mines. The blond Mary Nolan has been assigned the lead opposite Gilbert and will be seen as the bandit queen. Ernest Torrence is playing a prominent role, the first under his long term contract with M G M.

Another company of M G M players is on location in the Mojave desert, where Nick Grinde started shooting last week on "The Desert Law." This is a Tim McCoy vehicle, with the delightful Raquel Torres in the leading feminine role.

Betty Bronson started work in a Warner Brothers production titled "She Knew Men" under the direction of Archie Mayo. The story is by Leon Quardo and the supporting cast includes Edward Everett Horton, little David Lee, John T. Murray and Claude Gillingwater. It will, of course, be a Vitaphone production.

F B O started a production called "The Yellow Back" under the direction of Jerome Storm. Tom Moore and Irma Harrison are featured. The picture is being made from a James Oliver Curwood story.

Fox completed "The Ghost Talks" and a Movietone short subject, "The Maker of Dreams," during the past week. Lou Seiler directed the former with Charles Eaton, Helen Twelvetrees, Carmel Myers and Earle Fox in the cast. Nancy Drexel and David Rollins were featured in the Movietone subject under the direction of Marcel Silver.

Henabery Finishes U Film

Joseph Henabery completed the direction of "Clear the Decks" for Universal. It is a Reginald Denny picture with Olive Hasbrouck in the leading feminine role. The picture was made abroad a steamer between Los Angeles and Seattle.

Mrs. Wallace Reid is now editing and titling the Cliff Broughton production, "Linda," which she finished shooting last week. The picture was made at the Metropolitan Studios. Helen Foster is the star and is supported by Noah Beery, Warner Baxter, Mitchell Lewis and Kate Price.

Playwright's Wrath in Wake of Montagne Edict

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Edward J. Montagne, scenario editor-in-chief at Universal, aroused much discussion in playwright circles here and in New York with a statement a few days ago regarding their mercenary methods. Letters and formal protest has followed. Montagne's warning was aimed at certain well known figures in the East who, it was declared, ask film producers exhorbitant prices for screen rights to stories and plays.

Young Gleason from College to Talkies

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Russell Gleason, son of James and Lucille Gleason, is making a name for himself on the screen. He has been assigned an important role in Pathe's "The Missing Man."

Young Gleason recently arrived in Hollywood from Berkeley college, and owing to his stage experience during summer vacations was accepted for the role with Phyllis Haver in "Shady Lady," directed by E. H. Griffith. Many talking sequences makes it necessary for clear voices. Gleason played the part of the detective.

James Gleason, the father, is the author of "Is Zat So," and at present is dialoguing pictures at M G M. His mother is starring in "Shannons of Broadway" at a local theatre, under the management of Henry Duffy.

Walker and Aids Talk Sound at M G M Offices

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—H. M. Walker, vice-president of Hal Roach Studios, is in the East conferring with M G M officials regarding Roach's extensive sound program for the coming year. Warren Doane, general manager, and Benjamin Shipman, business manager, are also attending the conferences.

E. H. Griffith Directing Haver in "Shady Lady"

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—E. H. Griffith is directing sound sequences of "Shady Lady," Pathe's picture starring Phyllis Haver. Robert Armstrong, Louis Wolheim and Russell Gleason are in the cast.

Denny Buys Ball Team

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Reginald Denny last week bought the Hollywood Merchants, an aggregation of snappy baseball tossers. They rate in semi-pro league. The team had been financially embarrassed. It is now known as the Reginald Denny Hollywood stars.

Supply Branch Opens

The new National Theatre Supply Company branch store at Los Angeles has opened at 1961 South Vermont street.

Carewe Back from Trip To Europe; Leaves at Once for Dixie Journey

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Edwin Carewe returned this week from a three months' trip to Europe. Dolores Del Rio, his star who was one of the party in Europe, was delayed in Paris but will reach home Nov. 15 with her mother.

As Finis Fox has practically completed the adaptation and continuity of Carewe's next picture, Carewe will begin work at once to complete plans for the production in order that he may begin shooting as soon as Miss Del Rio arrives.

Carewe will depart very soon with his entire company for locations in Louisiana, as the producer plans to film several of the sequences in the true locale of the story.

Montagne on Script for Laura La Plante Film

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—"The Compromise" is being prepared as a starring vehicle for Laura La Plante. The story was written by Edward J. Montagne, scenario editor for Universal, and is being put into scenario form by Charles Kenyon. Production will start around January 1.

Eddy with Joyce, Selznick

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Robert Eddy has been promoted to handle a new branch, which is being opened by Frank Joyce, Myron Selznick and Felix Young. This new department will handle plays, novels and original screen stories, also preparing dialogue for talking pictures. Eddy has had experience in virtually all phases of the picture business, as a writer, director and production manager. He recently completed an engagement with Harry Langdon.

Going to Italy for Fox

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—John Blystone, who completed shooting on "Captain Lash" at the new Fox Hills studio last week, will leave next week for Italy, where he will make a picture starring Louise Dresser.

By the "Air Route"

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Clarence Brown sent one of the few messages dispatched from the Pacific Coast to the Graf Zeppelin. His message was received just before the dirigible reached the Azores.

One Year in Production

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Howard Hughes' spectacular aviation production, "Hell's Angels," celebrated its first anniversary of production on October 31.

Novelist Hints of Reforming Talmadge

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—William J. Locke, novelist here from Britain, announces his intentions of reforming Norma Talmadge.

"Her last picture as well as 'Kiki,' 'Camille,' and 'The Dove' show her in a rather gamin character. It is time we give her something very different," he said. "I believe it's time we reformed this great actress."

SOUND PICTURES

Manager Advises Patrons To Go to Competitor!

(Special to the Herald-World)

WINNIPEG, Nov. 6.—A startling suggestion was made in newspaper advertising by Walter F. Davis of the Metropolitan theatre here. He told prospective patrons that if they could not gain admittance to the Metropolitan, they should go to the Capitol. The Capitol, managed by L. C. Straw, is a competing house. The suggestion was made during the presentation of the first sound program at the Metropolitan and the first in Winnipeg. The attraction was "Street Angel." Manager Davis' advertisement read:

"NOTE: We would suggest, if you cannot get into the Met., you should cross over to the Capitol to see Buster Keaton in his latest comedy, 'The Cameraman.'"

The Movietone programs are being screened at the Metropolitan six times daily, starting at 11 a. m. Davis has offered $1,000 for a new adjective to describe synchronized pictures.

Five Stage Stars Bow in Roland West Talking Film

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Five Broadway stage players new to motion pictures have been chosen by Roland West for "Nightstick," talking picture starring Pat O'Malley and Mae Busch and starting at the United Artists studio November 15. The five are Eleanor Griffith, Chester Morris, Regis Toomey, Harry Stubbs and Pernall Pratt.

Production at Metropolitan's $500,000 Sound Plant Starts

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Production of talking pictures was launched last week at the new half-million dollar plant built at Metropolitan studios by the Christie Brothers, this being the second of the new sound studios to be equipped and put into operation by Western Electric technicians, closely following installation at the Metro-Goldwyn-Mayer studios. Metropolitan's plant went into construction by the Austin Company of California only ten weeks ago.

The new plant will be the talking picture headquarters of several large producing companies besides the Christies' own feature and comedy units. The improvement adds over a half-million dollars to a one million dollar studio, which was already the largest of the independently operated studios, serving as production headquarters for more than a dozen separate film making units.

The new talking picture studios include two large stages, with two additional ones planned; two projection rooms, two monitor rooms for the electrical direction, new cutting rooms for the exclusive use of talking picture producers, and a large central building which houses amplifying rooms, recording rooms for the sound pictures on either film or wax discs, an experimental and research laboratory, and other departments essential in making talking pictures. Outstanding features are the absolute sound proofing of the stages and an elaborate heating and ventilating system which permits picture making under ideal atmospheric conditions.

Actual production of the talking pictures was started with Leslie Pearce directing the first picture, Douglas MacLean and Lorraine Eddy acting in it, and Harold Lloyd throwing the switch which started the recordings. The plant which is owned and operated by Al and Charles Christie, will be under the general management of Phil H. Ryan, with three highly trained technical crews handling the mechanical divisions under the direction of H. W. Bergman.

Two More St. Louis Houses Open with Vitaphone Shows

(Special to the Herald-World)

ST. LOUIS, Nov. 6.—Two more of the St. Louis Amusement Company chain have been put on a sound picture basis. The Kings and the Lindell are the latest. The initial offering of sound pictures in those theatres has just been made. The feature film in both houses was "Lights of New York." Several other Vitaphone acts were on the program.

The Shenandoah and the Capitol are also playing sound pictures now. All St. Louis first run houses are on a sound basis.

The $10,000,000 Fox-Case Movietone Studio dedication brought this huge crowd to the scene and indeed 50,000 is estimated as the total number that witnessed the ceremony at Westwood, Cal. Mary Duncan, actress, unveiled the bronze tablet symbolizing the vision that made possible the new plant. (P. & A. Photo.)

Do They Want Sound? Do They! Look at These FBO Bookings

BOOKINGS tell the story of the wants of the public for sound pictures and the patrons' desire for the new type of screen entertainment is evidenced in the contracts

J. I. Schnitzer

Lee Marcus

written by F B O's sales department under the leadership of J. I. Schnitzer, senior vice-president in charge of distribution.

Hundreds of wired houses have signed for "The Perfect Crime," "Hit of the Show" and "Gang War," according to Lee Marcus, general sales manager.

"The Perfect Crime," with music, sound and talking sequences has been bought by the Oriental, Chicago; Stanley Company's Earle, Philadelphia; Leroy, Pawtucket; Modern & Beacon, Boston (two weeks); American, East Liverpool; 69th Street, Carman, Belmont, Lenox and Forum, Philadelphia; Stanley at Bridgeton, N. J.; Stanley, Camden, N. J.; Capitol, Hazelton, Pa.; Colonial, Richmond, Va.; Colonial, Brockton, Mass.; Stanley, Atlantic City; Paris, Johnstown, Pa.; Roxy, Philadelphia; Columbia, Bloomsbury, Pa.; Keith's, White Plains, N. Y.; Robb & Rowley Circuit, Texas; Rivoli, Roxbury, Mass.; Capitol at Ansonia, Conn.; and Publix houses, Jacksonville and Miami, Florida.

"Hit of the Show," with musical synchronization, sound and talking sequences, has been booked by the Crescent, Nashville; Keith's, Boston; Publix theatre, Jacksonville and Miami, Fla.; Majestic, Johnstown, Pa.; Rivoli, Baltimore; Strand, Portland; Orpheum, Springfield, Mo.; Cameo, Bridgeport, Pa.; Roger Sherman, New Haven, Conn.; Cort, Wheeling, W. Va.; Uptown, Wichita, Kansas; Strand theatre, Canton, Ohio; Strand, Shenandoah, Pa.; Stanley, Atlantic City, N. J.; Stanley Company's Earle, Philadelphia; Robb & Rowley Circuit, Texas; Ritz, Birmingham, Ala.; Circle, Annapolis, Md.; Apollo and McHenry theatre, Baltimore, Md.

"Gang War," also with music, sound and talking sequences, has been signed by the Lafayette, Buffalo; Ritz, Birmingham; Gottesman Circuit in Bridgeport, New London and New Haven, Conn.; and the Robb & Rowley Circuit in Texas.

The R C A Photophone apparatus is used in all F B O sound pictures.

Fox Movietone Picture Of Felling of Timber Shown Logging Meeting

(Special to the Herald-World)

SEATTLE, Nov. 6.—Fox Movietone has obtained an unusual sound picture in the logging camp of the North Bend Timber Company, at North Bend, Wash.

The fellers are first shown with their axes making the undercut preparatory to felling the tree. When the giant fir begins to sway from its base, the fellers step back and the cry of "Timber-r-r-r" is heard, followed by the thunderous crash of the tree as it hits the ground. The buckers are then seen and also heard making their undercuts. The chokeman blasts holes for the chokers with powder, and the whistle-punk whistles the "Go-Ahead."

Preparatory to the showing here at the Seattle theatre the picture was screened at the logging congress at the Multnomah hotel, Portland, Ore.

British to Make Sound Films with Own Device

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 6.—Plans have been made for the reproduction of sound films in the near future by the Electramonic Company of Great Britain, according to the department of commerce. The company was floated recently in connection with a sound-reproducing device. A demonstration of the apparatus was given to a number of leading financial people prior to issue, and the issue was oversubscribed ten times. Sound-producing units are now being manufactured.

The device is in use at the Tivoli theatre for the prologue of an American feature picture, and it has also been installed at the Wembley Stadium for musical reproductions. It is intended to make a series of talking films of feature length, starting before Christmas, and the preparation of a suitable studio is already in progress, the report says.

Vitaphone at Vancouver

(Special to the Herald-World)

VANCOUVER, WASH., Nov. 6.—The Castle theatre has recently been equipped with Vitaphone, opening with "The Jazz Singer," which broke all house reports, according to Manager "Cap" Kiggins.

SEE and HEAR

Wm. Fox's First Talking Picture

"The Air Circus"

With Fox Movietone Accompaniment and Sound Effects

See Young America's Victory Over the Air

NOW PLAYING AT THE

Great Lakes Theatre

GET OFF THE EARTH!

Becker Flying Service, Inc.

AIRPORTS: Genesee & Union Rd. Buffalo, N. Y. — West Ave. City Line Lockport, N. Y.

ALEXANDER EAGLEROCK

$5.00 Passenger Flights for $3.00 With This Circular

H. M. Addison, managing director of the Great Lakes theatre at Buffalo took to the air himself to distribute heralds for Fox's sound picture, "The Air Circus."

Talkers Are Boon To "Legit" Stars, Declares Joe Cook

(Special to the Herald-World)

NEW YORK, Nov. 6.—Joe Cook, whose Fox Movietone short, "At the Ball Game," has been a big laugh producer wherever shown, sees a big future for talking pictures and more prosperous times for legitimate stars who perform in them.

"Talking pictures will not hurt the legitimate stage as much as they will the silent moving picture," declared Cook in his dressing room at the Cohan theatre where he has been playing in "Rain or Shine" for the last nine months. He was talking to a HERALD-WORLD representative.

"I believe the legitimate theatre patrons will go to the picture houses to see their stage favorites in talking pictures, and also the picture fans will want to see stars on the stage after they have made their acquaintance through talking pictures," continued Cook. "Thus talking pictures will help both the stage and screen. But silent pictures are something else. The other night I saw a silent picture after having seen a number of talking shorts. There seemed something lacking in the silent film, and I believe the public will have the same reaction."

"I had a lot of fun making 'At the Ball Game,'" said Cook, jumping to a different phase of the subject. "Most of the picture was made at the ball park and there were all sort of noises to contend with such as riveters at work and the rumble of trucks and elevateds. We completed it in one day. I was surprised at the good quality of my voice recorded under such circumstances, but there was one thing I learned from this short. The monologue or dialogue must be timed for the laughs. Much of my monologue was lost to the audience because of laughter. When I make another Movietone short, I will try to anticipate where the laughs will come, and fill in the interval with some kind of business, such as a hat trick or flipping a cigar."

Right here the call boy shouted "Joe," and in a flash Cook was on the stage speaking his lines. The interview was over.

Sound Men to Get Credit on Screen Under Fox Orders

(Special to the Herald-World)

NEW YORK, Nov. 6.—Sound men will be given credit for their work on the screen under orders issued by Fox officials at the Movietone studio. G. F. Aiken, F. B. MacKenzie and E. W. Hansen, all electrical engineers, are the first credited, Aiken being assigned to "The Monkey Talks," Hansen to "In Old Arizona" and MacKenzie handled "The Bath Between."

Downtown Houses of Oklahoma City Wiring

(Special to the Herald-World)

OKLAHOMA CITY, Nov. 6.—All downtown theatres are arranging to put in sound equipment. The Capitol and Liberty already have installed Vitaphone and the Polly, Majestic, Empress, Orpheum and Rialto are following suit, as also will the Victoria, a suburban house.

Next Week

During the last few issues the sound picture advertising campaign devised by Jeff Lazarus has been published in the "Sound Picture" department of the HERALD-WORLD.

This campaign, with its reproduction of advertisements, readers and the like, has been used extensively by exhibitors in launching their sound picture programs.

Beginning next week the campaign created by Joe Weil of Universal Theatres will be published in installments. This series will include the publication of teaser ads and other newspaper space material which will suggest ad campaigns to other theatre men.

How to Advertise And Exploit Sound

In this sixth of a series of articles prepared originally by Jeff Lazarus of West Coast Theatres, additional newspaper copy is provided.

The following story is an example of those to be used in connection with "talent" Movietone and Vitaphone reels — short subjects like Raquel Meller, Eddie Peabody, etc.

Raquel Meller's marvelous voice comes to the ————Theatre's talking screen next week! It is only through the invention of the Fox Movietone and the Warner Brothers Vitaphone, that the ————Theatre now is able to present to its patrons the finest voice in the world, and the biggest concert and operatic stars.

Movietone and Vitaphone make possible the perfect synchronization of motion and sound. Research men for years have been at work perfecting them. And at last they come to you and open new avenues of pleasure.

So confident were Warner Brothers, for instance, of the merits of the Vitaphone that for the introduction of the instrument they arranged musical programs rich in names. Martinelli, Anna Case, Ernestina Schumann-Heinck, Mary Lewis, Marion Talley, Charles Hackett, Rosa Raisa, Howard Brothers, Elsie Janis, Al Jolson, Georgie Jessell, Waring's Pennsylvanians, and scores of other world-famous figures and orchestras—all of them have been brought to the screen in sight and sound.

The William Fox organization, owners of Fox Movietone, have prepared many fine attractions, and one of them, Raquel Meller, famous throughout the world for her voice and beauty, will be the first of these stellar attractions to come to the————'s talking screen.

These artists appear in single reel presentations, with the exception of Al Jolson, who appears in full feature length productions and all of them have musically synchronized scores to accompany the world-famous players.

Wiring Washington Houses

(Special to the Herald-World)

CHEHALIS, Wash., Nov. 6—Manager Gwinn of the Twin City Theatres company announces that Vitaphone will be installed in the St. Helens here, and Photophone in the Liberty early in December.

Binnard Gets Equipment

(Special to the Herald-World)

LEWISTON, Idaho, Nov. 6.—Ike Binnard's Liberty will install Vitaphone and Movietone this month.

Empress at St. Louis Starts Vitaphone Nov. 17

(Special to the Herald-World)

ST. LOUIS, Nov. 6.—The Empress theatre is being fitted up for sound pictures and will open about November 17 with Al Jolson's "The Singing Fool" as the Vitaphone attraction. The theatre will be known as the Midtown. It is being entirely refitted.

Photophone Record Of "Annapolis" Is Launched by Zuro

NEW YORK, Nov. 6.—Josiah Zuro, musical director of Pathe sound pictures, has started direction of the Photophone recording of "Annapolis" at Sound Studios, Inc. A brass band and a drum and trumpet corps are being used in addition to a 35-piece orchestra. Recordings are being made in a special sound proof on the balcony of the studio. Christy Cabanne directed the picture.

Photophone Tests Made by Pathe for First All-Talker

(Special to the Herald-World)

CULVER CITY, Nov. 6.—Photophone tests are being made daily at the Pathe studio here for the filming of "The Missing Man," first Pathe all-talking picture, says Benjamin Glazer, sound production manager. John Posner and Glazer wrote the play. Already cast are Robert St. Angelo, George Barraud, Mary Forbes and Claude King.

Incidentally, Glazer has evolved a dramatic use of sound to record a baby's heart beats in Phyllis Haver's "Sal of Singapore."

Charles Richards, casting director, sees a big future ahead in the sound films for a talking and singing parrot which he owns.

Sound Fable Booked

(Special to the Herald-World)

NEW YORK, Nov. 6.—Early first-runs have been signed by Harry Scott, Pathe's short feature sales manager, for Detroit, Tulsa, Oklahoma City and Cleveland.

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Dirigible Lands on Lake, Saves Flier in Paramount News Test

The newsreel again comes to the aid of the Government as well as the exhibitor in the successful completion of the first experiment of having a dirigible land and take off from water. The dirigible, the TC-52, maneuvered to the surface of Horseshoe Lake near Granite City, Ill., and picked up a disabled balloonist, in the test to demonstrate similar possibilities at sea.

Paul Wilkerson of Paramount News cooperated in the experiment, the fourth of a series to show adaptability of aircraft of the United States Army. Cameramen of Paramount News made the pictorial record for the Government and Associated Press News Photo Service, as they did in the landing of a dirigible on a school house roof, in alighting upon the deck of an ocean liner, and in landing atop a speeding train to show how mail can be transferred from land to air.

Regular Dirigible Used

The TC-52 was one of the regular army type dirigibles from Scott Field, Ill., without special equipment and was commanded by Lieut. Edward H. White, with Lieut. Howard H. Couch as second in command. It carried a master sergeant and two private detectives, as well as Paul Wilkerson, who photographed the maneuver from the front of the dirigible. Lieutenant Ralph H. Holmes was the balloonist who was picked up from the surface of the lake, while Fred Felbinger from Paramount News' Chicago office shot the demonstration from a speedboat on the lake. Lieutenant Holmes used an ordinary type of free balloon which was permitted to drift to the middle of the lake with Lieutenant Holmes clinging to it. There the balloonist supposedly had the accident and was forced to descend to the water.

The dirigible TC-52 flew over the lake to locate the theoretically lost balloonist and get its bearings. Once above him, the dirigible was jockeyed down toward the water until a weighted rope could be tossed to Lieut. Holmes. When he had caught it, an inflated rubber boat was attached and lowered down to the officer in the water. A minute later he was clambering aboard the rubber boat and paddling free of the balloon.

Settles Upon Water

The dirigible then began circling about above Lieut. Holmes for the second step in his rescue. In landing on the ground, it is usually necessary to have a ground crew to maneuver and pull a dirigible down. In this case, however, the engines alone of the TC-52 were used to drive it down to within a few feet, then inches of the water. A second later, with scarcely a splash, it settled, demonstrating not only how a landing can be made without a ground crew, but also that a dirigible can even be landed on water.

The gondola of the dirigible was supported on the surface of the water by the two rubber pontoons which are inflated and used as bumpers for ground landings. These are permanently attached to the underside of the dirigible, and, although only three by four feet in size, they proved sufficiently buoyant to support the car and its crew. Two anchors were put over the side as soon as the landing was made to hold the dirigible in position.

A few minutes later and Lieut. Holmes had paddled his rubber boat to the side of the dirigible. First he and then the boat was pulled on board, it being necessary to drop overboard 200 pounds of sand at the same time to compensate for the weight of the new passenger and his boat. The maneuver was then considered complete. Lieutenant Holmes was supplied with dry clothes, the anchors were pulled and the dirigible at once headed for Scott Field.

Young or Old, They're All Alike

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Big Boy, Educational's baby star, is becoming fickle in the matter of "leading ladies," judging from his latest choice in "Follow Teacher," now being completed. He selected a diminutive baby-doll type of beauty in the person of Evelyn Mills for this picture. One of his first "leading ladies" was Bonnie Barrett, who again played opposite Big Boy in "Come To Papa." She is a blonde. But during the last season, Big Boy's "love affairs" were carried on by little Lorraine Rivero, a brunette. Both now have been overlooked, it seems, for the doll-like Miss Mills.

Novelty in Pathe Sound News, Out November 11

One of the innovations promised in Pathe Sound News, the first issue of which will be released November 11, is a form of screen interview which tends to combine the salient elements of newspaper reportorial practice and screen reporting. By this method important public personalities will be presented in relation to the activities and responsibilities which put them in the public eye—and ear.

Releases

WEEK OF NOVEMBER 11

EDUCATIONAL—"Hold That Monkey," Monty Collins, Mermaid Comedy, two; Untitled, Our World Today, one.
F B O—"Broadway Ladies," No. 12, Racing Blood, two; "The Family Meal Ticket," No. 3, Toots and Casper, two.
M G M—"Lonely Lapland," Oddiites, one; "The Boy Friend," Star series.
PATHE—"Jim Jim Janitor," Handy Andy.
UNIVERSAL—"Rocks and Socks," Oswald, Snappy, one; "Tarzan the Mighty" No. 14, Adventure, two; Collegians No. 6, Junior Jewel, two; "Teacher's Pest," Buster Brown, Stern Bros., two; "The Boundary Battle," Edmund Cobb, Western.

WEEK OF NOVEMBER 18

EDUCATIONAL—"The Skywayman," Howes, Russ Farrell, Aviator, two; "Bumping Along," Stone-Ruth, Cameo, one; "A Patchwork of Pictures," Hodge-Podge, one.
F B O—"Curiosities" No. 5.
M G M—Great Events series; "School Begins," Our Gang, two; "No Sale," Smitty, two.
UNIVERSAL—"Footprints," Laemmle Novelty, one; Tarzan the Mighty No. 15, two; "Fish Stories." Mike and Ike, Stern Bros., two; "Unmasked" (reissue), Art Acord, Western, two.

WEEK OF NOVEMBER 25

EDUCATIONAL—Untitled two-reel Dorothy Devore comedy.
F B O—"Mickey's Athletes," two.
M G M—"The Booster," Charley Chase, two; "Savage Customs," Oddities, one.
PATHE—"The Campus Vamp," Sennett Girls.
UNIVERSAL—"A South Pole Flight," Oswald, Snappy, one; "Mystery Rider" No. 1, Adventure, William Desmond, two; "Collegians" No. 7, Junior Jewel, two; "A Clean Sweep," Chandler, Western.

WEEK OF DECEMBER 2

M G M—"Habeas Corpus," Oddities, one.
PATHE—"Hubby's Week End Trip," Sennett series, two.
UNIVERSAL—"A Woman's Man," Arthur Lake, Snappy Comedies, one; "Mystery Rider" No. 2, Desmond, two; "All for Geraldine," Let George Do It, Stern Bros., two; "Death's Head," Curwood, Western, two.
F B O—"Money Balks," Barney Google, two; Curiosities, one.

Newspictures

FOX NEWS No. 10—Smith receives his greatest ovation in New England—Seven of United States outstanding men attend dinner at New York—Columbia Dam, costing 20 million dollars, being erected in South Carolina.

KINOGRAMS No. 5444—Graf Zeppelin starts on way home with 25 passengers—Non-stop flight from Los Angeles to New York made in 24 hours—Army football team defeats Yale 18 to 6.

INTERNATIONAL NEWSREEL No. 87—"Yankee Doodle" flies 2,700 miles in 24 hours—Graf Zeppelin leaves Lakehurst on way to Germany—Al Smith is warmly greeted on arrival in Baltimore.

M G M NEWS No. 23—Graf Zeppelin starts across Atlantic on return trip from U. S. to Germany—"Yankee Doodle" flies from Los Angeles to New York in 24 hours—Maryland throngs hail Al Smith.

PATHE NEWS No. 90.—Marshal of Poland places wreath on tomb of unknown soldier—Chamberlin revisits spot he made famous in Germany—Secretary Wilbur helps repair old "Ironsides."

PARAMOUNT NEWS No. 28—Graf Zeppelin starts on trip to Germany—"Yankee Doodle" sets new record, flies from Los Angeles to New York in 24 hours—Army defeats Yale football team by score of 18 to 6.

PRESENTATION ACTS

Pit Orchestras Are Coming Back

Fanchon & Marco Forms Million Dollar Firm

New Corporation to Produce and Book Stageshows on National Scale

By BOB FRAZIER

HOLLYWOOD, Nov. 6.—Marco Wolf of the firm, Fanchon and Marco, theatrical producers, incorporated this week for $1,000,000, 50 per cent of the stock to go to the West Coast Theatres, Inc., and the other 50 per cent to be retained by Fanchon and Marco. Papers will be filed in Sacramento binding the corporation.

Their theatrical booking in San Francisco in 1923, at the Warfield, opened the field for business. Within a short while the T. and D. theatre in Oakland was annexed and now the firm sends "ideas" to San Diego South, to Vancouver North, and Salt Lake City East. They are at present making arrangements to cover a nation-wide circuit, with possibilities of traveling Europe.

Marco Wolf, Fanchon and the well-known Rube, are all of one family. They started their career in a small way. Before Marco ever had an opportunity to appear on the stage, he sold papers on Los Angeles streets, until he had saved enough to make a try-out. With his sister Fanchon, they formed a vaudeville team and travelled over the country, playing one night stands to "big time." Soon as they began to prosper, he had vision as to the need of business builders, and hit on the idea of "presentations." He is credited with the original idea, but was unable to make any noticeable headway until several years later. With the aid of his sister, Fanchon, they planned prologues, revues and productions. They made rapid headway, from their inception. The company has expanded now to the extent that they are furnishing talent to outside companies for theatrical entertainment, banquets, and kindred lines. This department comes under the management of Nat Farnum, also a former "vaudevillian."

In the picture field, Fanchon personally supervises her revues. Recently in "Three Week Ends," which Clarence Badger directed for Paramount, starring Clara Bow, many intricate steps were introduced, Fanchon arranging the girls, and giving the cues.

(*Continued on next page*)

Ted Leary

Here is a young man that has broken all records as a master of ceremonies in a neighborhood deluxe picture house—Ted Leary is his name and he is just completing a three-years run at the Stratford theatre, Chicago. He was also on the opening bill of the new Piccadilly theatre at the time of the Al Short regime, and has also taken a fling at West Coasting. Leary has his eyes eastward for a musical comedy job a la Harry Richman, and if his past success means anything to the show business, which it should, he will be as popular in that field as he has been in the presentation.

A Correction

We wish to correct the statement published in the October 13 issue of the HERALD-WORLD in which we credited the Remick Music Corporation as the publishers of "My Man." This song, which is now being made into a Vitaphone picture starring Fannie Brice, is a Leo Feist number.

The publishers are nationally known and have branch offices in the leading key cities of the world.

Publix Selects Murtagh

Henry B. Murtagh, formerly solo organist at the Chicago theatre, Chicago, and now at the Capital theatre, New York, will be brought into the new Brooklyn Paramount theatre as the featured organist when that house opens next week. Mr. Murtagh is well known both in New York and in the west and is rated as one of the three best theatre organists in the world.

Johns Replaces Ash

Brooke Johns will replace Paul Ash at the Oriental theatre, Chicago, starting November 17. Johns has been master of ceremonies at the Missouri theatre in St. Louis for more than one year and according to reports has created quite a following.

Overtures Help DeLuxe Houses Retain Class

Classical Selections, Photoplay Music, Lend Color and Life to Film Theatres

By A. RAYMOND GALLO

Will pit orchestras ever come back?

This question is being asked every day by important members of the de luxe motion picture theatre circuits. From a recent survey made by this department it is quite evident that the pit orchestras are coming back stronger than ever before. To substantiate this fact we wish to cite a few examples that are taking place in Chicago. The Chicago theatre, for many years the de luxe loop house on the Balaban and Katz circuit, in spite of the fact that they have also gone in for the stage band show policy still retain their symphony pit orchestra of thirty-five musicians. Each week H. Leopold Spitalny, the capable musical conductor of this aggregation, offers unique and original overtures in the form of orchestral productions.

A similar selection is presented at the Uptown theatre, another Balaban and Katz de luxe house on the north side. This musical group is under the expert direction of Ulderico Marcelli, who has originated the history in music idea. Louis Adrian is supervising the overtures for the Norshore, still another Balaban and Katz house on the far north side. In the past few weeks Marks Bros., Granada and Marbro theatres have also inaugurated the policy of orchestral productions and overture effects in the pit. From all indications it seems that the patrons of all these theatres enjoy the relief of continuous jazz band music and find great favor and entertainment in the occasional classical selections.

The new Balaban and Katz Paradise theatre, on Chicago's west side, is patterned after the Chicago theatre policy and even goes as far as offering a stage prologue to its photoplay with an ensemble of voices and augmented pit orchestra. These overtures are conducted by Marcelli and J. Walter Davidson, who alternate between the Uptown and Paradise.

Anyone who knows the history of the

Roxy theatre and the success of its policy will admit that the clever showmanship of Roxy himself in conjunction with the co-operation of William Fox, his benefactor, have made the New York cinema palace a place of pleasure and wonderment not only through its screen and stage attractions, but also for the marvelous orchestral selections offered on its 110-piece symphony orchestra under the direction of Erno Rapee. The success of this policy has instigated both the Fox and Roxy organization to install similar policies in other de luxe picture theatres featuring the pit orchestra as a chief source of procuring music.

"Talkies" Will Help Musicians

In spite of the fact that talking pictures have, to a certain extent, eliminated many musicians, it is evident that sooner or later the larger theatres will resume their pit orchestras as well as other means of natural music for after all, nothing can ever replace the human element. Talking pictures and its various devices are a great help to smaller theatres and serve at this time as a clever novelty for the de luxe houses. However, at no time will they ever jeopardize the standing of recognized musicians and artists whom the public is always anxious to see in the flesh.

Fanchon and Marco Enlarge Their Plans

(Continued from preceding page)

The incorporation will be headed by H. B. Franklin, president; Marco, general manager, and M. D. (Doc) Howe, and general booking manager. Other positions will be filled by appointments.

Playing engagements of the "ideas" now will become nation-wide as a result of the affiliations being made through West Coast's association with William Fox.

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: Kindly pardon my late reply to yours of Sept. 21st and many thanks for the publicity carried in your "Organ Solo" column.

The following is a little news that you might consider worth publishing. Earnest Hunt, organist at the above theatre and I are alternating jobs between the Park and State theatres. I am at present at the State for four weeks while Hunt holds my position at the Park. We will cover four week periods in each theatre. Later on the Granada will also be taken in on the wheel which will change the time to one week in each theatre and also bring in a third man.

Thanking you again for the notice given me and with kindest regards, I am, Yours very truly—**Ted Meyn, Cleveland, O.**

Organist Writes Song

Ted Stanford, known as the Flying Organist, has just published a song that he has composed called "Blue Dreams." Stanford is the featured organist of the State theatre in Racine, Wis.

Doing Bandshows

The Tivoli theatre in Mishawaka, Ind., has inaugurated the stage bandshow policy with Otto Gray and his Cowboy band. The first half of the week special acts work in front of the band while the last half is reserved for pictures only.

Ruick at Aztec

The Aztec theatre in San Antonio has changed policy again and this time will offer stageband shows with Mel Ruick as Master of Ceremonies. Since this new policy went into effect, the theatre reports that business has been better than ever.

Son of Railroad Engineer Becomes Popular Organist

H. Haden Read, son of William O. Read, an employe of the Illinois Central, has proved to the commercial world that every son does not necessarily follow in his father's footsteps.

Haden is the featured organist at the Loew-United Artist theatre in Louisville, Ky., and is a product of Kentucky, having studied music at Louisville Conservatory and secured his first job as an organist in 1914 at the Alamo theatre.

In addition to maintaining an organ school, and remaining on the faculty staff of the Louisville Conservatory of Music, Mr. Read is in entire charge of the selection and arrangement of all his organ solos at the theatre.

Taking Roesner's Post?

Dave Schooler, now conducting a stageband at the Wisconsin theatre, Milwaukee, is reported to replace Walt Roesner as master of ceremonies at the Capital theatre, New York. Schooler recently returned to the Wisconsin by popular demand after scoring a huge success there for over a year.

Hess Writes Fur Revue

Cliff Hess, in charge of the slide and presentation department of the Remick Music Corp., home offices, has written the music and lyrics for the fur pageant and sports revue recently presented at the Palace theatre, New York, in conjunction with the Keith-Orpheum Circuit.

Benny & Western were featured in the cast as comical dancers.

Musical Marcelli

Ulderico Marcelli, staff musical conductor for Balaban & Katz, is guest conductor of the Chicago Theatre Symphony Orchestra this week in an orchestral production called "The Conquest of the West." Mr. Marcelli is the originator of this type of overture, selecting his ideas from history and dramatizing it into music.

Heller and Riley

Helene Heller and George Riley, for the past four years one of the most successful presentation teams in the country, are now making their fifth tour of Publix as the feature attraction in the "Wonderful Girl," a stageband unit produced by Joseph Santley.

The unit is now appearing in Chicago Balaban & Katz houses.

Big Drive on

The Chicago American, a daily newspaper, is making an extensive drive to increase the theatre advertising in their amusement section. In the next issue, you will find a reproduction of the broadsides used in this campaign, which is being launched by the motion picture department under the direction of Charlie Dawn.

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STAGE SHOWS

Detroit *Fox*

Week Ending November 2

"Made in Detroit" might well be the title affixed to the stage presentations at the new Fox theatre here, for all of the presentations are produced under the direction of S. J. Stebbins, manager of the house.

As a starter each week, Mr. Stebbins has his symphonic orchestra of 60 pieces, under the direction of Adolphe Kornspan, a ballet of 32, known as the Fox Tillerettes, and a chorus of 50 voices.

This week, four of Roxy's Gang in New York dropped over here to help out with specialty numbers. They were Douglas Stanbury, Harold Van Duzee, Adelaide de Luca and Viola Philo.

Stebbins is a master at mixing his single specialties, his orchestral numbers and his big flash specialties which cover the entire stage. And he has gone back, too, to the idea which first brought about presentations in motion picture houses—the prologue. And the stage prologues are well done and much appreciated by the present generation of motion picture fans.

This week the presentation opened with the church scene from "Cavalleria Rusticana," with the prayer song of Santuzzo interpreted by **Lilian Bucknam**, dramatic mezzo-soprano. The chorus of 50, under the direction of Alfred Manning, sang excellently in this number.

(Continued on next page)

Well, Folks . . . it won't be long now. . . . Before this issue is on your desk we will have a new President. . . . Who did I vote for? Well, to be truthful, I voted for **Al Smith.** although I know he won't get it still I feel that millions will vote for him for the same reason. . . . **Hoover** will be elected President of these United States with not more than five million votes than Smith . . . that should prove how popular Al is. . . . At any rate the country is well enough established to keep going regardless who is at the helm. . . . Of course it may mean something to Wall Street who it is, but to the working masses it's the same old bunk. . . . **Theatres** all over should do a landoffice business on election night on account of the returns by radio and otherwise. . . . That's where **Radio** and talking pictures show their worth in a case of this national importance. . . . Now that we have given you advance tips on the "biggest show on earth" let us go on with the news. . . . **Leo Feist** are the publishers of "My Man," now being made into a talking movie by **Fanny Brice.** . . . Speaking of "talkies," **Eddie White** on the Vitaphone stole the show at the Granada, Chicago, this week. . . . **Buck & Bubbles,** colored entertainers, formerly of presentation, are now touring Keith-Orpheum theatres. . . . So is **Muriel Kaye** who is headlining at the State-Lake theatre, Chicago, this week. . . . **Sophie Tucker** is the B. O. attraction at the Palace, Chicago, this week and may be held over. . . . **Al Kvale** has formed a trio at the Norshore, Chicago, composed of **Andy Goes, James Frederick Gott** and himself. . . . By the way the constant rumor that Al is engaged to **Ginger Rogers** is just a rumor, Al is not engaged to any girl as yet. . . . **Mark Fisher** bas formed a "Whoopee Club" at the Paradise theatre. . . . "Whoopee!" is the favorite word Mark uses to express thanks for the patrons' reception of his talents. . . . Speaking of clubs, the **Lucky Boys** have formed a Health Club by the same name and every patron in any theatre can become a member. . . . When the new **Brooklyn Paramount** opens next week two popular men will make their bow to the patrons, they are **Paul Ash** and **Henry Murtagh.** . . . While on the subject of leaders and organists let us say a few words about the pit conductors. . . . **H. Leopold Spitalny** of the Chicago theatre was away last week for a short rest. . . . **Ulderico Marcelli** took his place. . . . **Jerry Nastri** is Spitalny's assistant. . . . **Zdarsky** will replace **John Ingram** at the State in Minneapolis, while Ingram takes the former's post at the Capitol in St. Paul. . . . We hear that **Walt Roesner** is leaving the M. C. post at the Capitol, New York, and that **Dave Schooler** of Milwaukee will take it. . . . **Major Bowes** is celebrating the ninth anniversary of the Capitol theatre, by a huge stageshow headed by the **Lassiter Bros.,** this week. . . . **Kerenoff & Maree** are going to New York in two weeks to rehearse a new routine for a production. . . . **Benney & Western** are featured in the Cliff Hess stage revue of the Keith-Orpheum Fur Show this year. . . . **Harry Santley** of the Chicago William Morris office is personally booking a presentation policy into the Tivoli theatre of Gary, Ind. **Nick Lang** is now doing a single and will soon team up with a new partner. . . . **Billy Meyer** is making bis jumps at all Chicago B. & K. theatres with his new Hudson sport of red and black color. . . . **Ralph Hicks** is the featured organist at the Biograph theatre, Chicago. . . . **H. Haden Read** is doing organ solos at the State in Louisville. . . . **Eddie House** is still alternating between the Chicago Uptown and Tivoli theatres. . . . **Billy Randall** starts a new tour of Publix on November 17. . . . **Henri Keates** goes back to the Paradise next week after three weeks at the Chicago Tower. . . . **James F. Forsyth,** former editor of Forsyth's Forum and a Chicago theatrical newspaper man, was married to **Phillis Jean Twichel** of Battle Creek last August. . . . **Fanchon & Marco** have incorporated a new company for one million dollars to stage and route presentation acts all over the country . . . this should be of interest to all artists and masters of ceremonies. . . . **Novelle Bros.** are making another tour of Publix. . . . **Milton Herth,** organist from Decatur, Ill., was a Herald-World visitor last week. . . .

A. Raymond Gallo

STAGE SHOWS

(Continued from preceding page)

Next was the ever popular "Laugh, Clown, Laugh," sung by **Harold Van Duzee,** and this was followed by a clown ballet by the **32 Tillerettes.**

The orchestra then played "Hungaria," a symphonic jazz arrangement of Liszt's "Second Hungarian Rhapsody," and this was followed by Kreisler's "Cradle Song." The second number was sung by **Adelaide de Luca** and **Violo Philo** and there was a gorgeous triple adagio dance by **Dolores, Eddy and Selmanoff.**

Then more ballet routine, this time a special interlude by **Anthony Nelle,** ballet master, in which the Tillerettes presented "Dance of the Hours," from the opera "La Gioconda." The closing dance number was a Scotch ballet, including an impersonation of Sir Harry Lauder and several Highland Fling numbers.

The picture for the week was "Mother Knows Best," and the theme song for it "Sally of My Dreams." So Manager Stebbins titled his prologue "Sally at the Front.' It was a swift-moving production and one which gave a rollicking representation of a French canteen entertainment during the War.

There were six verses, considerably cleaned up of course, of that greatest song hit of 1917-18, "Hinky Dinky Parlevoo," and there was "On the Road to Mandalay," sung by **Douglas Stanbury.** And the way that young man unlimbered with Kipling's masterpiece made a fellow want to go places, meet people and see things, preferably people and things East of Suez where "a man can raise a thirst."

One more wise crack. We have a fully grown and well cultivated thirst in Detroit. It is our hope that next week Mr. Stanbury will expain in song, ways and means of quenching same without having to make that long trip to the Orient.

Chicago *Marshall Square*

Week Ending November 3

This local picture house is meeting with considerable success with its novel bandshows produced by **Tippy Harrison** and featuring **Tommy Quinn,** the new master of ceremonies. Each week the band offers an entire stage program of musical arrangements with all of the entertainment furnished by the bandboys. No special act is used and the idea seems to have taken a strong hold on this crowd.

This week's show was called "Fun in a Song Shop" and carried a story. It opened with **Jack Lentz,** the saxophonist, and **Pete Testa,** the cornetist as customers in a music shop buying piano rolls and records. The pianist demonstrates the song in player piano style while another boy plays the record for Jack. The entire staging takes place in the orchestra pit elevated high enough for the audience to see the action and the setting is decorated with sheet music, piano rolls, phonograph machines, and records galore.

The first band number played was "Slippery Elm" played in real hot jazz arrangement. This was followed with "Blue Shadows" and Pete Testa sang the chorus.

The third band number was arrangement of "Sleep," which was sung by the boys while **Tommy Quinn** played a violin solo. This chap is a fine fiddler and knows his notes. The next band arrangement was "You Tell Me Your Dream and I'll Tell You Mine," with Quinn and two other boys singing it. This won them an encore for their fine harmony.

The last band arrangement was "Panama Blues," played in real hot style. Let us say a word about **Tommy Quinn.** This young m. c. makes a fine appearance and with a little more stage technique polishing should turn out to be a good personality bandleader. The crowd likes him here and all his selections get a good hand.

Detroit *Michigan*

Week Ending October 19

"Parisian Nights," the Publix unit at the Michigan this week, proved to be the usual run of Parisian cabaret entertainment, but **John Murray Anderson** provided a unique angle with several flash tableaux of France during the World War.

Paul Leash conducted the stage band with his usual aplomb and introduced the various numbers. Featured were the **Novelle Brothers,** those musical clowns who manage to extract tuneful melodies from their violins while going through intricate acrobatics.

No performance of the Novelle's, of course, would be complete without their amazingly proficient whistling and their imitation of two loving birds. This, with its attendant pantomine, is one of the funniest bits that has been seen in presentations here recently.

Juan Duval and Mlle. Andre indulged in one of those Apache dance numbers, and **Anita DaPierre** sang sweetly, her starring number being a Parisian music hall hit. The **Foster Girls** went through some new evolutions, particularly one number in which they appeared as midinettes, each equipped with two hat boxes which they swung in unison as they danced.

Henry Mack, baritone soloist who formerly sang the lead in the Chicago company of "The Student Prince," had several very fine selections.

And then those tableaux! That was what brought the big thrill for those of the audience who were "Over There." The one that got the biggest hand was a sorrowful doughboy, with an M.P. standing guard beside him, laboriously attacking a mountain of potatoes which reached to the top of the back drop. From off stage came the sad lament, "You're In the Army Now," sung, we suspect, by Mr. Mack.

Another tableaux was a ruined church with shell fire bursting inside the ruins, and the finale was a flash scene of the Statue of Liberty, with the Foster Girls, carrying tri-colors on standards, arranged tastefully about the stage.

Salt Lake City *Pantages*

Week Ending October 20

A highly entertaining vaudeville bill is presented at the Pantages theatre here this week in addition to the feature picture presentation.

The Erma Powell revue is a versatile musical organization with four members who play the saxo-

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phone, trombone, cornet and piano. **Danny Beck**, master of ceremonies, adds a touch of comedy to the well-arranged program of popular and classical numbers, and proves to be a drummer of unusual ability also.

Richard Vintour & Co. present a delightful fifteen minutes of harmony, with hunting melodies before an atmospheric background that is one of the highlights of the present bill, while **Neal Able** lives up to his reputation as being one of the foremost stage comedians of the day in a collection of new patter, song and dance.

The **Sterling Saxophone Four**, "international monarchs of syncopation," win their share of applause. **Joseph E. Bernard & Co.**, present Willard Mack's newest comedy skit, "Who is She," an entertaining bit of comedy woven into a domestic mixup between a jealous wife and her lawyer husband.

The picture presentation offered in this connection is Lon Chaney in "While the City Sleeps," and very good results have been enjoyed.

Philadelphia *Fox*

Week Ending October 20

Stage presentations rather than the screen feature dominated the bill at the Fox this week. Heading the program was the personal appearance of **Florence Reed** in a clever one-act playlet, "Jealousy," by Edmund Burke. Miss Reed, attired in orange velvet and fringe won prolonged applause from the audience, which seemed to favor the novelty of a spoken play on the Fox stage. The play, which concerns the efforts of a wife to cure her husband of jealousy, provides Miss Reed with an opportunity to display her talents and has several good laughs. The comedy on the part of the husband seems somewhat forced, but the guest, who becomes the unwilling "goat" in the cure plays his role with a naturalness that makes one forget it is acting. This was the first time that Miss Reed had appeared in any motion picture theatre.

Next to Miss Reed the bright spot on the program was the singing of **Llora Hoffman**, who possesses an unusually flexible voice of clarity in tone and diction. She sang "Je Vous Aime," and a Victor Herbert selection in a beautiful bell-like soprano which greatly pleased the audience.

Pauline Alpert, pianiste, played a medley of popular airs with a very brilliant display of technique. She would have contributed greatly to the enjoyment of her selection had she subordinated her technique as a vehicle for tone color and dynamic shading instead of making it the dominant feature of her playing.

The orchestra under the leadership of **Jeno Donath**, contributed two enjoyable numbers, "The Siamese Patrol" and a selection of "Gypsy Airs," featuring **Maurice Braun** in a beautiful violin cadenza.

Chicago *Norshore*

Week Ending November 2

Louis Adrien conducted the pit orchestra through an overture of the "Second Hungarion Rhapsody" this week which won the best reception ever accorded an overture at this house. This young musical conductor is very modest in many ways and always steps out of the light whenever there is a soloist on the bill. **Ben Sands** happened to be the soloist this week who played a clever piano arrangement of the above selection.

The stagebandshow was called "Sunny Spain" and featured **Al Kvale** and his Jazz Collegians with a cast of presentation artists headed by **Harm and Nee**, the **Eline sisters**, **Boyd Senter** and **Walters and Russell.**

The stageshow started off with the **Kosloff Ballet** singing and dancing, with castanets and all, as Spanish Senoritas. During this routine, **Kvale** made his appearance from in back of the scrim setting and announced **Walters** and **Russell** who did an upside-down dance and then a staircase routine that was a wow.

This was followed by a band number of "Old Man River" with a saxophone solo by **Kvale**. The boys also sang the words in a slow, spiritual manner. The entire number stopped the show and compelled both Al and the boys to take an encore.

Harm and Nee were on next in Eton suits harmonizing in vocal form "Get Out and Get Under the Moon" and "Pretty Little Baby." These boys are neat lookers and just the type for presentation shows. Their voice also fits in front of the band, and the result was that they stopped the show at this performance.

Boyd Senter was the next artist and he played his clarinet in expert style. It's funny how established acts will always play an established number over and over instead of keeping up to date with songs. Although "St. Louis Blues" is just the type of a song Senter can warble on his clarinet, he could nevertheless have selected something more brand-new. Another point of correction for this artist is his carefree manner of entering and exiting which displays an assumed air of nonchalance. This may be his particular style of stage business but it did not even win him an encore at this house.

The **Eline Sisters**, Grace and Marie, formerly of musical comedy and vaudevile, were next in a series of comedy antics that kept the house in one gale of laughter after another. The girls are clever comediennes and find this type of work similar to musical comedy inasmuch as they work part time in front of a drop. The novelty of their routine brought the house down at this performance.

The finale was as all finales are—pretty, picturesque and everybody assembled around the band for the last curtain—thus ending an entertaining show with an entertaining cast.

Have You Tried a Directoress?

Page the guy that said there is nothing new under the sun in the show business. William K. Hollander and a staff of press agents at the Balaban & Katz office conceived of the novel idea of appointing a directoress for the new Paradise theatre, Chicago.

Several weeks before the opening of the new west side cinema palace a contest was launched by the publicity department of Balaban & Katz through a daily newspaper for a Miss Paradise. Hundreds of local girls enrolled and several of them won many interesting prizes but one girl was fortunate enough in gaining the fame of the title "Miss Paradise." Thelma Peterson is the young lady in question and her reward was a Hupmobile Sedan and a diamond ring. In addition, she also received a ten-week contract at a nice salary to meet the patrons in the lobby at each performance and direct them to the various aisles for seats.

Although there is nothing extraordinary about the stunt, it is nevertheless novel and is somewhat responsible for a few of the new patrons who come to the theatre merely to see the young lady who won the title of "Miss Paradise."

San Francisco *Warfield*

Week Ending October 26

Something out of the ordinary was offered in this week's stage show at the Warfield and the crowd had more to say about the act as it went out than about the screen attraction, "Show People," although that was a novelty, too.

The orchestra remained in the pit, for a change, and offered a medley of popular airs as its opening number. **Fred Snodgrass**, the singing lumberjack, sang "You Tell Me Your Dream, I'll Tell You Mine," and **Rube Wolf** and members of the orchestra exercised their vocal chords with a bit of "That's My Weakness Now."

When the curtain went up on the act "Up in the Air," a clever toe dancer was revealed up on her toes and she was followed soon by another maid who came out in Pavlowa style playing a violin. The two offered an interesting bit of singing, playing and dancing. Sections of another curtain went up, each revealing a girl clad in voluminous crinoline and elevated on stilts. Each did a turn, coming out to the front and returning to their places, after which dainty toe dancers danced out from under the huge hoop skirts.

The **Brooks Trio**, three clowns in blue and white, played the banjo and sang a parody on the Hallelujah Chorus that had much to do with Halitosis and how it drives your closest friends away. This was followed by a laughing song.

Cliff Crane, who looked the name, appeared on enormously long stilts and did a dance that was decidedly clever and which won a generous hand. He presented a novel figure in long black pants, red coat and high silk hat, with enormous shoes on the stilts.

The **Fanchon and Marco** girls next offered a dance to the accompaniment of rainbow scarfs, while **Doris Whitmore** sang. They were followed by **Walter Nilsson**, a cyclist, who performed on different types of wheeled devices, one of which he dubbed a Swedish eggbeater.

For the closing number eighteen **Fanchon and Marco beauties**, elevated on stilts, went through a slow movement kick waltz to the music of Strauss' "Blue Danube," followed by the wooden soldiers' drill from "Chauve-Souris." The girls were divided into groups of six, each group of different height, and the drill was made very interesting and effective.

Kansas City *Pantages*

Week Ending October 19

"The Cycle of Dance," featuring the **Palace Girls**, was given a prominent position on the Pantages' stage program. The number consists of various ensembles and individual dances, accompanied by tuneful music that is well in keeping with the harmony of the act. The twelve Palace Girls show exceptionally good training in a variety of steps, the entire company remaining on the stage most of the time while the individual dance numbers are in progress.

Hiram and Cucumber prove to be a "rube" and a mule who provide plenty of laughter, the mule being exceptionally well trained and his tricks well arranged. **Davis and McCoy** have a comedy act which is confined almost entirely to comic dialogue, there being one vocal number.

"Those Three Fellows," as the act is billed, offer an act titled "The Revival of the Fittest," which is composed of vocal numbers and comic dialogue. **Wally and Zella** do some tap and toe dancing which makes for a pleasing variety of steps.

The Pantages orchestra, under the direction of **Louis Charninsky**, offers popular selections as an overture.

New York *Paramount*

Week Ending November 10

Eddie Peabody and the Paramount Stage Orchestra in "Blue Revue" is presented this week, under production supervision of **Boris Petroff.** It is a syncopated bit of research into that particular form of jazz known as "blues" and opens with

Frank Stever sings before a special blue drop in one, introducing the **Gamby Hale Girls**, in a special number "Blue Melodies." The girls are dressed in beautiful blue fluffy dresses, and their chorus dance is well executed.

The **Small Brothers** are introduced for a "Whirlwind Blues" number, which consists of buck and wing dance steps and a little contest work between the boys. Their act is well received, and the boys do an encore.

Dr. Bobbie "Uke" Henshaw, "a sure cure for the blues," is another well-known rotund comedian, resembling somewhat Paul Whiteman, who gives a routine of very funny imitations of auto horns and birds and whatnot, his yodeling and comedy monologue goes over big, and his horse-play with Mr. Peabody is clever and witty.

Pelle and Cola, two very classy equilibrists, and the **Gamby Hale Girls** work together in "A Study in Blue"—the girls dancing, and the two men doing

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some very difficult muscular work with hands and feet. A very nice number, and well arranged on the program.

"Spirit of the Blues" is presented by **Eddie Peabody,** with a tiny miniature violin, accompanied by his drummer, bass player, and a **Frank Reno**—who walk to the footlights and put over a very snappy selection, with the stage orchestra playing effects in the rear. **Irene Taylor** is billed on the program at this point, and is not in appearance until later.

Introduced as a favorite melody which will live forever, "Blue Danube" is played by the orchestra, and a fancy chorus dance by the **Gamby Hale Girls,** who later snap into a fast routine of toe steps which worked through the chorus, brings them back to the fancy work for a finish.

"Dynamite Blues" is the title of **Eddie Peabody's** own personal routine this week. Peabody has proved himself one of the most unusual entertainers ever seen on this stage, and throughout the West he is well-known as the "Banjoy Boy of Jazz." At this point he devotes fifteen minutes to his unique and individual entertainment, playing the banjo, singing, and executing his musical gymnastics. He plays Earl Carroll's latest "Blue Shadows" and Irving Berlin's "Blue Sky."

The usual flashy finish is executed by the entire ensemble, with **Frank Stever** singing the theme song. A very well placed show, which is received with much applause.

Portland, *Portland*

Week Ending October 25

"Big John" Aason, who tips the scales at 453 pounds and stands 8 feet 9¼ inches helped to make it a big week and had gathered around him on the stage the **"Midget Follies"** some 16 sprightly, singing, tumbling, xylophoning and boxing actors who performed extraordinarily well in their various stunts. **Grace Gould,** the troup's siren went over big with her entrancing song, "After My Laughter Comes Tears."

Prince Ludwig plays the xylophone exceptionally well, and **Dolly Cramer** sings blues in real Sophie Tucker style. As usual **Don and Iris Wilkins** direct the little folk and help to round out a strong bill. On the screen Richard Barthelmess in "Out of the Ruins."

Chicago *Paradise*

Week Ending November 9

The opening scene of **Mark Fisher's** "Pickin' Peaches" revealed two farmerettes holding in place an enormous basket of peaches, from which emerged six pretty girls, one by one, as Fisher sang some "peachy" song introducing the girls. The song was one entirely unsuited to Mark's voice, being one of those inane numbers usually sung in musical comedies by pretty chorus men with sweet voices. A dance routine by the ballet girls followed.

The curtain went up revealing the orchestra dressed in farmer clothes. The first band arrangement of "Blue Shadows" was played at first hauntingly and then very jazzy. It was well done.

The **Kenna** girls came next with some harmonious singing that won a fairly good hand. The too-coy manner of one of the girls didn't make her appear a bit attractive.

Cy Wills was then introduced—and he is one of the funniest of the crazy clowns seen in a long time. He practically brought the house down—but didn't stay on as long as he might have. However, he was so funny that his short stay on the stage proved one of the high spots of the bill. The next number was a dance routine by the ballet dressed to impersonate chickens or birds of some sort.

A novel and most entertaining feature was introduced by one of the girls whistling in birdlike manner to her mate, love songs which included that beautiful number, "At Dawning." The mate flirtatiously toe-danced back and forth, encouraging and then discouraging, until the almost despairing lover finally conquered. A scrim behind the orchestra revealed all the "birds" making love. This number was extremely well done, and the whistler merits special mention for the delicate artistry portrayed. The mate, too, was very good.

The **Three Diamonds** followed with several dances. Two of them "slow-motioned" "Ice Cream," both singing and acting it, and it made a hit although the writer didn't think much of it. It was somewhat tiresome but the audience seemed to like it.

And then came the inevitable singing of **Mark Fisher.** This time the number selected for him was, "I Wish I Was a Kid Again," for which a series of tableaux depicted the five stages of the singer's life and accompanied by Mark's singing of the following: The first was a woman bending over a cradle—"Cradle Days"; then came a school room scene—"School Days"; then, a young couple, spooning in a flowery setting—"When You and I Were Seventeen"; then a wedding scene with wedding march and appropriate chorus; finally a white-haired couple and another chorus of the song. The whole was charmingly presented and of course sung in the usual entertaining Fisher manner. And maybe the listeners didn't like the many songs Mark rendered to describe the scenes.

Incidentally, the finale showed all tableaux at once, with only **Fisher** concluding the pleasing number. It was extremely effective, and as usual Mark's voice, of which too much cannot be said, put it over.

Omaha *Riviera*

Week Ending October 25

"Flapperettes" was the stageshow at the Riviera during the week, under the direction of **Paul Spor.** Accustomed to spectacular shows with entertaining acts on the Publix circuit at the Riviera week after week, the audiences found "Flapperettes" rather ordinary. The giving away of a high priced radio for the best essay on the feature film, "Two Lovers," and the driving up of a woman endurance driver on the stage, helped liven things up.

A novel feature of the chorus dancing was when each girl carried a square shield behind which she was entirely hidden, with which they built phalanx-like squares like the Greeks of old. The acts on the program were **Billie Gerber,** singer and dancer, and **Cosica and Verdi,** string instrument players.

Los Angeles *Metropolitan*

Week Ending November 1

"Funny Face" **Frank Jenks,** the well known comedian and master of ceremonies, who has been putting the gags to his shows at the Granada theatre in San Francisco, made one of the most triumphal returns seen at this playhouse. With Frank on the bill, and with a free hand, he can get more out of an audience than most of the bill together. He works, plays and entertains with every action. The show opened with several of the bill appearing in front of a scrim, wanting to get on the stage, and Frank offers them an opera-tunity in the event they prove worth while before his orchestra.

The curtain is lifted, the orchestra appears and the show starts. The group (six boys and six girls) do a line dance, fast tap and along kindred lines the show is built on. **Almira Sessions,** the comedienne, did some very good work, playing along with **Frank and Arthur Campbell.** Campbell was exceptional in his line and gave the audience a treat, one after another. The **Sorrell** group then entered for a live dance, dressed in rural costumes, and their fast "hoofing" took a good hand.

Barnett and Clark, two fast buck and wing dancers offered their bit. They were pleasantly accepted, but would have been better had they another spot. Frank next introduced the band number, "Main Street to Broadway" featuring members of the orchestra. He has a good band, and the music is sweet.

Almira Sessions next offered an operatic travesty on "The Swallow." She was comical and dressed in fussy manner of the "hay days." The boys and girls came in next doing another dance number. Nothing to be remembered but pleasing to the eye and ear at the time.

Then as **Frank** started to announce the next act, Besser appeared to be thrown from the wings, a girl appearing in a dressing gown. Frank started to tease him about looking through keyholes. This drew a laugh.

Burday and Norway then did an acrobatic waltz, with ease and grace. Their work is of splendid type and it appears that the Met audience never sees enough of this kind of work. They closed in great style.

The finale was entered into by the group doing a short dance number appearing in pretty costumes and the balance of the cast coming in for a bit. The show was better by far than the previous week, and with **Sammy Cohen,** the prominent stage and screen comedian as a stage guest, the bill left a wonderful feeling that the more the merrier. He tripped through the "Spring Dance" then sang, "Me and My Shadow" and closed with a "Snake Dance" which registered. He was not billed but pleased a hundred percent. A good bill and one that goes to make up the Publix unit.

Indianapolis *Indiana*

Week Ending October 26

Ed Resener made his first appearance this week as head of the Indiana concert orchestra, playing from the elevated pit platform. Mr. Resener has been connected with music in this city for several years. After he left the conductor's stand at the Circle, he was transferred to the Indiana. The ovation given him and his orchestra proves beyond doubt that the overture has its definite place in the program of a modern movie house.

The stage show is not so strong. It is called, "Wonderful Girl." The first half is a weak musical comedy idea. The second half is devoted to the Davis orchestra and **George Riley,** who appears in the first part of the revue. The generally bad impression of the first half seems to be carried over into the second half, even though the second half makes a strong effort to overcome this impression.

Milwaukee *Wisconsin*

Week Ending November 9

For the first time, **Fiske O'Hara,** well-known throughout the country, stepped upon a motion picture theatre stage as master of ceremonies, and he did this at the Wisconsin theatre, the week of November 3. His appearance marks the change in policy of the Wisconsin which will have noted men conduct the ceremonies, each for one week at a time. **Francis X. Bushman** is scheduled to appear as master of ceremonies on November 24.

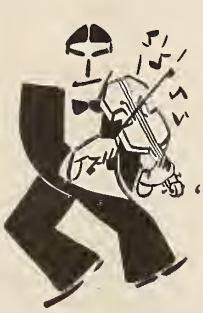
The Wisconsin review opened with **Fiske O'Hara,** getting a tremendous ovation as he appeared. Then the curtain rolled up and a beach scene called, "Beach Brevities" was shown with **Glenn Welty** conducting the orchestra. The **Carla Torney girls** came out and gave a snappy dance in beach costumes that was applauded by the audience.

Then **Les Hoadley,** organist, played a melody of Irish songs in honor of Fiske O'Hara, and the crowd liked that a great deal.

Mills and Shea, two clever sailor dancers, then appeared and made the crowd laugh a lot by their antics. The boys can step and get their stuff off pretty good. Next was **Lolita Amiet** who has a sweet voice and sang a number of popular songs.

Fiske O'Hara himself then sang a number of Irish songs, including "Killarney" and "My Wild Irish Rose." The crowd applauded a great deal and he was forced to sing several encores. This gentleman certainly commands one's respect. He has a number all of his own—and a charm.

Again the **Carla Torney** girls come into view, dressed in red bathing suits, and the front row begins to wonder what the wild waves are saying. **Du Calion** who can joke, play and climb a ladder then entertains for quite a while, with the crowd enjoying it a great deal. **Charles Barnes,** tenor, then sings.



Billy Randall

the

"Singing - Dancing Violinist"

Still Playing

Deluxe Theatres

Repeating PUBLIX Tour Starting Nov. 17

Direction—Wm. Morris Agency

Billy Meyer

"The Golden Tone Baritone"

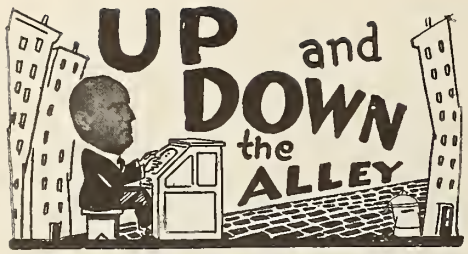
Now Featured in

BALABAN & KATZ

Stage Presentations and Picture Prologues

Entering Third Successful Year with PUBLIX

UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way N. Y. City



Once again the National Broadcasting Company is allowing the New York City maestros to do their own announcing. This was tabooed about six months ago due to promiscuous plugging by various leaders, and was considered detrimental to the policy of the N. B. C. Today, although they are permitted to do their own announcing, their continuity must be submitted two weeks in advance and receive the okay of the program department of the broadcasting station.

* * *

It is rumored that **Erno Rapee**, composer of theme songs par excellence, is about to sign an exclusive contract, at a tremendous figure, with one of the larger publishers. This contract will bind Rapee with this publisher for his compositions for over a period of years, and should prove of mutual benefit to the both parties concerned.

* * *

From England comes another bonafide sensational song, entitled: **"A Love Tale of Alsace Lorraine."** This tune was one of the quickest hits England has ever known, springing up over night from practically nowheres, and it is expected that the same results will ensue here in America. A peculiar circumstance is the fact that the song was written by two American boys, **J. Fred Coots** and **Lou Davis**, and was placed with an English publisher about two years ago, apropos to nothing. The tune was picked up by **Jack Hilton**, ace of orchestra leaders in London, and a week later was the No. 1 song in Great Britain, spreading from there to the continent in less than nothing flat. At a tremendous expense to the American publisher, this song was brought over here and from very early reports it seems as though the song will duplicate its feat in this country.

* * *

Arriving from England last week on the Mauretania was **Jimmy Campbell**, junior partner of the publishing firm of Campbell and Connelly in London. The success of this firm in the old world has been phenomenal. Both Campbell and Connelly, some four years ago were working for another publisher. Being still in their twenties, they decided to go into their own business, and their spirit, aggressiveness and ambition today finds them housed in a five-story building as their main offices, with branch offices throughout Greater Europe. Campbell is evidently in this country for American songs which are, and have been, the popular demand in London. Any publisher not connected with a European outlet for his product reading this column and interested in placing his song in England can get in touch with me and I will assure him of a connection with Campbell, which may turn out to be decidedly to his advantage.

* * *

Arriving next week from London comes **Lawrence Wright**, another publisher, and I gather that he is coming over for the same purpose of that of Jimmy Campbell's.

* * *

Teddy Joyce, master of ceremonies at the Penn theatre in Pittsburgh, was along the "alley" last week and from rumors I gather that he is in line for one of the Broadway theatres, which one—I'm not at liberty to tell you at present, but you can put it in your pipe that he'll "goal 'em" when he gets here, as he is without a doubt one of the most versatile master of ceremonies, mastering today.

* * *

Frank Kelton writes in from the Pacific coast to say that all the music publishers are going bughouse over theme songs. What the ultimate result will be, no one can foretell, outside of the fact that the asylums will be full of music publishers. Who will be the star boarder is hard to say at this time.

* * *

As leaving New York in two weeks on a motor trip to Chicago, and will give you all the dirt en route at that time.

Larry Spier

Children's Organ Club Is Filling House, Says Manager

Mr. E. C. O'Keefe, managing director of the Babcock Theatre in Billings, Montana, reports that for quite some time, his organist, Henri Monnet, has been featuring a boys' and girls' organ club every Saturday. This club meets at 1:30 p. m. and lasts for one-half hour until the feature starts. The program consists of popular songs sung in community form and led by the local radio station announcer, Eric Thornton.

Lyrics of the songs selected are flashed on the screen and each week one new song is introduced in conjunction with the old ones that have become popular in that particular neighborhood. Mr. O'Keefe states that the youngsters enjoy the entertainment and sing with all their might.

A coupon ticket is given to each attendant. These tickets are numbered and before the photoplay starts drawings are made and awards passed to the various lucky ones. They are also given Eskimo Pie, candy and other sorts of novelties as they leave the show. These novelties are furnished by the local merchants at practically no cost to the theatre.

Mr. O'Keefe also states that in spite of the opposition, the attendance at this particular show is very healthy and developing with each Saturday's offering.

Ramon Berry (Chicago Alamo) played a very clever organ solo this week called "Past, Present and Future Dream Songs." This stunt was prepared by Spier & Coslow and featured "Was It a Dream" and "Through My Window of Dreams." The past song was "Leibestraum" by Liszt in 1850; in 1906, "Dreaming" by Heiser & Daly; in 1910, "Don't Wake Me Up, I'm Dreaming" by Whitson & Ingraham; in 1924, "I'll See You in My Dreams" by Isham Jones and Gus Kahn; and in 1928, "Dream Kisses" and "Was It a Dream" as the present songs. And for the future, "Through My Window of Dreams." This was played as a straight solo in which Berry employed many novel effects on the console in synchronizing this original solo.

Chauncey Haines (Chicago Norshore) offered a long but entertaining solo this week entitled "From the Sublime to the Ridiculous" in which he played "I Can't Give You Anything But Love," "Chiquita," and "It Goes Like This." "I'm Sorry Sally" was played in modulated style as a singer offered the refrain. The finish of this solo was rather novel, as it presented "McDonald's Farm" with a number of extra catch versions, that were used in the form of a community sing.

Albert F. Brown (Chicago Granada) played a scrim organ presentation called "Memories of France" in commemoration of the heroes of the World War. He opened the solo with the song, "My Memories of France" as a man in soldier costume sang the refrain. Later a battle field scene was flashed on the scrim while "Roses of Picardy" was played. The slides carried special lyrics as a reminder of the deeds that cost many a poor son his life in France, and also as a dedication to the Unknown Soldier. This was very well staged and played and received quite an ovation.

Herbie Koch (Des Moines Capital) played a special program this week over Statler as a lullaby dedicated to his wife and new-born babe. The selection included "Wyoming Lullaby" and "Mary Lou." Incidentally, Mary Lou is also the name of the baby. "Little Mother" was played for Mrs. Koch. The "Rosary" was offered for the Sisters of Mercy and a request number of "Sleep, Baby, Sleep," followed "Among My Souvenirs."

Slides Ramley Studios
54 W. Randolph St
Chicago
State 5918
Are you getting RUMORS
Monthly Slide News for the Organist

BEST SELLERS

"Sonny Boy"—(DeSylva-Brown & Henderson).
"Jeannine, I Dream of Lilac Time"—(Leo Feist).
"I Can't Give You Anything but Love"—(Jack Mills).
"There's a Rainbow Round My Shoulder"—(Irving Berlin).
"King for a Day"—(Remick Music Corp.).
"I Loved You Then as I Love You Now"—(Irving Berlin).
"Old Man Sunshine"—(Remick Music Corp.).
"Girl of My Dreams"—(Jack Mills).
"I'm Sorry, Sally"—(Leo Feist).
"Get Out and Get Under the Moon"—(Irving Berlin).
"Ten Little Miles from Town"—(Irving Berlin).
"Down Where the Sun Goes Down"—(Leo Feist).
"Angela Mia"—(DeSylva-Brown & Henderson).

MIA BELLA ROSA (My Beautiful Rose)—(Shapiro-Bernstein & Co.)—Two Chicago boys who haven't been heard from in some time have collaborated on this very pretty waltz ballad. Should be perfect for presentation houses. By Ted Koehler and Frank Magine.

* * *

PARADISE—(Sam Fox Publishing Co.)—The theme song of the Paramount feature The Wedding March. This special should play the best houses in Chicago and will no doubt create sales for the song. Words by Harry D. Kerr, music by J. S. Zamecnik.

* * *

GOOD-LITTLE BAD-LITTLE YOU—(Green & Stept, Inc.)—A cute and clever fox trot. These boys know how to write and are responsible for That's My Weakness Now which they turned over to one of the big publishers for plenty of money. Words and music by Bud Green and Sam H. Stept.

* * *

ME AND THE MAN IN THE MOON—(Donaldson, Douglas & Gumble)—A fox trot ballad by two writers who are well known to the public for many past hits. Has an excellent lyric and melody and will no doubt be a big seller. By Edgar Leslie and Jimmy Monaco.

* * *

HOW ABOUT ME?—(Irving Berlin, Inc.)—Irving Berlin has in this, one of his type of songs that has made the name of Berlin popular to all music lovers. This song is in a class with his Always and Remember.

* * *

WEAR A HAT WITH A SILVER LINING—(Gene Austin)—A cheer-up song that was started here by Ted Lewis. A very clever song that peps one up and spreads cheer. Words by Alfred Bryan, music by Al Sherman.

* * *

WHERE THE SHY LITTLE VIOLETS GROW—(Remick Music Corp.)—A song that is already getting a great plug and should sell. In fact, it is very commercial and looks like a big song. By Harry Warren and Gus Kahn.

* * *

CROSS ROADS—(Robbins Music Corp.)—The theme song of the new M G M feature entitled, "Show People." By the way this firm is now a music publisher, having taken over the control of the Robbins Music Corp. Lyric by Raymond Klages, music by William Axt and David Mendoza.

* * *

SWEETHEARTS ON PARADE—(Milton Weil Music Co.)—A fox trot ballad which the writer, Carmen Lombardo is giving a great start through the Lombardo radio plug. Is a sweet tune and looks like a big song. The lyric also is to be commended. Words by Charles Newman.

Sid Berman

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

ROYAL THEATRE
Innisfail, Alberta, Canada

A New Member of the House Organ Exchange

Page 8 "CAPITOL TIMES"

Announcement!

Foot Correctionist and Specialist

Foot Culture will be given to individual

Watch news papers and this space for opening date!

GRANT CONFECTIONERY AND RESTAURANT
Our Motto: "Quality—Plus Courteous Service"
We carry a full line of school supplies, stationery, magazines, newspapers, candies, ice cream, cigarettes, tobaccos, novelties, etc.
Real Home-Like Meals at All Hours
Cor. 4th and South Sts. Steubenville, Ohio

The University Press Steubenville, Ohio

THE FLEET'S IN!

CAPITOL TIMES

VOL. 3 STEUBENVILLE, OHIO, OCT. 28-30-31 and NOV. 1-2-3, 1928 NO 23

CLARA BOW COMING TO CAPITOL MONDAY IN "FLEETS IN" with 5 GREAT VAUDEVILLE ACTS

RED HAIRED FLAPPER QUEEN IN THE TYPE OF FILM THAT MADE HER FAMOUS

WITH 5 GREAT ACTS

Sweetheart of the Navy

"IT GIRL" COMING TO CAPITOL AS SAILORS' SWEETHEART IN "FLEETS IN"

CLARA BOW IN THE FLEET'S IN A PARAMOUNT PICTURE

New Diana Candy and Luncheonette
HOME-MADE CANDIES
DELICIOUS SANDWICHES
536 Market St.
PHONE 2686

VITAPHONE HIT AT OLYMPIC TODAY

Regular $1.50 Value for 89c
75c Colleen Moore Perfume (in dropper bottle)
75c Colleen Moore Face Powder (in three shades)
$1.50 Regularly—Special—Both for 89c
WILSON'S Drug Store

PROGRAM ON PAGES TWO AND SEVEN

"PLEASE list me in your house organ exchange."

That command, let us call it, is exemplary of the value of this department of the HERALD-WORLD, and of the value of the house organ to the theatre.

The Royal theatre at Innisfail will be operated by Benjamin Shnitka. It will be completed and in operation during December. Mr. Shnitka is taking precautionary measures. He realizes the patron interest and the reader interest in a theatre magazine well published.

As we have urged before, give Mr. Shnitka the benefit of your experience in the house organ field.

This week we are publishing the front and back covers of **The Capitol Times,** published by the Capitol Amusement Company, operating the Capitol and Olympic theatres, Steubenville, O.

William L. Hendricks is managing director of this theatre organization. In a letter accompanying the current issue, he writes:

* * *

"I have tried to get something of interest to everyone, as well as make it sell attractions. I notice that many of the customers take the thing along with them."

* * *

It is easy to realize why.

The page of his house organ is 6 inches wide by 9 inches high, and is made up as a three column page. Throughout, as you will notice from the reproduction, Mr. Hendricks has adhered to newspaper style of makeup, which is the logical thing to do in most instances. Feature play in makeup is all right providing the exhibitor desires to spend the additional cost. However, outline and runaround, especially on the better stock of paper, adds to the cost of production.

Hendricks gets effect through his makeup, through his use of two colors (black on four pages and purple on four), his inclusion of departments, such as high school news, women's page, etc., illustrations, etc.

* * *

It is doubtful whether The Capitol Times costs the amusement company a dime. With eight pages, Hendricks is permitted ample space for layout, ads, etc.

We have only one suggestion, and the size of his publication may make this impossible of adoption. His magaine, for the most part, is printed in about 5½ or 6 point type. It might be worth while to use cuts a slight bit smaller and type a bit larger—7 or 8 point, for instance.

The Capitol Times, however, is a fine looking paper and one which might be used as a model for others. Another caution: Watch the headlines. Make them balance. It is surprising how the reader spots such inconsistencies.

Also this week we have a four page program issued by the Lark theatre, McMinnville, Ore. This, likewise, is in two colors, red and black, and it presents a very novel program feature for distribution twice a month.

The page size of the Lark theatre program is 3½ inches wide by 5 inches high. A good readable type is used throughout the program which carries nothing but the programs for a two weeks period. Accompanying each title is a brief description of the picture.

* * *

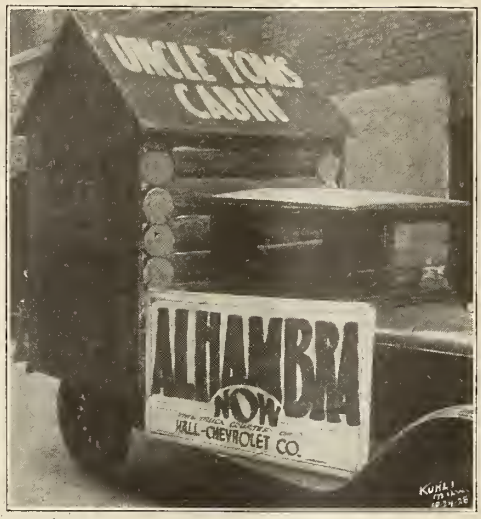
In forwarding the Lark program, which will be reproduced in a later issue, Miss U. H. Mattecheck, advertising manager, writes:

"I am sending you a program which will be used twice a month from now on. I think that it is very colorful and as long as it's good advertising, that's half the battle. You might be interested to know, if you have not already received this information, that these programs are very reasonable, namely $4.50 a thousand. In case some theatres write to you for a good reliable printing house, I might offer to recommend The Derby Press, 2015 So. Vermont Ave., Los Angeles, Calif. These people do the printing much more reasonably than I can get it done here.

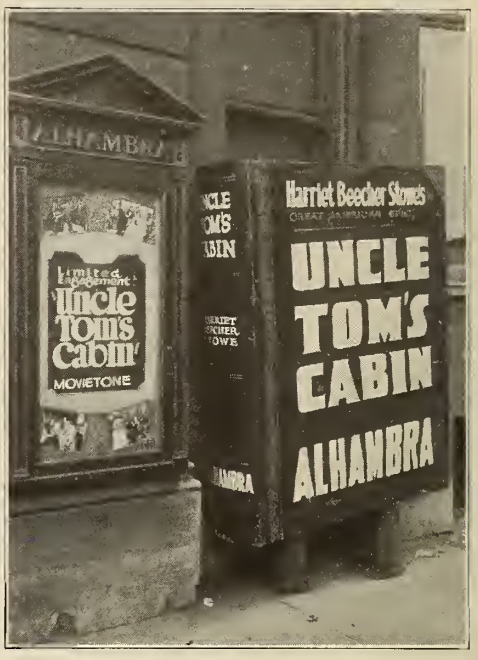
"Our programs are becoming a habit with our patrons and we have a growing mailing list, besides many requests. At present I am exchanging house organs with 14 other theatres. I guess you started something all right!"

The Way to Exploit a Motion Picture Is to Exploit It *Right!*

The box office was fixed up to represent a bale of cotton ready for shipment, while a log cabin adorned the canopy of the Alhambra.



A colored jazz band performed atop the truck, and that fact coupled with the decoration, combined visual and oral exploitation.



The book, "Uncle Tom's Cabin," was toted about the city of Milwaukee by two men, bringing the subject home to the residents.

AVERY complete and effective exploitation campaign was waged by the Alhambra theatre, Milwaukee, under direction of John Meara, newly appointed exploitation manager of the Milwaukee Theatre Circuit, Inc., in connection with the showing of "Uncle Tom's Cabin." As a starter, fifty 24-sheets were distributed about the city and an effective advance newspaper advertising campaign was carried on. Fred Meyer is manager of the circuit.

Newsboys were guests of the Alhambra at a special matinee showing of the picture shortly after the picture had opened at the theatre.

Also a tieup was made with one of the classes at one of the city's public schools and these pupils were invited to the theatre as guests at an early showing of the picture. In addition they paraded to the theatre carrying banners with the words, "We Want to See Uncle Tom's Cabin at the Alhambra." This group with placards aroused a great deal of interest in people on the streets to see the picture.

A stunt which attracted much attention in the downtown district was a large book bearing the name "Uncle Tom's Cabin," which was carried up and down the street several days before the opening and during the showing by two men. They walked upright within the closed volume with only their feet showing.

A colored jazz band and an appropriately decorated truck pepped up the downtown district of Milwaukee with plenty of southern music and advertised the fact that "Uncle Tom's Cabin" was being shown at the Alhambra theatre.

The theatre itself was attractively fixed up for the showing. The lobby was appropriately decorated with pictures of characters in the photoplay.

The box-office resembled a huge bale of cotton ready for shipment and atop the canopy was a log cabin lighted up from within and with spot-lights playing upon it from without, which stood out among Wisconsin avenue's electrical displays.

Tie-ups were also made with leading bookstores in the city, who in turn arranged attractive window displays and several of the book-departments in department stores did likewise.

All in all the campaign was a well rounded out one and in addition the newspaper critics gave the photoplay a very favorable writeup so that the theatre played to capacity crowds throughout its stay.

The theatre, a member of the Milwaukee Theatre Circuit, Inc., a subsidiary of the Universal chain, has an active personnel under Meyer who are well versed in showmanship.

In addition to Meara, who handles exploitation for the Alhambra as well as the entire chain, there is Mrs. Gerald McDonough, a veteran in her field, who handles newspaper advertising and publicity for the theatre; Harry R. Wren, house manager, and Lawrence McDaniels who is in charge of the art department.

The Spirit Of Thanksgiving

House organ or trailer
Copy for Thanksgiving:

To appreciate fully how thankful we should be on this Thanksgiving Day it is well to look back over the past year and count the many blessings that we have enjoyed.

The————Theatre is thankful for your patronage during the year. It is through this patronage alone that we are able to serve you. It is through your increased patronage that we have been able to offer you a better and finer type of entertainment the past year.

We are thankful for the finer quality of moving pictures that has been produced this year, and which we have shown.

We are thankful for the splendid cooperation which the various civic organizations, the merchants and the community as a whole have given us throughout the year.

We are thankful to be a part of a town which has such fine civic pride, community spirit and the will to do and a desire for good.

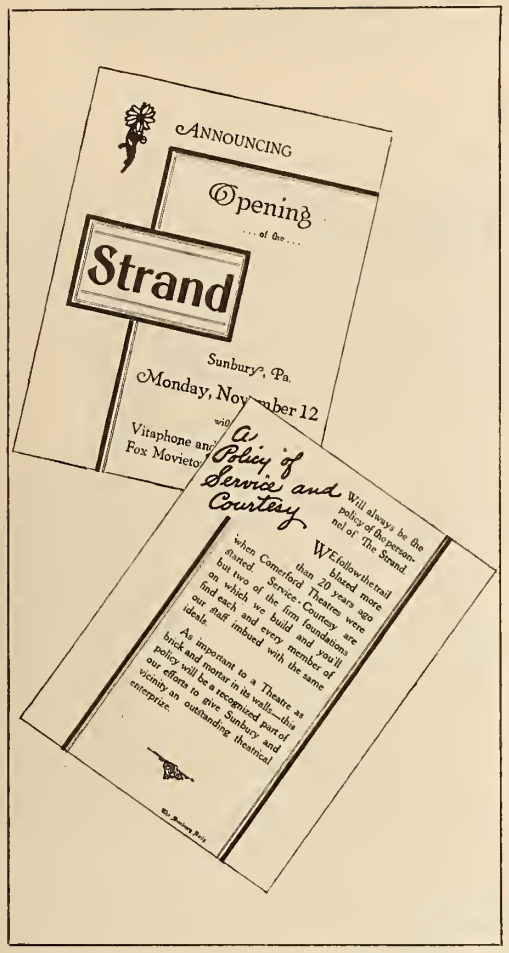
For these things among many others we are thankful on this Day of Thanksgiving. We hope that we have so pleased you during the past year that you are thankful for the entertainment we have given you.

The Management

Lord's Prayer Engraved On End of Slug Sent Out To Exploit "Curiosities"

An unusual bit of exploitation has been put out by Amedee J. Van Beuren, presenting Walter Futter's "Curiosities," F B O one-reel releases. In the fourth "Curiosity," November 7th issue, under the title of "Facts or Fancies," appears the Lord's Prayer engraved on a pin and magnified five million times so that it can be read on the screen.

For exploitation a postcard has been issued containing a small slug with the Lord's Prayer engraved on the end of it. It is of course necessary for the spectator to use a magnifying glass.



When the Strand at Sunbury, Pa., new M. E. Comerford circuit theatre, started preparations for the opening, November 12, one of the first things was the creation of the announcement of which the first and third covers are reproduced above. A four page insert in two colors told that Warner Brothers' "The Singing Fool" is to be the initial offering. Note that the house is wired for Vitaphone and Movietone.

Columbia Series on Football Timed to Notre Dame Game

When the Notre Dame football team played Georgia Tech, Carter Brown, manager of the Metropolitan at Atlanta, saw an opportunity to turn the occasion into a real boost for Columbia's "Great Moments in Football," and how he did pounce upon the chance!

First of all, he timed the showing of "Notre Dame's Deceptive Forward Pass," one of the four thrillers in one reel, with the arrival of the squad from South Bend. This picture is built upon the play with which the Rockne team defeated Southern California last year.

Of course the newspapers made much of the picture as news. Morgan Blake, sports editor of the Atlanta Journal, and Dick Hawkins of the Constitution gave it write-ups and the fact that the members of the Notre Dame team were invited guests at the show added just the final touch to fill the house.

NEW CUEING SERVICE

National Theatre Supply Company has affiliated with a complete cueing service for all films with which cueing instruments such as Orchestraphone are used for production of incidental music.

Effective use of mats is evidenced in the above advertisement which appeared in Chicago dailies in connection with the nationwide newspaper campaign being waged by Pathe for "The King of Kings." The special feature of this advertising drive, coupling the picture with the names of the theatres in the territory which will show the film and with the starting dates, is emphasized in the ad.

Marathon Dance Is Store's Tieup For This Picture

One of the most successful campaigns was launched in San Antonio last week by the Texas theatre, in connection with the showing of "Our Dancing Daughters." A marathon dance contest was started in the lounge room of the theatre, in co-operation with local merchants and the San Antonio Light.

A big publicity smash preceded the contest's opening, with the result that two former champion marathoners entered. From the present looks of things, a new world record will be set, breaking the former endurance mark of over 800 hours. If this occurs A. P. in San Antonio will see that national publicity is given.

The gag is good being worked in the theatre, as persons wishing to see the dancers must first buy a ticket—and to date, the place has been packed with people all the time.

The marathon is being pulled off in regular style, with house doctor in attendance, masseurs for men and women, dietitians, judges, and everything. The only cost to the theatre is a $25 cash prize.

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"REVENGE"

DEAR FOLKS:

Like gypsies? Like Dolores Del Rio? If yes to both, then do you like the story of the bold brigand (cowboy, Northwoodsman or sheik, for but three of the innumerable alternates) who takes the girl to his hideout, makes her cook and so forth, finishing with the good oldfashioned clinch and closeup denoting until-death-do-us-part? If you like these you ought to like "Revenge," for these are (or is) it.

I think there can be no doubt as to the meritorious qualities of this story. It's been told so many times. I liked it best in "The Great Divide." The so-called American public seems to have liked it best in "The Sheik." But it has always been liked. Here it is told very, very well indeed and need I say more about that?

—

"THE PERFECT CRIME"

IS this "Perfect Crime" the same one that Alan Dwan or somebody made for Associated Producers? I missed that one, and so cannot be sure, but the story is worth remaking anyway. This time Clive Brook and Irene Rich are the principal players. It is practically impossible to make a bad picture with these two leads.

The idea of the picture, as the title implies, is that there are no perfect crimes. One is attempted. It flops. All is managed very adroitly and the plot is nicely progressed (yes, I got that word by listening to political speeches) to its culmination.

There is a sound accompaniment, good in the prologue and epilogue, not so good in the picture proper. I suppose the prologue and epilogue are dispensed with where sound apparatus is not available. I should say the picture would be even better that way.

—

"BEWARE OF BACHELORS"

IF you don't care for that title, any other will do as well. This happens to be the one in use. But the picture is quite good. It has Andre Beranger, Audrey Ferris, William Collier, Jr., and Thomas Ricketts (if that's the way he spells his name) as the talkative members. But no, on second thought, I don't believe M. Beranger does any of the talking. When an actor has pantomime perfected as this actor has, it would be very bad business indeed to make him talk. One of M. Beranger's gestures says more than Mr. Collier says in a five minute monologue. Margaret Livingston is more eloquent than all the others combined, silent or speaking or both.

The story is the one about the young couple who will inherit the money if they have not quarreled when their first year of married life shall have ended. Collier and Ferris are the young people. Livingston is the young woman employed to evoke the quarrel. Beranger performs to the same end, voluntarily. Ricketts is the grandfather with the money. Too, he is the actor with the best voice.

There's a good deal of swift, farcical comedy and occasional dashes of brilliance. Also of dullness. One or two bits of plain stupidity. Most of it, though, is well worth watching. The talking sequences are in the better manner of latter-day Vitaphone.

—

"THE FARMER'S DAUGHTER"

MARJORIE BEEBE, if I recall the name correctly, is the farmer's daughter. Arthur Stone is the city slicker. Lincoln Stedman is the country yokel who invented the cheese-wrapping machine. Dogs, hogs, cows, chickens, etc., are played by themselves. It's a comedy, according to the label.

It may have been a very good idea. I am sure it is a good idea to make a feature length comedy now and then in the slapstick pattern; we need more of these. But this isn't very funny and so it seems very long. I shall not refer to it in my next letter home.

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"THE CAVALIER"

IN "The Cavalier" Tiffany-Stahl has invested time, money and effort. I like action, beautiful scenery and he-men in my pictures and this one has an overflowing supply of all three. It has a lot of other things, too.

It's one of those pictures that deals with all sorts of sinister things which happened or were supposed to happen in California when the country was still under the oppressive rule of Spain. Action revolves around the dual characters played by Richard Talmadge, who one moment is El Cabellero, the defender of the poor and the terror of the rich and oppressive Spanish Dons, particularly the elder Torreno, and the next moment is Taki, a servant to Torreno. Torreno imports the daughter of an impoverished yet highly respected Spanish family to marry his son, who is no bargain. Naturally the girl is not so keen for this financial arrangement, and after all sorts of goings-on, El Cabellero turns out to be the son of an equally respected family, saves the girl, brings all sorts of woe on the head of Torreno and his coterie, marries the gal and sails happily away for Sunny Spain with his bride.

Well, sir, anything can happen; does happen. Dick Talmadge leaps from crag to crag.

The titles in this picture are not the best seen lately, but I did not have to see before the end of the picture the words "and then came dawn," and that is something. Barbara Bedford as the girl in distress goes sadly through the piece with a long and sorrowful face, which is not her fault, but the story's. The others are as good as the picture, which resembles more than a little in theme "The Mark of Zorro," but falls short of it in quality.

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MY CANDIDATE

TODAY is Monday. Tomorrow, while I'm voting, this page will go to press. Wednesday it will be bound into the book. You'll get it as soon thereafter as the mails can bring it to you. And so, since I cannot possibly influence your vote—nor change what I'm writing—I see no reason for not telling you whom I'm voting for and why.

I've seen both candidates. In Movietone. I've heard both candidates. By radio. I don't know anything about tariff, farm relief or water power. I am not bothered by prohibition, my good friend Hank taking very good care that I shall not be, and neither has prosperity any particular interest for me pro or con.

I have voted for just one other president. I voted for Wilson's second term because "he kept us out of war." Immediately after so doing, I marched off to battle. I don't believe anything Al Smith or Herbert Hoover has said or will say before tomorrow morning. But I'm voting again this year.

Tomorrow morning I'm going over and cast a great big round vote for Al Smith. If they'll let me, I'll cast all the ballots in the place. Because I've seen both of the boys perform and Smith has it over Hoover like Barrymore has over Bill Hart. Because I think Smith, if elected, will give us the most entertaining administration we've ever had. And God knows we need entertainment.

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of pictures

C—Comedy *F—Farce*
D—Drama *M—Melodrama*
R—Romance *W—Western*

My—Mystery

Where the picture is a comedy-drama, comedy, melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Comment" column are those of the issues of Moving Picture World in which the pictures were reported. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Length	Title and Players	Released	New Pictures	Comment	Ticker
1928	**Chesterfield**				1928
5400	Adorable Cheat, The. Lila Lee-McIntosh	June 1	June 9		
5450	Below the Deadline	Feb. 28			
5500	Campus Knights	Aug. 15			
5300	Circumstantial Evidence	Oct. 30			
6000	House of Shame, The	June 30	Oct. 13		
6000	Roaring Forties, The	Apr. 15			
5900	South of Panama	Dec. 15			
1927	**Columbia**				1927
5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1	53.60%
6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23	
5432	By Whose Hand (MyD), Cortez-Gilbert	Sept. 15	Dec. 31		
5628	College Hero, The (CD), Agnew-Garon	Oct. 9			
5645	Isle of Forgotten Women (D), Tearle-Sebastian	Sept. 27	Dec. 3		
5750	Lone Wolf Returns (M), Lytell-Wilson			July 31	
5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14			
5569	Pleasure Before Business (F), Davidson			May 14	
5892	Sally in Our Alley (M), Mason-Allen	Sept. 3	Jan. 14		
1000	Screen Snapshots			Aug. 28	
5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21	
5435	Stage Kisses (D), Harlan-Cbadwick	Nov. 2	Jan. 7		
5054	Stolen Pleasures (CD), Revier				
6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2	52.72%
5357	Tigress, The (M), Holt-Revier	Oct. 21			
5426	Wandering Girls (CD), Revier-Agnew				
5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3		
5752	Way of the Strong, The (MD), Alice Day-Lewis		July 21		
1928					1928
5459	After the Storm, Gilbert-Bosworth				
5649	Beware of Blondes (MD), Revier-Matt Moore		July 21		
5537	Broadway Daddies, Jacqueline Logan	Apr. 7			
5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14		
5592	Golf Widows (CD), Reynolds-Ford		May 26		
5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25		
5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7		
5540	Modern Mothers (CD), Helene Chadwick	June 9			
5544	Name the Woman (D), Stewart-Gordon		June 19		
6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4		
6442	Scarlet Lady, The (D), Lya De Putti		Sept. 8		
.....	Sinners Parade (MD), Varconi-Revier		Oct. 20		
5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25		
5464	Sporting Age, The, Bennett-Herbert	Mar. 2			
6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28		
.....	Virgin Lips (D), Olive Borden	Aug. 18			
5350	Wife's Relation's The, Mason-Glass	Jan. 13	Feb. 11		
5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31		
1927	**Cranfield & Clarke, Inc.**				1927
2000	Angelus, The (D)			May 15	
2000	Real Charleston, Lesson Novelty			Apr. 24	
.....	Wooden Shoes, International			May 8	
1927	**Excellent**				1927
5980	Back to Liberty (D), Walsh-Hall	Nov. 15			
5912	Broadway Drifter (D), Walsh-Hall	Nov. 1			
6645	Broadway Madness (D), De la Motte-Keith		Apr. 14		
7393	Nest, The (D), Frederick-Herbert	Aug. 1			
5750	Winning Oar, The (D), Walsh-Hall	June 1			
5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17		
1928					1928
6860	A Bit of Heaven (D), Wasbburn-Lee	May 15			
6600	Into No Man's Land, Tom Santschi-J. Norman	June 15			
6305	Making the Varsity, Rex Lease-Hulette	July 15			
6000	Manhattan Knights, Barbara Bedford	Aug. 27			
6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25		
4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31			
6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25		
6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30			
1927	**Film Arts**				1927
6250	Husband or Lovers, Jannings			Dec. 3	
1927	**F B O**				1927
6033	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10		
4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10		
4858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8	
4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26		
5701	Clancy's Kosher Wedding (CD), Geo. Sidney	Sept. 17		Sept. 10	
4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24		
4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4			
6300	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30	
7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19	
5240	Hook and Ladder No. 9 (D), Ed Hearne	Nov. 13	Dec. 3	Nov. 26	
6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20	
6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17		
4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6	46.20%
6680	Moon of Israel (D), Maria Corda			July 9	
6148	Not for Publication (M), Ralph Ince	Aug. 31		July 23	
5992	Racing Romeo (D), Red Grange		Dec. 10		
4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3		
6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20	
4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10		
6388	South Sea Love (D), Patsy Ruth Miller	Dec. 10	Nov. 12		
4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10		
1928					1928
5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11		
5000	Avenging Rider, The, Tom Tyler	Oct. 7			
5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11		
4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11		
5000	Captain Careless, Bob Steele	Aug. 26			
5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15		
6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18	
6079	Circus Kid, The (MD), Frankie Darro-Brown	Oct. 7	Oct. 13		
6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17	
6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 1		
5594	Danger Street, Baxter-Sleeper	Aug. 26			
5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17		
5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3		
5063	Dog Justice (M), Ranger	June 10	June 16		
4803	Dog Law, Ranger	Sept. 2			
4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17		
4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21		
4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11		
6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4		
6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29		
.....	Headin' for Danger (MD), Bob Steele		June 19		
5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21		
6482	Hit of the Show, The (C), Joe Brown-Olmstead	Sept. 23	July 21		
4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11		
5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10		
4801	Little Buckaroo, The (W), Buzz Barton	Mar. 11	Jan. 14		
4647	Lightning Speed, Bob Steele	Oct. 21			
6424	Little Yellow House, The (D), Orville Caldwell	May 28	June 2		
4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11		
6330	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1		
4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21		
4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4		
6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21		
4729	Riding Renegade (W), Bob Steele	Feb. 19			
6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28		
6279	Sally's Shoulders (MD), Lois Wilson	Oct. 7	Oct. 20		
5967	Skinner's Big Idea (M), Bryant Washburn	Apr. 24	Apr. 14		
5812	Singapore Mutiny, Ince-Taylor	Oct. 14	Oct. 27		
.....	Sinners In Love (MD), Olive Borden		Nov. 3		
6037	Son of the Golden West, Tom Mix	Oct. 1			
5488	Stocks and Blondes (CD), Logan-Gallagher	Sept. 9	July 14		
.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22		
4956	Terror Mountain, Tom Tyler	Aug. 19			
4793	Texas Tornado, The (W), Tom Tyler	Feb. 26			
4760	Trail of Courage, The (W), Bob Steele	July 8			
6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4		
4898	When the Law Rides (W), Tom Tyler	June 24			
4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24	
1927	**First Division**				1927
5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20	
5600	Eager Lips, Garon	Oct. 1			
5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7		
5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15	
5750	Naughty, Garon	Nov. 1			
6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7		
6700	Ragtime (D), De Le Motte	Sept. 1	Nov. 26	Sept. 3	
5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1			
5600	Say It with Diamonds, Betty Compson	Aug. 15			
5700	Temptations of a Shop Girl, Compson	Nov. 1			
1928					1928
5500	Fagasa, Raymond Wells	Apr. 1			
5700	Free Lips (MD), June Marlowe			July 14	
6300	Masked Angel, Betty Compson	Mar. 1		Apr. 7	
6200	Souls Aflame, Raymond Wells	Mar. 15		Apr. 21	

Length	Title and Players	Released	New Pictures	Comment	Ticker
1927	**First National**				1927
6300	All Aboard (C), Hines-Murphy	May 8		Apr. 2	
6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22	
6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26	
6730	Camille (D), N. Talmadge-Roland	Sept. 4		May 2	
6380	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29	
6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25			48.00%
7133	Gorilla, The (My), Murray-Kelsey	Nov. 13		Jan. 7	66.81%
6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17		
6118	Her Wild Oat (C), Moore-Kent	Dec. 25	Dec. 3		63.08%
6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29	
6720	Life of Riley, The (C), Murray-Sidney	Sept. 18		Oct. 1	48.90%
5718	Lonesome Ladies (CD), Nilsson-Stone	July 3		Sept. 24	
7388	Love Mart, The (D), Dove-Roland	Dec. 18			
5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26		
6520	Naughty But Nice (C), Moore-Reed	June 26		Feb. 12	69.30%
6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14	
11414	Patent Leather Kid, The (D), Bart'lmess-O'Day			Apr. 9	61.88%
6897	Poor Nut, The (C), Murray-Mulhall	Aug. 7		Jan. 22	
6400	Prince of Head Walters (D), Stone-Tashman			Sept. 10	
6210	Red Raiders, The (W), Maynard-Drew	July 17		July 23	
6477	Rose of the Golden West (D), Astor-Roland	Sept. 4		Oct. 15	
5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8	
7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11		Sept. 17	
5000	Sunset Derby (D), Astor-Collier	Aug. 14		Sept. 3	47.72%
7400	Tender Hour, The (D), Dove-Lyon	June 5		July 2	
5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16	
7833	Twinkletoes, Moore-Harlan	Aug. 28		Dec. 3	69.92%
6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7	66.23%
6409	White Pants Willie (C), Hines-Hyams	July 24		Apr. 16	47.72%
1928					1928
7135	Barker, The (D), Sills-Mackaill		July 14		
7404	Big Noise, The (CD), Conklin-White	Mar. 25			
6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7	
6467	Butter and Egg Man, The, Jack Mulhall	Sept. 2		July 28	
5800	Canyon of Adventure (W), Maynard	Apr. 29			
5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11		
6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18		
5600	Code of the Scarlet (W), Ken Maynard	July 1	June 23		
.....	Crash, The (D), Sills-Todd		Sept. 29		
10101	Divine Lady, The (D), Griffith-Varconi		Oct. 27		
.....	Do Your Duty (CD), Charlie Murray	Oct. 14	Oct. 13		
8030	Goodbye Kiss, The, Johnny Burke-Sally Ellers		July 7		
6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7		
6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17	
.....	Garden of Eden, The (D), Corinne Griffith			Aug. 4	
5885	Glorious Trail, The (W), Ken Maynard		Sept. 29		
7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26		
7433	Hawk's Nest, The (M), Milton Sills	May 6	May 26	June 16	
6070	Heart to Heart, Lloyd Hughes-Todd		July 7	Aug. 4	
5400	Heart Trouble (CD), Harry Langdon		July 21		
7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21		
5793	Haunted House, The (MD), Conklin-Kent		Oct. 27		
5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10		
7695	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4	
6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1			
6608	Lady Be Good (CD), Mulhall-Mackaill	May 12			
8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18	
7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12	
6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17		
6610	Night Watch, The (D), Billie Dove		Oct. 13		
7129	Noose, The (D), Bartbelmess-Joyce	Jan. 29	Dec. 10		64.73%
6100	Oh, Kay (CD), Colleen Moore-Hale		Sept. 8	Sept. 8	
.....	Out of the Ruins, Richard Barthelmess		Sept. 15	Sept. 1	
.....	Outcast (D), Griffith-Lowe		Oct. 27		
5485	Sailors' Wives (CD), Hugbes-Astor	Jan. 22	Dec. 24		
8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21	78.23%
6133	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15		
7535	Strange Case of Captain Ramper, The (D)		July 21		
5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28		
6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17		
5976	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6	
6874	Wheel of Chance, The (D), Richard Barthelmess		June 2	July 21	
6058	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14		
5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11		
6300	Wright Idea, The (CD), Johnny Hines	Aug. 5	July 7		
7187	Yellow Lilly, The (D), Dove-Brooks	May 20	Apr. 28		
1927	**Fox**				1927
4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20		Nov. 19	
4777	Blackjack (W), Buck Jones	Sept. 25			
4556	Blood Will Tell (W), Buck Jones	Nov. 13		Nov. 12	
5333	Chain Lightning (W), Buck Jones	Aug. 14			
4810	Circus Ace, The, Mix	June 26		June 18	
4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7		
8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22	
5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25			56.60%
4545	Good as Gold (W), Jones	June 12		June 11	
5515	High School Hero (C), Phipps-Stuart	Oct. 16		Oct. 29	
6940	Is Zat So? (CD), O'Brien-Lowe	May 15		May 21	
6162	Joy Girl, The (CD), Olive Borden	Sept. 18		Sept. 24	
8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4		Oct. 8	
5327	Outlaws of Red River (W), Mix			Apr. 23	61.58%
6898	Paid to Love (D), O'Brien-Valli	Aug. 14		Aug. 6	
5876	Pajamas (CD), Borden-Gray	Oct. 23		Dec. 10	
5893	Publicity Madness (CD), Moran-Lowe	Oct. 2			
10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30		May 28	74.40%
5467	*Shame (M), John Gilbert	Nov. 27		Nov. 26	
5446	Silk Legs (CD), Madge Bellamy	Dec. 18	Dec. 31		
5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29	61.63%
5792	Singed (D), Baxter-Sweet	Aug. 21		July 16	
5412	Slaves of Beauty (D), Herbert-Tell	June 5		June 11	
4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21		Aug. 27	
6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11			
11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28			71.00%
5629	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3	
5531	Wolf Fangs (D), Thunder (Dog)	Nov. 27			
1928					1928
7177	Air Circus, The, Dreseer-Rollins-Lake	Sept. 30		Oct. 20	
4612	Branded Sombrero, The (W), Buck Jones	Jan. 8		Jan. 21	
.....	Blindfold, The, O'Brien-Moran-Foxe	Dec. 23			
6418	Chickon a la King (CD), Carrol-Francis Lee		June 23	June 30	
4293	Cowboy Kid, The, Rex Bell	July 15			
4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11		
5708	Don't Marry, Moran-Hamilton	June 3	June 9		
6560	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14	
.....	Dry Martini, Astor-Moore-Gran	Oct. 7			
5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21	
.....	Farmer's Daughter, The (CD), Beebe-Stone-Burke	July 8	Sept. 15		
7217	Fazil, Farrell-Nissen	Sept. 9			
4939	Fleetwing, Norton-Janis-Bard	June 24			
8962	Four Sons, Mann-Collyer-Hall	Sept. 2			
5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28		
5882	Girl in Every Port, A (CD), Victor McLaglen	Jan. 29			
4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary		Sept. 1		
6430	Hangman's House, McLaglen-Collyer	May 13		May 26	
4618	Hello Cheyenne, Tom Mix	May 13	May 12		
.....	Homesick, Cohen-Beebe	Dec. 20			
6188	Honor Bound, O'Brien-Taylor	May 13	Apr. 21	May 19	
4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7		
5782	Love Hungry (CD), Moran-Gray	Apr. 15	Mar. 10	Feb. 4	
.....	Making the Grade, Lowe-Moran	Oct. 14			
.....	Me, Gangster (D), Collyer-Terry		Nov. 3		
6807	Mother Machree, Bennett-McLaglen	Oct. 21			
.....	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28		Nov. 3	
6679	News Parade, Stuart-Phillips		May 26		
5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23	
5034	None But the Brave, Norton-Phipps	Aug. 5			
4952	Painted Post (W), Tom Mix		July 7		
5260	Play Girl, The, Madge Bellamy	Apr. 22			
5640	Plastered in Paris, Coben-Pennick-Linow	Sept. 23			
.....	Prep and Pep, Rollins-Drexel-Darrow	Nov. 11	Nov. 3		
9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22		
6537	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29	Oct. 20	
4990	Road House (MD), Barrymore-Burke		Aug. 4		
5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18	
5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18		
5355	Square Crooks, Brown-Dwan	Mar. 4			
9222	Street Angel, Gaynor			July 7	
8393	Sunrise (D), George O'Brien	Nov. 4		July 21	
5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20	May 19	June 2	
5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25			
4921	Wild West Romance (W), Rex King	June 10	Aug. 18		
5337	Win That Girl, Rollins-Carol	Sept. 16	Oct. 20	Oct. 6	
5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28		
1927	**Gotham**				1927
.....	Catch as Catch Can, William Fairbanks	Sept.			
.....	Down Grade, The, William Fairbanks	Oct.			
6500	Heroes of the Night, Marion Nixon-Landis	June 1			
.....	Silent Avenger, The, "Thunder" Delaney	Nov.. 1			
.....	Sinews of Steel, Alberta Vaughn	Oct. 1			
.....	When Danger Calls, William Fairbanks	Nov.			
.....	Woman Who Didn't Care, The, Tashman-Rankin	Dec. 1			
1928					1928
5268	Bare Knees, Virginia Lee Corbin	June			
6987	Blondes by Choice, Claire Windsor	March			
5800	Cheer Leader, The, Graves-Olmstead	April			
6000	Chorus Kid, The, Faire-Washburn	June			
5950	Girl from Rio, The, Myers-Pigeon	Feb.			
.....	Head of the Family, The, Virginia Lee Corbin	Oct.			
6432	Hellship Bronson, Beery-Reid	May			
.....	Midnight Life, Francis X. Bushman	Aug.			
6700	Rose of Kildare, The, Cbadwick-O'Malley	Jan.			
6200	San Francisco Nights, Percy Marmont	May			
6750	Satin Woman, The, Mrs. Wallace Reid	Jan.			
.....	Through the Breakers, Livingston-Herbert	Sept.			
5900	Turn Back the Hours, Myrna Loy	July			
6000	United States Smith, Gribbon-Lee	July			
1929					1929
.....	Father and Son, Noah Beery-Noab Beery, Jr.				
.....	Knee High, Virginia Lee Corbin	Oct.			
.....	Modern Sappho, A, Betty Bronson	Sept.			
.....	River Woman, The, Logan-L. Barrymore	Aug.			
.....	Times Square, Alice Day-Lubin	Sept.			
1927	**Krelbar Productions**				1927
6199	Broadway After Midnight, Betz			Oct. 29	
1927	**Metro-Goldwyn-Mayer**				1927
6751	Adam and Evil (CD), Cody-Pringle	Aug. 27		Aug. 13	52.00%
4709	Adventurer, The (W), Tim McCoy			Jan. 14	
6306	After Midnight (D), Sbearer-Gray	Aug. 20		Aug. 17	48.52%
8730	Annie Laurie (D), Lillian Gisb	Sept. 17		May 21	45.63%
6445	Becky (CD), Sally O'Neil	Nov. 12	Nov. 26		
10652	Ben Hur (M), Ramon Novarro	Oct. 8		Nov. 12	94.93%
11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10			78.93%
5836	Bugle Call, The (D), Jackie Coogan	Aug. 6			51.57%
6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31		53.00%
6126	Callahans and Murphys (CD), Dressler-Moran	June 18		July 16	
.....	Cameraman, The (CD), Buster Keaton	Sept. 29	Sept. 15		
6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29	58.70%
4622	Foreign Devils (W), Tim McCoy	Sept. 3			51.50%
6909	Frisco Sally Levy (C), O'Neill	Apr. 2		Apr. 23	60.00%
8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 10	Sept. 10	
6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3	48.33%
5683	London After Midnight (D), Lon Cbaney	Dec. 3	Dec. 17	Dec. 17	58.81%
6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31		
5291	Lovers (D), Novarro-Terry	Apr. 9		May 2	39.20%
6266	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17	39.50%
5966	Mockery (M), Lon Chaney	Aug. 13		Sept. 10	
.....	Our Dancing Daughters, Joan Crawford	Sept. 8		Sept. 22	
7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7		
6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19		
6781	Spoilers of the West (W), McCoy-Daw	Dec. 10		Dec. 24	
6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10	44.94%
6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12	
5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3	56.40%
7899	Twelve Miles Out (M), Gilbert	July 9		July 30	65.16%
5517	Unknown, The (M), Chaney	June 4		June 13	58.76%
1928					1928
6908	Actress, The, Norma Sbearer-Forbes	Apr. 28		May 26	
6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28		
5332	Baby Mine, Artbur-Dane	Jan. 21	Jan. 28	Feb. 11	
.....	Beyond the Sierras (W), Tim McCoy	Sept. 15			
7626	Bellamy Trial, The (MD), Joy-Bronson		Sept. 29		
6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7	56.20%
6344	Bringing Up Father, Farrell-Moran-Olmstead	Mar. 17	Mar. 31		
.....	Brotherly Love (C), Dane-Artbur		Oct. 13		
7108	Cardboard Lover, The, Marion Davies	Aug. 18			
5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23	
5653	Circus Rookies (CD), Dane-Arthur	Mar. 31			
8601	Cossacks, The, Adoree-Gilbert-Torrence	May 12		July 7	
8686	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 28	

Length	Title and Players	Released	New Pictures	Comment	Ticker
5838	Detectives, Dane-Artbur	June 9	June 9		
6070	Diamond Handcuffs, Boardman-Nagel	May 5		June 2	
7358	Divine Woman, Garbo-Hanson-Sherman	Jan.14	Jan. 21	Jan. 21	
8436	Enemy, The, Gish-Dane-Forbes	Feb. 18	Mar. 10	May 5	
7180	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8	
4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28	
.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8		
7743	Latest from Paris, The, Shearer-Forbes	Feb. 4	Feb. 18	Mar. 10	
7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle John Stuart	Apr. 14	Apr. 21	May 12	
5441	Mademoiselle from Armentieres, Estelle-Brody		Sept. 1		
7650	Mysterious Lady, The, Greta Garbo-Nagel	June 2	May 26		
.....	Napoleon (D), Wildimir-Dieudonne		Oct. 27		
5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4		
7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Apr. 14	
7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Jan. 14	
5028	Riders of the Dark	Apr. 28	May 5		
7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18	
.....	Show People (CD), Davies-Haines	Oct. 9	Sept 29	Oct. 27	
6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21	
5801	Skirts, Syd Chaplin		June 2		
9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3	
5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24			
8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21		65.14%
.....	While the City Sleeps (MD), Lon Chaney			Oct. 20	
7965	White Shadows of the South Sea (MD), Monte Blue		July 7		
5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11		
.....	Wind, The (D), Lillian Gish		Nov. 3		
4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14		

Paramount

1927

Length	Title and Players	Released	New Pictures	Comment	Ticker
6199	Afraid to Love (C), Vidor	April 9		Apr. 23	
6951	Barbed Wire (D), Negri-Brook	Sept. 10		Aug. 3	55.11%
9879	Beau Geste (M), Coleman-N. Beery	Aug. 1			62.04%
6536	Chang (D), Special cast	Sept. 3		May 2	50.25%
6662	Children of Divorce (D), Bow	Apr. 2		May 2	63.75%
5408	City Gone Wild, The (M), Meighan-Millner	Nov. 12		Dec. 10	
7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6			
6296	Fashions for Women (CD), Ralston	Mar. 26		Apr. 9	
5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1		Dec. 10	49.60%
6376	Gay Defender, The (CD), Richard Dix	Dec. 10		Nov. 12	61.00%
6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15		Oct. 8	
5880	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7		72.16%
5862	Hula (CD), Bow-Brook	Aug. 27		Sept. 10	65.00%
6452	It (C) Clara Bow	Feb. 19		Feb. 12	66.77%
8656	Jesse James (D), Fred Thomson	Oct. 22		Oct. 22	
7656	*Kid Brother (C), Lloyd	Oct. 4		Jan. 29	65.91%
7080	Knockout Reilly (CD), Dix	Apr. 16		Apr. 23	53.57%
5617	Man Power (D), Dix	July 9		Aug. 6	50.82%
8039	Metropolis (D), Special cast	Aug. 13		Mar. 12	
6258	Nevada (W), Cooper-Todd	Sept. 10			70.07%
5798	Now We're in the Air (C), Beery-Hatton	Oct. 22		Dec. 17	
4551	One Woman to Another (CD), Vidor-Shotwell	Sept. 24		Sept. 24	
5599	Open Range (W), Lane-Chandler	Nov. 5			
6247	Rolled Stockings (CD), Hall-Brook	June 18		July 30	
5952	Rough House Rosie (C), Bow	May 14		June 4	
9443	Rough Riders, The (D), Astor-Farrell	Oct.1		Mar. 19	55.12%
5614	Rubber Heels (FC), Ed. Wynn	June 11		July 16	
6368	Running Wild (C), Fields-Brian	Aug. 20		June 18	47.60%
6634	Senorita (F), Daniels	Aug. 30		May 14	
5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14		57.64%
6170	Service for Ladies (C), Menjou-Carver	Aug. 6		Sept. 3	
5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12	
6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26	
5179	Shootin' Irons (W), Luden-Blane	Oct. 8			
6838	Soft Cushions (C), MacLean-Carol	Aug. 27		Aug. 27	
4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19		Dec. 3	44.08%
6200	Stark Love (D), Special cast	Sept. 17		Mar. 19	
6124	Swim, Girl, Swim (CM), Daniels-Hall	Sept. 17		Sept. 17	64.83%
6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22	66.27%
6497	Ten Modern Commandments (CD), Ralston	July 2		July 23	
4926	Time to Love (FC), Raymond Griffith	June 18		July 9	
5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17			
7643	Underworld (M), Bancroft-Brent	Oct. 29		Sept. 3	49.92%
8486	Way of All Flesh, The (D), Jannings-Bennett	Oct. 1		July 2	59.13%
5935	We're All Gamblers (D), Meighan-Millner	Sept. 3			47.36%
11764	Wings (M), Charles Rogers	Oct. 29		Aug. 20	
5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1	

1928

Length	Title and Players	Released	New Pictures	Comment	Ticker
.....	Abie's Irish Rose (CD), Buddy-Rogers-Hershelt		Nov. 3		
5897	Adventure Mad (M), UFA	Mar. 31	Jan. 14		
6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7		
7560	Beggars of Life (MD), Wallace Beery-Brooks-Arlen	Sept. 15	July 7	Oct. 20	
5930	Big Killing (CD), Beery-Hatton	May 19			
.....	Docks of New York, The (D), Bancroft-Compson			Oct. 27	
5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21	Oct. 17	
7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16	
5365	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19		
5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10	
6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19	
6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1	
6918	Fleets In, The (CD), Bow-Hall		Sept. 22	Sept. 15	
5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19	
7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4	
6871	Gentlemen Prefer Blonds (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13	
6263	Half a Bride (D), Ralston-Cooper	June 16			
5038	His Tiger Lady, Menjou-Brent	June 9	Mar. 31	June 16	
6528	Hot News, Bebe Daniels	Aug. 14	June 9		
6039	Just Married (CD), Hall-Taylor-Ford	Aug. 18		Sept. 1	
7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23		
6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7	
8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4	
7415	Legion of the Condemned, Wray-Cooper	Mar. 10		Apr. 21	
5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25	
7159	Loves of an Actress (D), Pola Negri	Sept. 18	June 23		
6325	Mating Call, The (D), Thomas Meighan		Sept. 8		
.....	Model From Montmarte (D), Nita Naldi		Sept. 15		
.....	Moran of the Marines (D), Dix-Elder			Oct. 20	
5741	Night of Mystery (D), Menjou	Apr. 7			
7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18	
6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25		
9818	Patriot, The (D), Emil Jannings		Sept. 8	Sept. 22	
5582	Peaks of Destiny	Jan. 23	Jan. 7		
6118	Pioneer Scout, The (W), Fred Thomson	Jan. 21	Dec. 10		
7646	Racket, The (D), Thomas Meigban	June 30			
6631	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17	
5928	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9		
7194	Secret Hour, The (D), Negri-Hersholt	Feb. 4			
.....	Sins of Our Fathers (D), Emil Jannings		Oct. 20		
7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18	
4720	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3		
7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21	73.09%
5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18	
6218	Street of Sin (D), Jannings-Wray	May 26	Apr. 28	May 26	
6763	Sunset Legion (W), Fred Thomson	Apr. 21			
7060	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5	
5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25		
5991	Under the Tonto Rim, Arlen-Brian	Feb. 4			
5834	Vanishing Pioneer, The (W), Jack Holt	June 23			
5802	Varsity (D), Rogers-Brian		Aug. 4	Nov. 3	
6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15	
6509	Warming Up, Richard Dix	Aug. 11	May 26		
.....	Wedding March, The (D), Erich von Stroheim		Oct. 27		
5435	Wife Savers (C), Beery-Hatton	Jan. 7		Feb. 18	
6938	Woman From Moscow, The (D), Negri-Kerry		June 19		

Pathe

1927

Length	Title and Players	Released	New Pictures	Comment	Ticker
5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24		
6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5	
4335	Avenging Fangs (M)	June 5		June 4	
5326	Border Blackbirds (WD), Maloney	Aug. 28		Sept. 10	
4875	Born to Battle (W), Bill Cody	Sept. 11			
5412	Code of the Cow Country (W), Roosevelt	June 19		June 17	
5100	Combat (D), Walsh	Oct. 23		Oct. 15	
7500	Country Doctor, The (D), Schildkraut	Aug. 22			71.90%
4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14		
5478	Devil's Twin, The (W), Leo Maloney	Dec. 11		Dec. 10	
8586	Discord (D), Dagover-Ekman	Nov. 20			
6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5	
8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29		Sept. 17	
6403	Flying Luck (C) Monty Banks	Dec. 4			
6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5	
6859	Getting Gertie's Garter (F), Prevost			Feb. 19	50.40%
3303	Girl from Everywhere (C), Pollard	Dec. 11		Nov. 5	
5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5	
4968	Gold from Weepah (W), Bill Cody	Nov. 20			
7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18			
4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11			
5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5	
6035	Heart Thief (D), Schildkraut-De Putti			May 27	
4620	Hidden Aces (M), Hutchinson	Aug. 7		Sept. 3	
6788	His Dog (D), Schildkraut	July 21		July 24	
4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27			
5324	Jim, the Conqueror (W), Boyd-Faire			Jan. 1	
13500	King of Kings (D), All Star			Mar. 10	
4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14		
6472	Main Event, The (D), Reynolds	Nov. 21	Nov. 19	Nov. 5	
5750	My Friend from India (F), Pangborn-Fair	Dec. 19	Dec. 24		
5736	Night Bride (FC), Prevost			May 9	
6421	Nobody's Widow (FC), Joy-Ray-Haver			Jan. 15	45.69%
4575	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.	Oct. 16		Oct. 8	
4497	Phantom Buster, The (W), Roosevelt	Aug. 14		Aug. 20	
6000	Pieces of China (Travel)	Aug. 7			
4828	Pirates of the Sky (M), Hutchison	May 22		May 21	
5844	Rejuvenation of Aunt Mary (C), Robson			Aug. 6	
4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9		Oct. 3	
4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27			
6302	Rubber Tires (C), Ford-Love			Apr. 9	
5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7		
4562	Skedaddle Gold (W), Wales	July 31		Aug. 6	
4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25		Oct. 1	
5397	Turkish Delight, Schildkraut-Faye	Nov. 11			
5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17		July 17	
5921	Vanity (M), Joy			June 18	
6198	White Gold (D), Goudal			Apr. 9	
4485	White Pebbles (WD), Wally Wales	Aug. 7		Aug. 20	
5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5	
6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31			
7820	Yankee Clipper (M), Boyd			May 14	51.72%

1928

Length	Title and Players	Released	New Pictures	Comment	Ticker
3996	Alice Through a Looking Glass	Feb. 12			
5755	Apache Raider, The, Leo Maloney	Feb. 12		May 12	
4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8			
5927	Blonde for a Night, Prevost	Feb. 27		Mar. 3	
6589	Blue Danube, Leatrice Joy	Mar. 12		Feb. 18	
4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22		May 12	
5408	Bronc' Stomper, The, Don Coleman	Feb. 26		Mar. 17	
4550	Bullet Mark, The, Jack Donovan	Mar. 25		May 19	
7996	Chicago (M), Phyllis Haver	Mar. 5		Dec. 24	
4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29		Feb. 4	
6670	Craig's Wife (D), Irene Rich	Sept. 16		Sept. 22	
4480	Crashing Through, Jack Padjan	Feb. 5			
5398	Desperate Courage (W), Wales	Jan. 15			
7056	Hold 'Em Yale, Rod La Rocque	May 13		May 19	May 26
4155	Laddie Be Good (W), Bill Cody	Jan. 1			
6650	Leopard Lady, The (W), Logan	Jan. 23		Jan. 28	
5888	Let 'Er Go, Gallagher! (M), Junior Coglan	Jan. 16		Jan. 28	
7530	Love Over Night (CD), Rod La Rocque				
4600	Marlie, the Killer, Klondike	Mar. 4			
5650	Midnight Madness, Logan	Mar. 26		Mar. 17	
5954	Night Flyer, The, Wm. Boyd	Feb. 5			
5494	On to Reno (D), Prevost	Jan. 2		Jan. 28	
5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15			
6092	Power (CD), Boyd-Hale			Oct. 13	
7935	Red Mark, The (D), Special Cast			July 14	
6902	Ship Comes In, A, Rudolph Schildkraut	June 4		June 16	
7040	Skyscraper, Boyd	Apr. 9		June 2	
5423	Stand and Deliver, Rod La Rocque	Feb. 20		May 12	
6370	Tenth Avenue, Haver-Varconi	Aug. 5		July 14	

Rayart

1927

Length	Title and Players	Released	New Pictures	Comment	Ticker
5035	Walking Back (M), Sue Carrol	May 20	Jan. 28		
6089	Cruise of the Helion (D), All star			Sept. 24	
5076	Heroes in Blue (M), Bowers-Rand	Nov.			
5916	Law and the Man, The (D), Santschi-Rockwell	Dec.			
5960	Light in the Window, A (D), Walthall			Nov. 12	
5970	On the Stroke of Twelve (M), D. Torrence	Nov.			
5502	Silent Hero (M), Bonaparte			Aug. 29	
4200	Wanderer of the West, A (W), Tex Maynard	Dec.			

1928

Length	Title and Players	Released	New Pictures	Comment	Ticker
6089	Branded Man, The (D), Chas. Delaney-Marlowe	May			
6673	Casey Jones (CD), Price-Lewis	Jan.			
5937	City of Purple Dreams, The, Bedford-Frazer	Sept.			
6076	Danger Patrol, The (D), Russell-Fair	Jan.			
4533	Devil's Tower, The (W), Buddy Roosevelt	June			

Length	Title and Players	Released	New Pictures	Comment	Ticker
5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July			
5976	Gypsy of the North (D), Gordon-Hale	Apr.			
5853	Heart of Broadway, The (D), Garon-Agnew	Mar.			
4797	Lightning Shot, The (W), Buddy Roosevelt	May			
5946	Man From Headquarters, The (D), Cornelius Keefe-E. Roberts	Aug.			
5262	Midnight Adventure, A (D), Landis-E. Murphy	May			
4548	Mystery Valley (W), Buddy Roosevelt	July			
5608	My Home Town (D), Brockwell-Glass	Jan.			
4571	Painted Trail, The (W), Buddy Roosevelt	Mar.			
5906	Phantom of the Turf, The (D), Costello-Lease	Feb.			
.....	Sisters of Eve (D), Mae Busch	Sept.			
.....	Sweet Sixteen (D), Helen Foster-Olmstead	Aug.			
4627	Trail Riders (W), Buddy Roosevelt	April			
5490	Wild Born (W), Tex Maynard	Mar.			
5260	You Can't Beat the Law, Lee Keefe	Jan.			

Sterling

1927					1927
5563	Closed Gates (M), Harron-Novak			May 28	
5400	Outcast Souls (D), Lewis-Bonner	Dec. 15	Nov. 12		
5500	Pretty Clothes (D), Ralston-Walker	Oct. 15	Dec. 31		
.....	Stranded (D), Mason	Aug. 15	Jan. 7	Sept. 10	
1928					1928
5300	Marry the Girl (CD)			Feb. 4	

Tiffany-Stahl

1927					1927
5754	Backstage (CD), Bedford			July 9	
5669	Beauty Shoppe (CD), Busch			July 16	
7300	College Days (CD), M. Day			Nov. 6	
4887	Enchanted Island (D)			June 25	
6482	Fools of Fashion (CD), Busch			Oct. 9	
5233	Girl from Gay Paree, The (F), Sherman	Sept. 15			
4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1			
5800	Joselyn's Wife (D), Frederick			Nov. 27	
6049	Lightning (W), J. Ralston	Sept. 1			
6235	Night Life (CD), Day-Harron	Nov. 1			
5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15			
5182	Snowbound (FC), Blythe			July 30	
5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10		
.....	Tired Business Man (C)				
6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10	
5614	Women's Wares (D), Brent-Lytell	Oct. 1			
1928					1928
.....	Applause (D), Sally O'Neil	Sept. 30			
6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15			
.....	Big Top, The (CD), Sally O'Neil	Oct. 30			
.....	Cavalier, The (D), Talmadge-Bedford	Nov. 1			
5209	Clothes Make the Woman, (R), Southern-Pidgeon	May 1			
.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20			
5510	Devil's Skipper, The, Bennett	Feb. 1			
.....	Domestic Meddlers (CD) Claire Windsor			Oct. 20	
.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 30			
.....	Geraldine Laird (D), Belle Bennett	Nov. 10			
.....	Ghetto, The (CD), Jessel-Gwen Lee	Aug. 1			
.....	Grain of Dust, The (D), Cortez-Windsor	July 10			
.....	Green Grass Widows (CD), Walter Hagen	June 10			
.....	Gun Runner, The (D), Cortez-Lane			Nov. 3	
5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1			
6553	Ladies of the Night Club (CD), Cortez-Moran	May 15			
5676	Lingerie (CD), White-McGregor	July 1			
5708	Nameless Men, Moreno	Feb. 15	Mar. 31		
.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10			
.....	Power of Silence, The (D), Belle Bennett	Oct. 20			
.....	Prowlers of the Sea (D), Cortez-Myers	June 20			
.....	Queen of Burlesque, The (CD), Belle Bennett	Sept. 10			
5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15			
5735	Stormy Waters (D), Southern-McGregor	June 1			
.....	Squads Right (CD), Gribbon-Stone	Nov.			
5652	Their Hour (D), Sebastian-Harron	Mar. 1			
.....	Three Keys to a Door (MD), Ricardo Cortez	Oct. 10			
5361	Tragedy of Youth, Miller-Collier	Jan. 15			
.....	Twelve Pound Look, The (D), Eve Southern	Oct. 20			
.....	Toilers, The, Fairbanks, Jr.-Ralston	Oct. 1			
5283	Woman Against the World, A	Jan. 1			

United Artists

1927						1927
5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17		
7500	General, The (C), Keaton			Feb. 12		43.07%
7311	Loves of Sonya (D), Swanson			Mar. 19		
8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24		
9120	Resurrection (M), La Rocque			Apr. 16		
9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19		
7456	Topsy and Eva (C), Duncan Sisters			Aug. 13		
8250	Two Arabian Knight (CD), Boyd-Wolheim			Oct. 29		
8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4		72.03%
1928						1928
6400	Circus, The (C), Charlie Chaplin		Mar. 3			
7000	Devil Dancer, The, Gilda Gray			Apr. 28		
9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26		
9100	Dove, The (M), Norma Talmadge	Jan. 7		Jan. 7		
8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21		
7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4				
7650	Ramona (D), Del Rio	Aug.				
8600	Sadie Thompson (D), Gloria Swanson	Feb. 1		June 16		94.80%
6400	Steamboat Bill, Jr., Buster Keaton	Jan. 7		May 26		
9300	Tempest (M), John Barrymore			July 7		
8500	Two Lovers, Banky-Colman	Aug. 11	Sept. 1			

Universal

1928					1928
6243	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8		
.....	Beauty and Bullets, Ted Wells	Dec. 16			
.....	Clear the Decks, Reginald Denny	Dec. 23			
5311	Clearing the Trail, Hoot Gibson	Oct. 7			
4227	Cloud Dodger, The, Al Wilson	Sept. 30			
4179	Crimson Canyon, The, Ted Wells	Oct. 14			
.....	Danger Rider, The, Hoot Gibson	Nov. 18			
5109	Flyin' Cowboy, The, Hoot Gibson	July 1			
7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22		
6474	Freedom of the Press, Lewis Stone	Oct. 28			
.....	Give and Take, Sidney-Hersholt	Dec. 2			
4194	Greased Lightning, Ted Wells	July 29			
6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28		
4868	Guardians of the Wild, Rex-Perrin	Sept. 16			
6307	Home James, Laura LaPlante	Sept. 2	Sept. 8		
5591	How to Handle Women, Tryon-Nixon	Oct. 14			
6832	Jazz Mad, Hersholt-Nixon	Nov. 11			
6674	Man, Woman and Wife, Kerry-Starke	Dec. 30			
10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4		Oct. 13	
6030	Michigan Kid, The, Adoree-Nagel	Oct. 21			
6670	Night Bird, The, Reginald Denny	Sept. 16			
.....	One Rainy Night, Laura LaPlante	Dec. 9			
5907	Phillis of the Follies, Alice Day-M. Moore	Nov. 25			
4230	Prince of Fear, Bill Cody	Oct. 29			
4472	Quick Triggers, Fred Humes	July 15			
5424	Riding for Fame, Hoot Gibson	Aug. 19			
4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18			
10600	Uncle Tom's Cabin, All Star	Sept. 2			
.....	Wolves of the City, Bill Cody	Dec. 2			
1929					1929
.....	Blow for Blow, Hoot Gibson	May 19			
.....	Border Wildcat, The, Ted Wells	Aug. 18			
.....	Born to the Saddle, Ted Wells	Mar. 10			
.....	Charlatan, The, All Star	May 26			
.....	Come Across, All Star	June 9			
.....	Dangerous Dimples, Laura LaPlante	Apr. 21			
.....	Eyes of the Underworld, Bill Cody	Apr. 28			
.....	Girl on the Barge, The, O'Neill-Hersbolt	Apr. 28			
.....	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14			
.....	Hero of the Circus, Maciste	Feb. 24			
.....	His Lucky Day, Reginald Denny	Mar. 3			
.....	Hoofbeats of Vengeance, Rex-Perrin	June 16			
6057	Honeymoon Flats, Lewis-Gulliver	Feb. 24			
.....	It Can't Be Done, Tryon-Sue Carol	May 5			
.....	Kid's Clever, The, Tryon	Mar. 24			
.....	King of the Rodeo, Hoot Gibson	Aug. 30			
.....	Lariat Kid, The, Hoot Gibson	Aug. 14			
.....	Last Warning, The, LaPlante-Boles	Mar. 17			
.....	Play Goes On, The, All Star	Mar. 31			
.....	Plunging Hoofs, Rex-Perrin	Aug. 4			
.....	Red Hot Speed, Reginald Denny	May 12			
.....	Red Lips, Rogers-Nixon	Apr. 14			
.....	Ridin' Demon, The, Ted Wells	May 19			
.....	Slim Fingers, Bill Cody	Mar. 24			
.....	Smilin' Terror, The, Ted Wells	June 30			
.....	Smilin' Guns, Hoot Gibson	Apr. 7			
.....	Stool Pigeon, The, Bill Cody	June 2			
.....	You Can't Buy Love, All Star	June 2			

Warner Brothers

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1927						1927
.....	5803	Black Diamond Express (M), Blue			July 23	50.20%
.....	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3			
.....	6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20			
.....	5897	Dearest (D), Rich			June 18	
.....	6408	Desired Woman, The (M), Irene Rich	Aug. 27			
.....	5003	Dog of the Regiment, A (M), Rin-Tin-Tin	Oct. 20			
.....	6767	First Auto, The, Oldfield-Miller	Sept. 19		July 9	
.....	6284	Gay Old Bird (FC), Fazenda			Mar. 12	
.....	5978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31		
.....	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26	
.....	5613	Ham and Eggs at the Front (C), Wilson-H. Conklin	Dec. 24			
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26	68.94%
.....	5200	Husbands for Rent, All Star	Dec. 31			
.....	6230	If I Were Single, McAvoy-Nagel	Dec. 17		Apr. 28	
.....	5397	Irish Hearts (CD), McAvoy			June 11	
.....	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1	
.....	6352	Matinee Ladies (C), McAvoy			Apr. 23	
.....	6310	Million Bid, A (M), D. Costello			June 4	
.....	6485	Missing Link, The (C), Syd Chaplin	Aug. 7		May 14	
.....	9961	Old San Francisco (M), D. Costello-Oland	Sept. 4		June 25	
.....	6357	One Round Hogan (M), Monte Blue	Sept. 17		Oct. 8	
.....	5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29	
.....	6295	Sailor Izzy Murphy (F), George Jessel	Oct. 8		Dec. 10	
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15	
.....	6124	Silver Slave, The (D), Rich-Ferris	Nov. 9			
.....	6412	Simple Sis (M), Fazenda			June 11	
.....	6412	Slightly Used, McAvoy-Nagel	Sept. 3			
.....	7647	Third Degree (M), D. Costello			Jan. 8	
.....	5813	Tracked by the Police (M), Rin-Tin-Tin			May 21	57.58%

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. means All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1928						1928
.....	6052	Across the Altantic, Blue-Murphy	Feb. 25		Feb. 18	
.....	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11		
.....	.....	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6	
.....	.....	City of Sin, The, Loy-Miljan-Wong				
.....	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14	
.....	7441	Glorious Betsy, D. Costello				
.....	7077	Jazz Singer, The, Al Jolson	Feb. 4			
A.T.	5267	Lights of New York, All-Star				
.....	6352	Lion and the Mouse, The, L. Barrymore				
.....	5331	Little Snob, The, May McAvoy	Feb. 11			
.....	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19	
.....	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18		
.....	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19		
.....	7169	State Street Sadie, Nagel-Loy	Aug. 25			
.....	6531	Tenderloin, Dolores Costello			Apr. 28	
A.T.	7654	Terror, The, McAvoy-Horton	Oct. 20			
.....	5527	Women They Talk About, Rich-Ferris	Sept. 8		Oct. 13	
1929						1929
A.T.	.....	Conquest, Monte Blue				
.....	.....	Desert Song, The, John Boles				
.....	.....	Fancy Baggage, Audrey Ferris				
.....	.....	From Headquarters, Monte Blue				
.....	.....	Frozen River, Rin-Tin-Tin				
A.T.	.....	Great Success, The, Doris Kenyon				
.....	.....	Greyhound Limited, The, Monte Blue				
.....	.....	Hardboiled Rose, Myrna Loy				
A.T.	.....	Home Towners			Nov. 3	
.....	.....	Kid Gloves, Conrad Nagel-Lois Wilson				
.....	.....	Land of the Silver Fox, Rin-Tin-Tin				
.....	.....	Little Wildcat, The, Audrey Ferris				
.....	.....	Madonna of Ave. A, Dolores Costello				
.....	.....	Million Dollar Collar, The, Rin-Tin-Tin				
.....	.....	My Man, Fannie Brice				
.....	.....	No Defense, Monte Blue				
A.T.	.....	On Trial, Bert Lytell				
.....	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.				
.....	.....	Redeeming Sin, The, Dolores Costello				
.....	.....	She Knew Men				
.....	5992	Singing Fool, The, Al Jolson			Oct. 13	
A.T.	.....	Stark Mad, H. B. Warner-L. Fazenda				
.....	.....	Stolen Kisses, May McAvoy				

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Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

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LETTERS From Readers

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

Dog Fight on Sound?

COLUMBIA CITY, Ind.—To the Editor: From a small town theatre owner with a good house and not a h—— of a lot of business, the sound business looks from the outside as though it is going to end up in the hands of the Federal Commission of the Department of Justice.

Every contract is carrying a rider prohibiting the use of any mechanical musical machine whatsoever, in connection with pictures.

Mr. Otterson of the Electrical Research Products is taking the stand apparently that what they do not approve shall not be used.

Boy, if that isn't restraint of trade, what is it?

From the sidelines it looks like a dog fight and then up to the Department of Justice and, meanwhile, we little fellows to whom two or three thousand dollars is a year's profits are awaiting an outfit that can be installed and not have the Electrical Research company taking down the profits every month for maintenance.

Another thing, the silent picture that the exhibitor runs, runs silent because he can't afford to go along, finds his attendance dropping off because some of his patrons have heard and seen the the picture with sound, tell their friends how fine it was and when it comes into the house less the sound, they never give it a thought, no matter what the merit of the picture.

We are waiting for a sound solution of the entire sound proposition and we are not looking to mortgage our receipts for the next five or ten years as some of the contracts I understand carry that clause.

Mr. Editor, it will be interesting the way things are going, to know just how long they will get away with it. I see it has started in Detroit and it will only take a little pressure after the election in Washington to stir up an awful mess and my guess is that when the matter is looked into they are going to find themselves regulated in a way that they won't like.—Columbia theatre, Columbia City, Ind.

Phil Rand Smoked Out

SALMON, IDAHO.—To the Editor: I see in the October 13th edition of the exhibitors' bible that our Wizard of reporters, J. C. Jenkins, is attempting to smoke me out, make me talk and in general to get me to give an account of myself—says moreover I'm lazy! Lazy!! Goshamighty—lazy! If he had called me a yellow dawg, a bootlegger or a dry Methodist I don't believe I would have been nearly as riled, but "lazy."

Well, old-timer, you have smoked me out, for here I am, spouting as of yore. Only reason I hadn't written is found in the fact that I have been twelve months in hiding. Fact! Remember that cave, up the gulch, behind our place? Well, that's where I've been. Yes, sir! Hiding from film salesmen. About a year ago they began to come in singles and pairs, then in fours; by last spring they came in dozens, and then I took to the hills pronto. I came out last week again only to find a ring of 'em surrounding the house, sleeping on the porch, the lawn, and up in the trees, and tonight as I write half a dozen are making the telephone wires so hot that I have just cut the wires. These gentlemen are driving me crazy.

No sooner than do I buy 1928-29 contract than they come back to sell 1929-30, and as soon as that is taken over then they propose a 1930-31 alliance. I've bought every picture ever made, or intended to be made, yet exchange managers aren't satisfied. They're hungrier than this year's crop of political job hunters, and that's saying a heap.

Pretty soon I expect to see Vitaphone, Movietone and helluvatone salesmen in here to mortgage the Rex and to raise h—— generally.

Sometimes I wish this land of the free would go back to the Indians so I could get a good night's sleep. In the good old frontier days the beating of the tomtom and cries of scalping parties were but buzzing of mosquitoes compared to the roar of today's bloodthirsty crew of salesmen fighting over my wallet.

I hope, J. C., that my explanations account for my delinquencies and, by the way J. C., if you or any other contributor to this gay rag of freedom can offer any method of getting rid of this daily salesmen pest, for Pete's sake wire at once, for I can't stand this life much longer.

Yours for a quiet life.—Philip Rand, Rex theatre, Salmon, Idaho.

Acoustic Merger Brings New Power to Industry

(*Continued from page* 19)

glecting the possibilities of film. I have an agent in Germany at the present time closing negotiations which will give us rights to an excellent German process."

Whole Field to Be Covered

The William H. Bristol Talking Picture Corporation already has extensive manufacturing plant and film studios at Waterbury, Conn., and the producing corporations have modern studios at Hollywood. There is now added the vast manufacturing and distributing resources of the Acoustic Products Co. and the Sonora Phonograph Company, including the plants at Saginaw and Stamford, and the studios and laboratories in the Sonora Building at 50 West 57th street, New York City.

Negotiations are already well in hand with independent artists and producers. Talking pictures covering the whole wide realm of cinema possibilities will be produced—industrial, educational, religious and entertainment. In addition, arrangements will be made to make talkies of 104 short subjects during the next twelve months.

Present plans call for production of pictures by Asher, Small & Rogers, by the Gotham Bristolphone Photoplays Corporation, Lesser-Warner Co. and other producers. The firm of Asher, Small & Rogers is one of the best known producers.

Separate Distributing Unit

"We believe," concluded Deutsch, "that the exclusive Bristol patents, which include the only resynchronizing mechanism on the market, coupled with the tonal excellencies for which Sonora has always been famous, will put the new Sonora-Bristolphone into a position where it will be an important factor in the entire talking picture field."

The offices of the company will be in the Sonora Building at 50 West 57th street, New York City.

It is proposed that distribution be handled through a separate unit. A budget is being prepared for an extensive and powerful advertising campaign to blanket the country.

In addition, arrangements are being made for the organization of two further companies, one to manufacture Sonora-Bristolphones and issue manufacturing licensed in Europe, and the other to perform similar functions in Canada.

Theatres Turn Election Night into B. O. Success

(*Continued from page* 23)

Keith's Georgia, and Rialto—received returns direct from the telegraph desk of The Atlanta Georgian over special telephone wires. The Howard employed an auxiliary screen, just above the regular picture screen, and projected the returns from a slide machine in the projection booth.

Loew's Capitol and Loew's Grand received a similar service from the Constitution. Loew's Grand used a small auxiliary screen. Loew's Capitol had a small microphone installed in the manager's office and connected up with amplifiers in the auditorium.

A tieup with a local newspaper and a midnight show was the medium through which the Capitol theatre, Des Moines, interested patrons in listening to election returns in that theatre.

Midnight matinees at New Orleans took many people off the streets to the comfortable surroundings of the theatres. The Saenger with "Two Lovers," the Publix show, "Swanee Moon," with Jack Stanley and Castro Carazo had capacity at one dollar top. Victor Meyers presented the regular bill at the Orpheum, augmented by special acts of vaudeville, local of course, and retained his clientage. Rodney Toups, of Loew's State whooped 'em up with the regular bill while the Palace theatre, under the direction of Elmer Jerome changed his program and obtained the same audience for the two performances in the same night.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

THE WARNING: Jack Holt—68%. September 30. A good picture that drew well on Jack Holt's reputation.. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE WARNING: Jack Holt—12%. August 29. Good title, good story, good advertising, but how rotten the print. All you could see was night scenes and everything was so dark that you could not make out what it was all about, so it killed the business for next night and we watched the show almost by ourselves. Don't play this boys, unless you have the lights so strong that it will project good. Regular 1,000 Watt won't penetrate the black. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE WARNING: Jack Holt—A good action feature that pleased. Six reels.—William Bosse, Jr., La Sirena theatre, Providence, R. I.—Neighborhood patronage.

ISLE OF FORGOTTEN WOMEN: Conway Tearle —12%. September 20. A picture with emotions different from lot of others and satisfied. Six reels—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

F B O

THE RIDING RENEGADE: Bob Steele—10%. September 19. Dandy little Western for small towns. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE RIDING RENEGADE: Bob Steele—October 13. A nice little Western for Saturday night. Bob has a neat little leading lady in thls one who is easy to look at, and who is an improvement over most of the girls the boys pick out for their leads. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE PHANTOM OF THE RANGE: Tom Tyler—15%. September 26. Another good Western with Tom in the lead. Boys are always out after Tom. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FRECKLES: Special cast—One of F B O specials. I am sorry for any exhibitor who plays their regular service, all the pictures we have played so far are just as bad as they can possibly be.—Max Davitts, Dixon theatre, Winona, Miss.—General patronage.

FRECKLES: Johnny Fox, Jr.—If you have some butterfly chasers in your neighborhood they'll like it, but would call it a very poorly directed picture. A good shakeup in directors is needed. Some are getting the swelled head. A vacation might do them good. Soon it will be "Better Theatres and Poorer Pictures." Seven reels.—William Bosse, Jr., La Sirena theatre, Providence, R. I.—Neighborhood patronage.

THE LITTLE YELLOW HOUSE: Special cast—October 7-8. A good picture. Clean and entertaining, but not much at the box office. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

DEAD MAN'S CURVE: Special cast—September 30-October 1. Very good little picture and a better drawing card than many so-called specials. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

LOVES OF RICARDO: George Beban—This was about as near nothing as I have ever run. You sit through six reels to see an auto run off a cliff.—Six reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: $75 (average daily gross of picture reported) divided by $100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in THE BOX OFFICE TICKER column of "Quick Reference Picture Chart."

THE SLINGSHOT KID: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

First Division

COMRADES: Dolores Costello—10%. September 25. Buisness poor on this one but was well layed out to satisfy all who saw it.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

First National

OH KAY: Colleen Moore—65%. October 3. Another good one. Pleased my patrons. It's the same thing to report on her shows—All good.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

OH KAY: Colleen Moore—Not up to her standard, failed to please. Good in places and silly in others, which killed the feature with the public.—A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

THE SHOW GIRL: Alice White—30%. October 12-13. Miss White's first starring attempt. She is no Clara Bow, but is promising and with more experience should prove a draw. She has everything but experience. If they had let her do a dance it would have improved the picture. Everyone in the chorus can dance but her. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

HAROLD TEEN: Arthur Lake—50%. September 23. Good picture and lots of fun along the campus. Satisfied 100%. All who came were the better class. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HAROLD TEEN: Special cast—A pleasing comedy drama. Something different. Eight reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

HAPPINESS AHEAD: Colleen Moore—80%. October 6. Colleen's name drew them in but this one is a little out of her usual line and did not seem to please as well as some of her previous efforts. Eight reels.—B. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

HAPPINESS AHEAD: Colleen Moore— 38%. October 8-9. We did the poorest business on this one of any Colleen Moore picture we have ever played. And we played it on the best days of the week at that. It pleased our patrons. Colleen has always been a big drawing card for us. This is a good picture.—S. T. Donnell, LeRoy theatre, Lampasas, Tex.—General patronage.

THE HAWK'S NEST: Milton Sills—20%. September 14-15. Sills always makes good ones and this was no exception. No record broken, but satisfied all who saw it. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE HAWK'S NEST: Milton Sills—Fine. Kept you interested every minute.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

VALLEY OF THE GIANTS: Milton Sills—30%. August 26-27. Another one of Milton Sills' good pictures and, oh, boy! how they were gasping when Sills got to fighting. Several remarks from those that have read the story that it was not completed as it did not follow the book, but we saw a good entertainment as it was without reading the story and enjoyed good business the first night. Second night off because on Monday. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE LOVE MART: Billie Dove—20%. October 9. A good program picture. Satisfied the audience.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE YELLOW LILY: Billie Dove—44%. October 17-18. Dandy picture. Pleased our patrons one hundred per cent. Billie Dove is one of the best drawing cards we have.—S. T. Donnell, LeRoy theatre, Lampasas, Tex.—General patronage.

McFADDEN'S FLATS: Murray-Conklin—10%. September 9-10. This one sure fell flat for us after the Fair. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

McFADDAN'S FLATS: Special cast—Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE PRINCE OF HEADWAITERS: Lewis Stone —65%. September 30. Okay. Pretty heavy but seemed to please. Eight reels.—B. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

THE NOOSE: Richard Barthelmess—50%. September 16. Well, Dick made a headway to the front with this one, and may do some business in the future with Dick, if he doesn't fall back. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE UPLAND RIDER: Ken Maynard—86%. September 15. This is the best of the first five Maynards on the 1927-28 program, and they all were good. Large percentage due to extra gang here working on the railroad for a few days. Wish they were here to stay. Maynard's pictures are the best Westerns on the market. I wish, however, he would pick

out better lookers for his leading ladies. Keep up the good work, Ken.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Maine.—Small town patronage.

FOR THE LOVE OF MIKE: Special cast—8%. August 30. This is a picture that everyone should run, that's as good as it is interesting from start to finish. Advertise it strong and if you ever work on a picture with your school, do it on this one and see how they will thank you. Best race I ever saw and Ben gets his girl and the three fathers who adopted Ben as their own son were more than tickled to see him win the race. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HER WILD OAT: Colleen Moore—80%. October 8. Miss Moore, I thank you for helping me support my wife and so many children. If I could get all pictures like this one I could soon re-tire my Ford. I heard more favorable comments on this picture than any I have run. Seven reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

THE DUCHESS OF BUFFALO: Constance Talmadge—70%. September 22. Old and not much to get excited over as a picture, but Connie's name on the billboards did the work and brought out the "kash kustomers."—B. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

HIGH STEPPERS: Special cast—Just fair entertainment.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THREE RING MARRIAGE: Special cast—A fine circus show. Everyone liked it.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

GREATER GLORY: Special cast—September 29-October 1. Real good.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

CAMILLE: Norma Talmadge—October 10. A fine picture. It took the poor goof a long time to get going, but I guess he had a lot of fun, finally. Anyway, it was all a dream.—Frank Sabin, Majestic theatre, Eureka, Ont., Canada.

THE WAGON SHOW: Special cast—Good, but no Western.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

NAUGHTY BUT NICE: Special cast—Very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Special cast—October 16-17. Some of the boys have panned this baby, but I couldn't find any fault with it. Had very good crowds and it pleased. The rough and ready element won't know wotinell it is all about, but the more sophisticated will get its subtle humor and spread the good tidings accordingly to a good business the second night. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

CODE OF SCARLET: Ken Maynard—Consider this one of the best yet from this star. It will please.—A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

Fox

THE HIGH SCHOOL HERO: Special cast—90%. October 11. This picture was well liked, and brought all the school crowd out. The teachers all came and complimented the picture highly. Six reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

THE HIGH SCHOOL HERO: Special cast—Very good, snappy, pleased old and young.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

DAREDEVIL'S REWARD: Tom Mix—15%. August 22. Good Mix picture. If they like Mix, here is another one that will satisfy them 100%. So, boys, don't be afraid to run this one. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

PAINTED POST: Tom Mix—75%. October 13. A regular Mix picture. Pleased the old and made the young howl.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

EAST SIDE, WEST SIDE: George O'Brien—October 13-15. Everyone liked this one.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

COME TO MY HOUSE: Olive Borden—35%. October 12. Poor picture. Played only one day. We had a very nice crowd on the strength of the stars and the "catchy" title, but our patrons left the theatre disappointed.—S. T. Donnell, LeRoy theatre, Lampasas, Tex.—General patronage.

THE COWBOY KID: Rex Bell—22%. September 21-22. A new cowboy for this town, but the picture too small to be run on Friday and Saturday. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

GATEWAY TO THE MOON: Dolores Del Rio—20%. October 11. Fine work by the star. Poor story and satisfied about 40% that saw it.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HORSEMEN OF THE PLAINS: Tom Mix—30%. October 17-18. Very good. A better than average Western with plenty of comedy caused by two colored people. There is also an exciting obstacle race. Nice business. Five reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

HORSEMEN OF THE PLAINS: Tom Mix—Folks came back twice to see this. Didn't see why, myself.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

PLAY GIRL: Madge Bellamy—October 9. A nice little picture and pleasing.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

FOUR SONS: Special cast—October 11-12. Good drawing card and a fine picture in every sense.—C. C. Griffin, New Piedmont theatre, Oakland, Cal.—General patronage.

DRESSED TO KILL: Edmund Lowe—October 12-13. Good underworld drama with a lot of suspense and unusual finish.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

A GIRL IN EVERY PORT: Special cast—A few of the men liked this, but the women didn't.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

SEVENTH HEAVEN: Gaynor-Farrell—The big fault with this picture, too long, otherwise it gave general satisfaction but no one walked out on it. It takes a strong stretch of imagination to conceive of any man's ambition only confined to a step from sewer tender to that of street cleaner, especially with a character played in what would indicate Farrell to be quite intelligent in the role taken by him, even if he was a "Wonderful Fellow" in the part. Janet Gaynor was a supreme favorite and certainly went over and then some in the scene where she appeared in the wedding outfit she was a most impressive sight—looked like a cameo in the old time woman's breast pins which they wore in the days of yore. The story with the above exceptions was fine, photography good and on the whole we can class this as a very good offering. Twelve reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

A THIEF IN THE DARK: Special cast—A fine drama of spooks and crooks. We played this one last night with a good two reel comedy to a big crowd of Saturday night picture-going people. Well as a Saturday night show it went over big, but they are not hard to please on a Saturday night performance, so as we did well on this one I am not going to knock the picture. It must have pleased for they all came out smiling.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

SHARPSHOOTERS: Special cast—Good, but no picture for children.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SHARPSHOOTERS: George O'Brien—Good regular program picture and George O'Brien we are told "served" and certainly knew his "onions" in this picture. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE ARIZONA WILDCAT: Tom Mix—October 5-6. The same old Mix stunts in the same old way. My patrons don't care for Mix pictures any more. Too much sameness, when you see one you see all of them. Print and photography fair. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

CHAIN LIGHTNING: Buck Jones—October 6. Atta boy, Buck. My crowd likes you and all of your pictures go over fine. Six reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

CHAIN LIGHTNING: Special cast—Just passable.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SINGED: Blanche Sweet—Well this is a picture. Show it when it comes your time. That is about all I can say for this one.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

Metro-Goldwyn-Mayer

WHILE THE CITY SLEEPS: Lon Chaney—63%. October 12. I had some very good comments on this picture. Everybody seemed to be well pleased with it. Why can't they let Chaney have the girl some times. That is the only thing a few of my patrons hold against his pictures. They should know better by now.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

BEYOND THE SIERRAS: Tim McCoy—34%. October 16-17. The usual McCoy bed-time story, only worse. We'd like to know what excuse there is for these. Criminal waste of 6,000 feet of film. Between the dense print and that cursed soft-focus photography it took good eye-sight to see how punk it was. Acting passable but story nil and direction second rate. Polly Moran furnishes the only bright spot in it and that won't dazzle you. No business a-tall second night. Six reels.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

EXCESS BAGGAGE: William Haines—65%. October 16. This one will sure please, good acting and good story.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

EXCESS BAGGAGE: William Haines—47%. October 14-15. Well, boys, if anyone can find any fault with this we'd like to know on what grounds. Direction and acting are A-number-one all the way through; the picture is interesting; and Haines is a mighty good drawing card, for us at least. What is better yet, we drew a dandy print, just on the fifth booking, and the photography was such that we were able to show up this picture much better than usual. Those of you who have been complaining of Haines' egotism will be pleasantly surprised by this picture, as it is a distinct departure from his usual type. Much less of the exuberant big-headed comedy element in this and more of the serious stuff. Haines is positively humble in some scenes. Good entertainment. Ricardo Cortez and Josephine Dunn fill the other major parts to perfection. Eight reels.—Wolfe

J. C. Jenkins—*His Colyum*

Mr. Jenkins' Colyum will be resumed in the next issue of the HERALD-WORLD.

Omission of it in this and the issue of November 3 was due to the untimely death of his daughter, Geneve.

The "Colyum" has been missed by everyone, and everyone joins in extending to JaySee and his family our heartfelt sympathy.

and Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE THIRTEENTH HOUR: Lionel Barrymore—75%. October 7. Metro, this is what we like. It makes us feel good when they come out and tell us how well they liked our show. Six reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

ROSE MARIE: Special cast—70%. October 10-28. A good outdoor picture but it was spoiled by the dark scenes.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

ACROSS TO SINGAPORE: Ramon Novarro—48%. October 3. Some of the men and boys liked it but it is too rough for women. Did not draw. Work of stars good. Ernest Torrence is a grand old actor. Eight reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Maine.—Small town patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—75%. October 14-15. This is a mighty good picture. Good story. Lon Chaney and whole cast fine. Gave satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE BIG PARADE: Gilbert-Adoree—60%. September 21-22. A real special. Ran this two days to just fair business. Charged 15c for children and 35c for adults. The producers ask the small towns too much money for this one. Battle scenes at the front very realistic. Thirteen reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Maine.—Small town patronage.

THE WHITE SISTER: Lillian Gish—30%. October 15-16. An exceptionally fine picture that is still a good draw. Had many new patrons out and everyone seemed pleased. Lillian Gish and Ronald Colman do fine work. Eleven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE DIVINE WOMAN: Greta Garbo—This just got by—Greta was okay but the story had a close call. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—October 7-8. A very ordinary picture with obvious plot. Worth about a third of what Metro thinks it is.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

THE PATSY: Marion Davies—Best Marion Davies for some time. Patrons like her in this type of story.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

THE BUGLE CALL: Special cast—Good. A little better than "Buttons."—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SKIRTS: Syd Chaplin—October 3. Not much to this one. Slapstick comedy of a low order.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

ADAM AND EVIL: Special cast—Very good. Full of life.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

BABY MINE: Dane-Arthur—We ran this show for matinee and took it out because we did not want our children to see it. However, Metro was nice about it and gave us another one in place of it. Six reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

FLESH AND THE DEVIL: Very good adult picture.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

BUTTONS: Jackie Coogan—October 18-19. A very good picture. One of the best Coogan pictures I have had the pleasure of showing. Pleased the adults as well as the kids. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

BUTTONS: Jackie Coogan—Just fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

TILLIE THE TOILER: Marion Davies—September 25-26. A little old, but a good picture and drew quite well at the box office. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

FRISCO SALLY LEVY: Special cast—Very good comedy.—J. W. Schmidt, Grand theatre, Greese, Ill.—General patronage.

Paramount

JUST MARRIED: Special cast—27%. October 9. A very good comedy drama. A good cast is in this and they couldn't help but make it a good comedy. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE LAST COMMAND: Emil Jannings—85%. October 14. Our first Jannings for some time. It is an excellent picture and was well received. His is a dramatic role and is good for a change from some of the lighter comedies. Nine reels.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

ADVENTURE MAD: Nils Asther—23%. October 11. One of the best foreign pictures that we have run. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

ADVENTURE MAD: Special cast—Now, boys, when you get one marked up UFA, take it from me, you have got a lemon. There may be some good ones with this monogram, but up to this writing I have not played them.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

UNDERWORLD: George Bancroft—15%. August 24-25. Well, well, a good picture, but what does Paramount mean by yelling how big the picture is when it won't do as much business as a six reel Western would on Friday and Saturday. Best nights, poorest business. Pretty soon we will be Paramounted out and let their big parade of flops go the other way, bye bye. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

STREET OF SIN: Emil Jannings—28%. October 10-11. Just a fair program picture worth about one-half what we paid for it. Had a few walkouts on this one, and in my opinion that is just about the worst thing that can be said about any picture. The acting of Jannings is wonderful. Jannings has no drawing power here whatsoever.—S. T. Donnell, Le Roy theatre, Lampasas, Tex.—General patronage.

OPEN RANGE: Lane Chandler—74%. October 10. A good Western picture with plenty of action and comedy. People who like Westerns will enjoy this one. Large percentage due to extra crew here working for pulp company. Paramount should continue to star Chandler in Westerns. Six reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—Small town patronage.

PARTNERS IN CRIME: Beery-Hatton—10%. September 19. Fair comedy, but this pair sure fall down in this town. Haven't done any business on any of this team's pictures. Seven reels.—B. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

EASY COME, EASY GO: Richard Dix—36%. October 15-16. Truly an audience picture. Pleased our patrons. Dix doesn't go over so big here and we certainly are at a loss to understand the reason why. Fellows, get behind this one—if you can get them it is sure to please them.—S. T. Donnell, Le Roy theatre, Lampasas, Tex.—General patronage.

KIT CARSON: Fred Thomson—50%. October 3. Good Western and pleased, but not a special. Eight reels.—B. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

KIT CARSON: Fred Thomson—Now, boys, this is a good picture and Fred Thomson a big drawing star with us when everything is favorable. But on account of the big State Fair at Jackson, Miss., our receipts ran short on this one. Eight reels.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—General patronage.

FOOLS FOR LUCK: Fields-Conklin—41%. October 6. Good comedy. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE PIONEER SCOUT: Fred Thomson—20%. October 10-11. Good Western with both Thomson and Silver at their best. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—Small town patronage.

SOMETHING ALWAYS HAPPENS: Esther Ralston—13%. September 27. A dandy picture, with hardly anyone out to see it because of heavy rains. Here's a bunch of reports for the last two weeks. Whether we get them in or not, we always like to read the others. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

NOW WE'RE IN THE AIR: Beery-Hatton—10%. September 5-6. Just a lot of hokum, and my patrons don't care for this kind of stuff, according to the way they turned out to see it. Well, a common Western did more business in one night than this one did in two, so be your own judges, boys. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

RED HAIR: Clara Bow—46%. September 26. This is a good picture and should have done better business. However, not so good as "It" or "Get Your Man." I cannot understand why I got such a small crowd. I will watch her next one. Seven reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—Small town patronage.

RED HAIR: Clara Bow—45%. October 12-13. The first rain and cold weather of the fall hit us on these two dates and as a result showed to less than normal. However, it drew better than we expected. Another good picture by Clara. She just doesn't make any other kind. Seven reels.—Paul B. Hoffmann, Legion theatre, Holyrood, Kan.—Small town patronage.

RED HAIR: Clara Bow—Had packed house. Everyone pleased.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

THREE SINNERS: Pola Negri—43%. October 4. A good picture. Drew better than we expected. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SPORTING GOODS: Richard Dix—50%. October 11. A dandy little comedy drama. Dix draws well for us. Seven reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

THE NIGHT OF MYSTERY: Adolphe Menjou—54%. September 29. A good picture that drew well on Saturday night. He's made better pictures, but we have no kick now. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

CHILDREN OF DIVORCE: Special cast—60%. September 2. Good stars and good show, which lifted the percentage above my average receipts. Thank you, girls. Come again with something like this one. Satisfied 100%, and when they are like that we are satified, as all folks would be. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

TELL IT TO SWEENEY: Special cast—40%. October 12-13. Ho-ho-ho, this is good! Solely farcical, even a little foolish in spots, but it kept our people

2 WEEKS At Stanley-Fabian's Capitol, Newark, to

ASTOUNDING BUSINESS

BREAKING ALL RECORDS OF THIS THEATRE

WATCH What It Will Do This Week at State Theatre, Newburgh and Rialto Theatre, Poughkeepsie

Of Course We Mean

"FIGHTING THE

WHITE SLAVE TRAFFIC

(Passed by N. Y. State Board of Censors)

(Not a Social Hygiene Picture)

WOODY AND ADLER, Inc.

723 Seventh Avenue (Bryant 0207) New York City

NEW YORK EXCHANGE: *Nat Liebeskind, Room 406, 729, Seventh Avenue*
BUFFALO: *George H. Moeser, 444 Normal Avenue*
LOS ANGELES: *Oren F. Woody, 1910 S. Vermont Avenue*

laughing all the time and incongruities must have been overlooked. At any rate, business was fairly good. Photography mostly very good, and the print must have been better than usual, as we only spent about an hour and a half preparing it for exhibition, whereas the usual Paramount takes about double that. Six reels.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE VANISHING PIONEER: Jack Holt—100%. October 12. An extra good Western that pleased all. Five reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

THE VANISHING PIONEER: Jack Holt—October 9-10. Just an ordinary Zane Grey Western. Did not draw much better than the average Western. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE RACKET: Thomas Meighan—October 4-5. Just a fair drawing card. Meighan not a good bet here. —C. C. Griffin, New Piedmont theatre, Oakland, Cal. —General patronage.

THE BIG KILLING: Beery-Hatton—Sold as a special, but just a weak program picture and only fit for the shooting galleries to run.—A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

THE SHOWDOWN: Special cast—No one liked this one.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

SENORITA: Bebe Daniels—October 13. A rip snortin' action picture. Bebe is some athlete. They enjoyed it.—Frank Sabin, Majestic theatre, Eureka, Ont., Canada.

STAGE STRUCK: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—October 9-10. Didn't have many to see this. Folks thought it would be silly. I liked it myself.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

THE ROUGH RIDERS: Special cast—October 2-3-4. Very good. Educational and entertaining from start to finish. The directing is excellent. I did not make any money on this one because I just can't get my patrons out when they think it is a war picture. Print and photography good. Nine reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE MYSTERIOUS RIDER: Jack Holt—October 6. Good Zane Grey Western. They draw well and please Western fans.—Frank Sabin, Majestic theatre, Eureka, Ont., Canada.—General patronage.

THE ENCHANTED HILL: Special cast—it's good. —J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

KNOCKOUT RILEY: Richard Dix—Very good picture to good house. Plenty of action in last two reels.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

DRUMS OF THE DESERT: Special cast—September 27-28. Good, but didn't please as well as other Westerns.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

THE ANCIENT HIGHWAY: Special cast—Good. —J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Pathe-P D C

SKYSCRAPER: William Boyd—25%. October 10. This is a rattling good program picture. Good story. Funny comedy. Pleased them all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DESPERATE COURAGE: Wally Wales—54%. September 29. Just a fair Western. Wally Wales good. Leading lady not so good. Five reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—Small town patronage.

THE WISE WIFE: Phyllis Haver—37%. October 14. A good comedy. An excellent cast in this one. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE COUNTRY DOCTOR: Rudolph Schildkraut—64%. October 3. Splendid story of rural New England. Work of entire cast okay. People seemed to enjoy the picture, with the exception of some of the younger people. Eight reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—Small town patronage.

TENTH AVENUE: Phyllis Haver—72%. October 13. A real good crook story, but was not liked as well as "Chicago After Midnight" or "City Gone Wild." The large percentage was due to extra crew here working for the Pulp Wood Company. Seven reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—Small town patronage.

KING OF KINGS: Special cast—October 14-17. A very fine production. A good drawing picture and gets in those who seldom attend the theatre. Well worth advanced prices.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

HOLD 'EM YALE: Rod La Rocque—October 7-8. Drew well Sunday only. Monday flopped. Good picture of its kind, but football pictures are overdone and all alike.—C. C. Griffin, New Piedmont theatre, Oakland, Cal.—General patronage.

Rayart

THE PHANTOM OF THE TURF: Dolores Costello—20%. September 17. Good race track story made into a good picture and satisfied all who saw it. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D. —General patronage.

ON THE STROKE OF TWELVE: David Torrence —8%. August 28. Well, a story like this is good for any night and one big thing about this picture is that it is just a small picture, but has "Underworld," a Paramount big special, backed off the map, and we don't mean maybe. Come on, boys, play our own pictures and let the producer-exhibitors play their own, and give your patrons good entertainment and support your own exchanges. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

United Artists

THE BELOVED ROGUE: John Barrymore—75%. October 2. I could not get them in on this, but those who did come were well pleased. John is well liked here, but not so well in this type of picture. Ten reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

LOVES OF SONYA: Gloria Swanson—25%. October 12. A splendid picture. We played it old and had to play as a program picture, but it is a special and gave good satisfaction to all. Fine work by the star.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TEMPEST: John Barrymore—A wonderful picture. Sound effects are very effective. A strong picture without sound effects. Made money for us.—E. T. Mathes, Avalon theatre, Bellingham, Wash.—General patronage.

RAMONA: Dolores Del Rio—Drew extra business for three days.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

THE CIRCUS: Charles Chaplin—October 14-15. Well, boys, all I can say for this one is that I couldn't get them all in the first night and had the biggest second night in five years. However, doing business with this outfit takes all the joy out of running their pictures. If there is a more disagreeable outfit than United Artists to do business with I haven't run across them, and I do business with all of 'em. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

COLLEGE: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Universal

GOOD MORNING, JUDGE: Reginald Denny—September 30-October 1. Did fair Sunday and very poor Monday.—C. C. Griffin, New Piedmont theatre, Oakland, Cal.—General patronage.

THE MICHIGAN KID: Special cast—Dandy little picture, but paid too much. It was sold me as a special.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

HEY, HEY, COWBOY: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

FINDERS KEEPERS: Laura La Plante—10%. September 27. Nice picture and all that, but what do we care about sparking around among Uncle Sam's boys. Nothing to it when you look at it from entertaining standpoint. Too slow to keep going. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE SHIELD OF HONOR: Ralph Lewis—October 12-13. Very good picture of its kind, but no drawing card. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

UNCLE TOM'S CABIN: Special cast—October 27-29. A picture that draws. Did better than I expected. Audience pleased.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

HOW TO HANDLE WOMEN: Special cast—One of the poorest pictures I ever ran. Had several walkouts. This is my first Tryon and wish it was the last if this is the kind of pictures he makes.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

TAXI, TAXI: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

ALIAS THE DEACON: Jean Hersholt—10%. September 11. Dandy show, but no business, so no use of crying. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

WE AMERICANS: George Sidney—46%. October 13. On such a good picture as this Universal ought to be ashamed to put out some of the advertising that they did on this picture. A very good drama. Nine reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

TRAILING THE WEST: Hoot Gibson—September 28-29. Good picture and drew well and pleased my patrons. This was quite a little better than his older ones. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

STRAIGHT SHOOTING: Ted Wells—20%. September 12. Good little Western, and Ted Wells is good to look at. Uncle Carl is sure getting some young folks to replace his talent. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE FOREIGN LEGION: Special cast—Just a program picture sold as a special. Paid twice too much for it.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

WILD BEAUTY: Rex—60%. October 7. A good picture. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

DOWN THE STRETCH: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

TRICK OF HEARTS: Hoot Gibson—15%. September 4. Fair little Western. If Hoot draws for you, brother exhibitors, this one will satisfy all who come. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE GRIP OF THE YUKON: Dandy little picture.—Harold H. Kortes, Sun theatre, Plainwell, Mich. —General patronage.

Warner Bros.

BEWARE OF MARRIED MEN: Irene Rich—30%. October 10. Fairly good picture, but our customers don't care for the type of stories Irene Rich appears in. Too much society and matrimonial stuff. Six reels.—B. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

THE BRUTE: Monte Blue—25%. August 31-September 1. Picture and story fine. Print little too dark, but the outdoor atmosphere with the oil fields and Monte as Easy Going and Red the little funmaker put it over in good way. All cast did very well and the picture satisfies 100%. So play it and step on it, it's good all the way through. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

IF I WERE SINGLE: May McAvoy—October 3. Fair program. Will please those liking light entertainment.—Frank Sabin, Majestic theatre, Eureka, Ont., Canada.—Small town patronage.

RINTY OF THE DESERT: Rin-Tin-Tin—90%. October 13. Well, this one brought home the bacon, as Rinty usually does. Personally thought this was a little below par. Six reels.—B. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

STATE STREET SADIE: Conrad Nagel—Good crook picture. We used it with Vitaphone score. It went over well in spite of hard rain. The talking helps much.—E. T. Mathes, Avalon theatre, Bellingham, Wash.—General patronage.

THE GIRL FROM CHICAGO: Conrad Nagel—A dandy picture, everybody liked it. Seven reels.—William Bosse, Jr., La Sirena theatre, Providence, R. I.—Neighborhood patronage.

DOMESTIC TROUBLES: Clyde Cook—70%. September 29. Rotten title, but a very good A-1 comedy. The customers sure got their money's worth and everybody, including myself, went home happy. Six reels. —B. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

JAWS OF STEEL: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

WHILE LONDON SLEEPS: Rin-Tin-Tin—35%. September 7-8. Well, boys, this one jumped up on the receipts and percentage. This is the kind they like here and we did not have to mortgage the theatre to get it, either. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE BUSH LEAGUER: Special cast—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

State Rights

THE ROAD TO RUIN: Helen Foster—100%. October 4-5. Run it, by all means. It broke the house record. S. R. O. first show before we started the show. I highly recommend this production to be shown anywhere, any day of the week. Boys, you'll miss some show and some dough if you pass it up. Six reels.—R. D. Young, Rex theatre, Montezuma, Ind.—Mixed patronage.

UNCLE TOM'S CABIN: Irvin Cummings—Absolutely rotten. Old version. Took it off after second

show. If you feel like playing this, see it first. Five reels.—William Bosse, Jr., La Sirena theatre, Providence, R. I.—Neighborhood patronage.

Serials

BLAKE OF SCOTLAND YARD: (Universal)—Hayden Stevenson—Serial. Well, it's all over now and can report this serial as fairly satisfactory and believe it brought us some extra business. Patrons are yelling for more and we are going to give the serial a regular place on our Saturday bill.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

HAWK OF THE HILLS: (Pathe)—Walter Miller—Serial. We have run a number of good serials, but this has held a steady patronage, and I think the best Pathe has put out.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

TARZAN THE MIGHTY: (Universal)—Special cast—Oh, what a serial. It's a dandy and a knockout at the box office. If you get it started right you're all set.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

Short Features

COLUMBIA

HAPPY DAYS: Winnie Winkle—Good, and plenty of laughs for everybody. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

ON THE FARM: The animals do very good in this one. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

EDUCATIONAL

NO FARE: Big Boy—Good for the little folks, but no good for the elders. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

BLONDES BEWARE: Fine and entertaining from start to finish. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

BRAVE COWARD, HOLD FAST, HOLD THAT BEAR: Good one reel comedies. For one reel comedies Cameos are the best.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

CHICKEN FEATHERS: Good comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

CIRCUS BLUES: Dorothy Devore—An extra funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

COOK, PAPA, COOK: Nothing to this one, just a filler. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

FLAMING FATHERS: A funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FULLY EQUIPPED: Not as good as most of the Cameo comedies. One reel.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

GIDDY GOBBLERS: Fair. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

GOOFY BIRDS: Charlie Bowers—Nothing pleasing in these Bowers comedies. Just a couple of reels of film wasted. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HE TRIED TO PLEASE: Yes! He tried to please, but he sure didn't please my patrons. Not a good laugh in this one. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

JUST DANDY: Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

LIMPING LUCK: Good and Funny. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

LITTLE RUBE: Dorothy Devore—Fine comedy. Dorothy always peps them up. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

PIRATES BEWARE: Lupino Lane—A great comedy, one of the best we have played. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SEEING STARS: George Davis—Good, and lots of laughs. Fine entertainment for giggles. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SHE IS A BOY: Big Boy—Very good, and made a nice filler to keep them smiling as they come and go. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FBO

ALEX THE GREAT: Nothing to it.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

ARE HUSBANDS PEOPLE: Al Cooke—Al always makes 'em laugh with his funny face. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

BIG BERTHAS: Three Fat Boys—Lots of fun on the screen always with this trio. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HEAVY HIKERS: Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE VANISHING VILLAIN: Charlie Bowers—Charlie Bowers had better stick to more of his trick photography and not so much on himself for his comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

FOX

CAPTAIN KID'S KITTENS: Some real entertainment, with the animals doing their best. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FAVORITE WIFE: Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HER BLUE BLACK EYES: George Davis—Good comedy as a hokum. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

METRO-GOLDWYN-MAYER

DUMB DADDIES: Max Davidson—A "jim dandy" comedy. I laughed all the way through. Give us more like 'em, Metro. Two reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

DUMB DADDIES: Fair comedy.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

GROWING PAINS: Our Gang—Excellent "Gang" with the giant adding a new angle. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

ODDITIES: Some of these are real good and some are real poor. "Jungle Round Up" and "An African Adventure" were good. One reel.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

PASS THE GRAVY: Max Davidson—Miserable! A regular henpecked comedy. Two reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

PRIMITIVE HOUSEKEEPING: Oddity—This is an interesting Oddity. It is primitive, all right. One reel.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

RAINY DAYS: Our Gang—A great comedy. If this one doesn't make 'em laugh nothing will. Two reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

THEIR PURPLE MOMENT: Laurel-Hardy—Oh boy, no matter how sore we get on Metro, we can't help but give this team a great big hand! They are wows, and Metro's short product is certainly helping to build up our business. Hope the '29 product is as good. Two reels.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

VIRGIN QUEEN: These "Great Events" mean nothing to me, as I have to put a comedy with them.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

PARAMOUNT

CRAZY TO FLY: Bobby Vernon—Nothing to waste ink on, but it will pass. The Bobby Vernon's are the best of the Christie comedies. Two reels.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

DAD'S CHOICE: Edward Everett Horton—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

EASY CURVES: Billy Dooley—Phooey, what a mess! This might have been a knockout twenty years ago, but it's simply awful today. Two reels.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

HALF BACK HANNAH: Oh, what a comedy! Keeps the crowd roaring most of the time.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

HOLY MACKERAL: Jimmie Adams—Fine comedy which filled the program with laughs. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HOT SCOTCH: Jack Duffy—Just an average comedy. Neither good nor bad. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

NEWS No. 11: I thought this better than the average Paramount News. My patrons don't like this news as well as the Fox News. One reel.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

NIFTY NAGS: Jack Duffy—Good comedy with Jack Duffy. He always brings out the laughs and makes everybody happy. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

PIE CURS: Krazy Kat—Good filler. These "Krazy" cartoons are all right, we will admit. Half a reel.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

SAVE THE PIECES: Bobby Vernon—This was very good and everybody enjoyed it. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SAVE THE PIECES: Fine comedy.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

STOP KIDDING: Bobby Vernon—Nothing to get excited over. Have seen many better from Vernon. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

WATER BUGS: Fine comedy.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

PATHE

ANYTHING ONCE: Mabel Normand—Fair enough comedy.—Frank Sabin, Majestic theatre, Eureka, Ont., Can.—General patronage.

BICYCLE FLIRT: Funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FLIRTY FOUR-FLUSHER: Madeline Hurlock—Quite a surprise in this one. Billy Bevan leaves his mustache off and Madeline Hurlock appears as a waitress to make a very good comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

FLYING FEET: "Sportlight"—My patrons did not care much for this. One reel.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

THE GLORIOUS FOURTH: Our Gang—Just a "Gang," have seen better. Maybe I'm fed up on them.—Frank Sabin, Majestic theatre, Eureka, Ont., Can.—General patronage.

THE HOLLYWOOD HERO: Ben Turpin—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

ON THE FRONT PAGE: Bull Montana—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SMITH'S CANDY SHOP: Mary Ann Jackson—Just a few laughs in this one. The elephant was good, however. Two reels.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

SMITH'S CANDY SHOP: Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SUNNY ITALY: Fable—Fair. Half reel.—F. H. Gatcomb, Armstrong theatre, Vanceboro, Me.—General patronage.

UNIVERSAL

BROKEN OUT: Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BUCKSKIN DAYS: Newton House—This one satisfied better than "Now We're in the Air" and that's saying a lot, but it's true. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

CIRCUS DAZE: The Gumps—Just fair. We have seen him do it before. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

GEORGE'S FALSE ALARM: Sid the Sailor—Just fair comedy. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

HORSE PLAY: George Davis—Nothing much to this one. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

KICKING THROUGH: "Collegians"—A splendid two reeler.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

NO BLONDES ALLOWED: Mike and Ike—Just two thousand feet of film wasted. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

OUT IN RAIN: Andy Gump—No laughing matter. Two reels.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

SPECIAL ADDITION: Billy Hall—Fair one reeler to fill in the program. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE SPEED SHEIK: Arthur Lake—Good comedy for its length. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

AN UNEXPECTED HERO: Fred Gilman—Good, but booked on a wrong night. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

WHEN GREEK MEETS GREEK: The Gumps—Just a continued laugh, and they seem to like Andy and Min. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

CHICAGO PERSONALITIES

By J. F.

GREAT STATES is to erect a new theatre costing $1,500,000. in Aurora, on the site of the Rialto, which was destroyed by fire two weeks ago. The building also will contain stores and offices and occupy, besides the site of the Rialto, that of the adjoining Fox, also Great States house. The theatre will be called the Venetian and will seat 2,000. It is expected to be ready for use by next September.

Besides entertaining its advisor, Joseph P. Kennedy, for a day last week, Pathe had a number of other officials from the home office over the week-end. Colvin Brown, executive vice-president, was along the Row, as it were, to be principal speaker at a regional convention at the Blackstone hotel. Also present to lead the discussions on forthcoming Pathe product, which is expected to be completed by the first of the year, were Phil Reisman, general sales manager; Harry Scott, short subjects manager; and J. O. McAloon, general manager of exchange operations.

Branch managers attending, in addition to Harry Lorch of the Wabash Avenue headquarters, were J. H. MacIntyre, Minneapolis; W. A. Aschmann, Milwaukee; R. S. Ballantyne, Omaha; Walter Branson, Des Moines; E. S. Olsmith, Kansas City, and O. J. Ruby, Cleveland.

* * *

The Universal exchange also could boast of a special visitation last week, President Carl Laemmle dropping in Saturday on his way from New York to the Coast.

* * *

And we hope we haven't forgotten anybody.

* * *

Noticeable—and notable—in the pages of this journal last week, was the prodigious display of exploitation ideas thunk up by Jack Baker of Universal. Well, Jack's got another stunt to put alongside his Snookums tieup at White City some time ago. This one, also a White City tieup, features Mary Philbin, the idea being to find a girl who has a reason or fraction of one, for thinking she could some day be another Miss Philbin. But the biggest exploitation thing we've seen for some time is—But we promised Jack we wouldn't say anything about it—just now.

* * *

Red Johnson, one of the few persons who deserves his nickname, has left F B O's sales staff for that of Tiffany-Stahl, where Manager Rosen is now daring the assertion that he has "the best sales force along the Row." (They're his very words.) Red has all the territory he had with F B O and a lot more besides, Illinois, Indiana and the Chicago suburbs being the scene or scenes of his operations.

Your audience will soon demand sound reproduction
Fortify yourself with
PHOTOTONE
L. V. KUTTNAUER
845 So. Wabash Ave., Chicago Harrison 0737

E. A. Phelps succeeds Johnson at F B O. Phelps comes from the United Artists branch in Minneapolis, but was with Paramount here previous to that affiliation. He will cover Northern Indiana.

* * *

Speaking of Indiana, in the town of Rensselaer, Frank Kresler has opened his new Palace there, and 'tis reported to be a dandy.

* * *

Jack Barry of the Gotham sales staff, started this week on an extended trip through Illinois and Indiana.

* * *

We forgot to mention that during his visit to the Pathe exchange, Joseph P. Kennedy took time out to compliment Ray Nolan, the winner, and Joe Woodward, who came in second, for the showing in the Pathe drive. Deserved praise from one whose praise means something.

* * *

Another theatre responds to the growing demand for sound pictures next Sunday, when the Twentieth Century will inaugurate the policy with Warner Brothers' "Lights of New York."

* * *

The Row is to lose a popular citizen soon. But can one grieve? For Pauline Gregor of National Screen Service, though leaving, is doing so to become a bride. She will be married to Ernest Tronin at Traynor, Ia., on Thanksgiving day.

* * *

Ludwig Siegel has installed a colored orchestra in his Prairie theatre and will present vaudeville Saturdays and Sundays. The orchestra is conducted by Harrison Emanuel.

* * *

James Scott, Universal salesman, has been absent from the exchange of late, being confined to his home by illness. Nothing serious, we understand.

* * *

Well, we did forget! For E. W. Hammons, president of Educational, was a visitor last week, looking in on the Educational exchange—and doing more than just looking in, according to Dave Dubin.

* * *

Our recent experiences haven't included a close shave, but for some reason we are reminded of Frank Ishmael. Encountering him at M G M last week, we found him trying to figure out why he had just bought a couple of trick razors. We couldn't tell him, so he gave it up. One he calls Hoover, the other Smith. But he wouldn't say which he thought the keenest.

* * *

Alvin Evans has been officiating at the console of the Rialto theatre, Great States house in Joliet, as guest organist.

* * *

Speaking of Great States, that circuit has installed sound apparatus in its Quincy house and has discontinued the Sunday, Monday and Tuesday vaudeville.

* * *

Those who haven't heard the song, "Jeannine, I Dream of Lilac Time," may merely call on Tom Gilliam at First National. Tom has the victrola record on tap in his office at Lilac time or any other time. He says it's his favorite symphony. And why not? The bookings of "Lilac Time" in this territory are far, far too numerous to mention. Fred Greene, Jr., home office exploitation man, is in town helping put the big picture over big.

* * *

The Tivoli theatre in Gary is scheduled to open November 8. The picture is First National's "Show Girls."

* * *

It is not surprising, perhaps, to catch the title, "Companionate Marriage," on the marquee of the Oriental. But the First National release is scheduled also to play the Uptown and Paradise. Sure is a great title, after all that Judge Lindsey said in favor of it.

* * *

D. Friscini of Taylor, Ill., has taken over the Princess there from W. W. Watts, of Springfield. The house is to be reseated and equipped with sound apparatus.

* * *

Abe McCallin, Hoopston, Ill., exhibitor, was a visitor along the Row last week. McCallin, be it noted, came in his own plane—but with his instructor. It doubtless was inevitable, under the circumstances, that he book First National's "Lilac Time."

* * *

No airplanes—as yet—for Henry Saulkin, the cherio chap at F B O. Henry has succeeded in getting his Ford off his hands and has bought himself an Auburn. [Not an Adv.]

Court Orders Electric Service from Village

(Special to the Herald-World)

ALBANY, Nov. 6.—Things certainly look black for the Ideal theatre of Chateaugay, N. Y., and likewise for the whole village, as the result of a Supreme Court decision rendered last week, ordering the Chasm Power Company, which has supplied electric light and power to the village for a number of years, to remove its poles and equipment from the village streets at once. The company's franchise expired several years ago, but the company has been continuing to supply light and power.

Two Amkino Productions Held Over for Third Week

(Special to the Herald-World)

NEW YORK, Nov. 6.—"Three Comrades and One Invention," the first Sovkino comedy, and "A Shanghai Document," the film of recent uprisings in the Chinese metropolis, were held over for a third week at the Cameo theatre. On two successive Saturday nights the lobby was so crowded at closing time that midnight showings were held. Amkino Corporation distributes these pictures.

MILTON M. STERN
The Row's Insurance Man.
Life, Accident, Auto, Fire & Casualty Lines
1180 E. 63rd St. Phone Fairfax 7200

Look to Eastman

Panchromatic motion picture film, now used in practically every important production, represents one of the many contributions, nothing short of revolutionary, made to the art by Eastman scientists.

In the future, as in the past, look to Eastman for advances that will help the motion picture industry to attain still higher levels of artistic achievement.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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In All But Footage—A Feature

William Fox presents

NAPOLEON'S BARBER

John Ford's First Movietone Talker

3 Reels in Dialog

From the Play by Arthur Caesar

World Premiere

NOVEMBER FIRST

GRAUMAN'S CHINESE THEATRE

with OTTO MATIESEN
as Napoleon
NATALIE GOLITZIN
as Josephine
FRANK REICHER
as the barber
who almost slit the throat that commanded a continent

FOX

Dialog Shorts Have Feature Production Value To Any Theatre!

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

IT'S A PLEASURE!

M-G-M's "White Shadows in the South Seas"
M-G-M's "Our Dancing Daughters"
M-G-M's "Excess Baggage"
M-G-M's "While the City Sleeps"
M-G-M's "Alias Jimmy Valentine" $2 Talking Picture!
M-G-M's "West of Zanzibar" (*Lon Chaney marvel*)
M-G-M's "Masks of The Devil" (*Gilbert's greatest!*)
M-G-M's "A Woman of Affairs" (*Gilbert-Garbo prize!*)
M-G-M's Metro Movietone Acts (*best on the market!*)
M-G-M's Newsreel Scoops (*Zeppelin Return Trip in current issue. Exclusive!*)
M-G-M's Roach Comedies (*Laurel-Hardy, Our Gang, Chase*)
M-G-M's history-making 1928-29 product (*a pleasure*) featuring:

Lon Chaney, John Gilbert, William Haines, Marion Davies, Greta Garbo, Ramon Novarro, Norma Shearer, Buster Keaton, Joan Crawford, etc., etc.

METRO-GOLDWYN-MAYER

THE METRO-GOLDWYN-MAYER LION — THE GREATEST STAR ON THE SCREEN

You said a house-full!

Member of Motion Picture Producers and Distributors of America, Inc

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-box office Value!

Exhibitors *who keep a watchful eye on the "box office," find that* **Robert Morton** *music has a definite and permanent place in successful theatre operation, and that it is an investment that pays for itself in increased "box office receipts!"*

NO *other make of organ approaches* **Robert Morton** *in Quality, Volume, Distinctiveness of tone, Orchestral Resources or Variety of Effects. It is the most powerful single factor any Exhibitor can employ to provide a complete Picture Presentation Program.*

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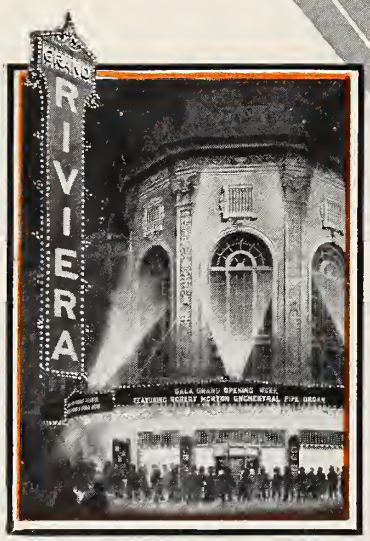
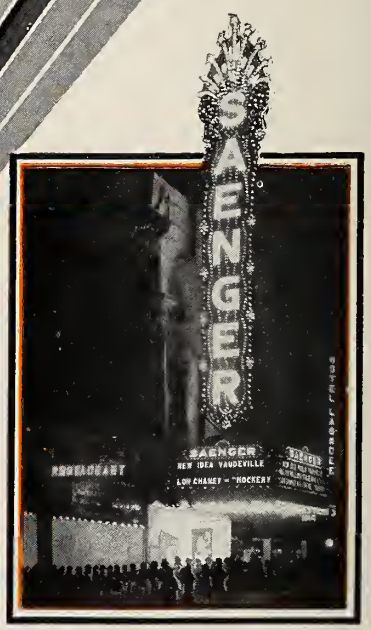
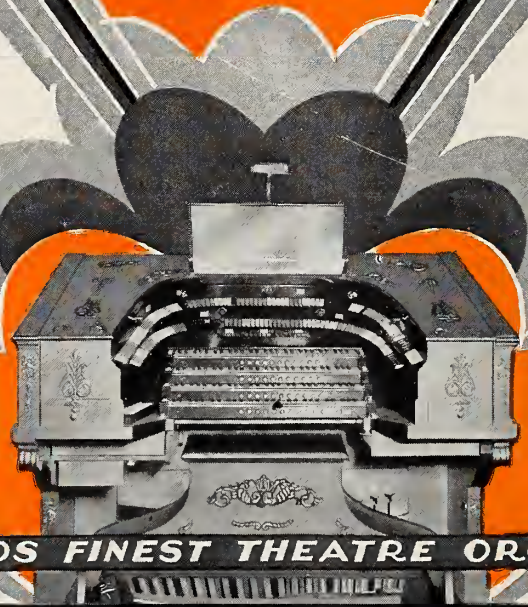


Grand Riviera Theatre
Detroit, Mich.



Saenger Theatre
New Orleans



WORLDS FINEST THEATRE ORGAN

Robert Morton UNIT ORGAN

GENUINE DEAGAN PERCUSSIONS USED

let's get down to business!

¶Election's over. The verdict's in. The country's settling down to business again. The tumult and shouting dies. No more political speeches to keep the family home, glued to the radio. No more campaign orators competing with motion pictures from packed halls and soap-boxes. Your Theatre business is due for a big boom. ¶That is, provided you're showing the right pictures. Provided you didn't book a program that bloomed in August and passed out at the first nip of frost. Provided you bought Paramount, which started with hits like "Wings", "The Fleet's In" and

"Docks of New York" and is building steadily from there. Provided you've got surefire material like "Interference" (the first big *quality* all-talking picture), Clara Bow in Elinor Glyn's "Three Week Ends", Emil Jannings in "Sins of the Fathers" (American role and happy ending), Richard Dix in "Redskin" (Technicolor and sound), Anne Nichols' "Abie's Irish Rose" (talking, singing, sound), "The Canary Murder Case" (most talking) and "The Wolf of Wall Street" (also mostly talking) coming in the next couple of months. ¶Provided you bought Paramount and can start 1929 with the greatest line-up of all-talking features and shorts (silent too) ever seen! Yes, boom days for picture theatres from now on and Paramount offers you the only quality product with which to cash in on them! Paramount, alone of the producing companies, knew the season didn't end November 1st. Paramount saved its choicest numbers for release now. ¶Paramount's Greatest Year means week after week from now till August 1, 1929!

PARAMOUNT'S GREATEST YEAR

Member Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.

A TIMELY NEWSPAPER DRAMA-*and a* GREAT ONE!
PLAY IT RIGHT NOW FOR QUICK PROFITS!

"POWER of the PRESS"

with
DOUGLAS FAIRBANKS Jr.
and
JOBYNA RALSTON

DIRECTED BY
FRANK R. CAPRA

"Quality Counts"

COLUMBIA PICTURES talk the language of the box-office in a way that every showman can understand

"Proof—

"Good silent pictures are still the candy. SUBMARINE, playing the Rialto, Newark, grossed $6,700 in two days, battering down the house record held by one of the leaders among sound films. Silent or sound, quality counts."—*Kann.*

—*Film Daily*, November 1, 1928

COLUMBIA PICTURES—
Silent or Sound—Are Always the Best-Box-Office Value in the Industry! ....

COLUMBIA PICTURES

4 Exhibitors DAILY REVIEW, FRIDAY, NOVEMBER 2, 1928

"Movietone News" Costliest Sound Reel

Cost Almost As Great As Average Feature Length Talkie

By W. R. W.

Probably the most widely booked set of pictures ever known in this industry is the Fox Movietone News. Of the 600 houses equipped for the showing of sound pictures there are exactly 593 of them playing either one or both of the weekly releases of this sound news reel. That is a record.

As has often been stated before, the Movietone News has had more to do with this sudden craze for sound pictures than almost any other element by virtue of the fact that by watching a series of news events in sound a person could easily visualize the great possibilities of this same sound in a feature length picture. The adaptability of sound to natural news events is more effective than sound placed in any other picture or pictures.

$1,000,000 EQUIPMENT

We understand that the Fox organization has about 40 sound trucks for the photographing of news events scattered thruout the world. One was sent to the Orient the other day. There are two in England, one in Central Europe, another in Southern Europe, one in South America, one in Canada, one in the West Indies and some thirty-two in the United States. This equipment cost represents over $1,000,000.

This cost for equipment and the additional cost of operators, laboratory expense and other incidentals makes this news reel the most expensive single reel ever known in this industry and if we would say that one reel of a movietone news would cost almost as much as the average feature length picture we would not be shooting far off the facts.

INVESTMENT RISK?

A lot of people would think that Fox has too much of an investment in this news reel. And if it is considered on the basis of 600 or even 2500 houses wired for sound, they be right, for it would take more than 3000 regular bookings to get him out of the bag on this particular piece of entertainment. But the sales organization is only selling five year contracts and, as suggested above, over 98% of the houses now wired are playing either one or both of the weekly releases. If there are two houses in opposition to each other, each one gets one a week. If the wired house has no wired opposition, then he gets both releases. So Fox might be taking it on the chin now but with the new sound equipment being set at the rate of 15 to 20 a day, and with the above percentage carried on for a while and all on a five year contract, things will begin to brighten up after a bit.

Right now, Movietone News, is the best screen entertainment obtainable, and that takes in long and shorts, with talk and otherwise.

Studio Gossip

Fox has bought for early production "Through Different Eyes," by Milton Gropper. Mr. Gropper is preparing the dialogue.

* * *

Sally Eilers and Mack Sen... have severed business relatio... Eilers will free lance.

* *

Willard Mack ... bidding for th... play, "The ... talkie pr...

* * *

Jed Prouty has been given a comedy role in "His Captive Woman," the First National picture now in production under the direction of George Fitzmaurice, which co-stars Dorothy Mackaill and Milton Sills.

* * *

Alan Hale portrays a German character in "The Leatherneck," William Boyd's new Pathe feature now in production with Photophone recording.

WHITEMAN BAND TO START "U" FILM FEB. 16

Nat Goldstone, sound picture executive for Universal, who was in New York for several weeks, engineering contract... artists, ...

... with Paramount ... and has shot some 40 pictures in that time. He was presented with a wrist watch by John Butler, Eastern Production Manager, on behalf of the studio gang.

Tonefilm Confusion Leads To Biophone

(Continued from page 1)

seemingly been confused by the similarity in names to that of TONEFILM.

Weiss further announces that as per their promise to the exhibitors, by December first, they will be able to hear the BIOPHONE Machine in their own exchange cities.

Darmour to Produce all FBO Shorts With Photophone

BIG FIRST RUNS ON ...

... Six ... important ... Theatre, ... Michigan, ... first run ... has contract ... output ...

... Darmour has 28 more pictures to make under the existing schedule before the new schedule for 1930 is drawn up.

It is definitely arranged that Darmour will start production on this ... schedule within the next month or so of future shorts for FBO release to be made with Photophone ...

Woodhull Resents Allied Criticism of "Sell Out"

(Continued from page 1)

"My attention has been directed to a statement given out by H. A. Cole of Texas and broadcast through the medium of the trade press. It is very seldom that I reply to such nonsense but inasmuch as the expression "sold out" has been used I feel constrained to make this statement.

"In the successful efforts of t... ...sion Picture Theatre Owners ... to build an organizat... ...e worth something to ... ...r and unfair criti... ...de from time to ... But it ... as re... ...f Texas to ... ...acy and ... ...s state... ...e. The... ... sold ... ...nd di...ribu...

...ent was ma... in ... ...r recent Tor...nto ...esume that it ... ...act that at that ... ...otion Picture Thea...re ... America elected to m... ...on the Board of Direct...s ...entatives of so-called affilia...d ...eatres. If this is what inspi...d Mr. Cole to make his unwarran...d and untrue statement, then it is doubly unfair because in his ... state organization he has admi...ed affiliated theatres to membership ...nd has been accepting dues from t...m. If this constitutes 'selling ou...' to producers and distributors' th... he has been 'sold out' for a long time.

"In years past it was con...idered smart to play underhand poli...s and bring careless charges agains... every man who made an honest ...deavor to build up exhibitor orga...zations. I had supposed that this old stuff would never be resorted to again, but it is evident that M... Cole has an old fashioned idea ... destructiveness will give him ...re publicity than constructiveness.

"I am proud of t... present position of the Motion ...icture Theatre Owners of Ameri... and I feel the great responsibili... which has become mine sinc... my unanimous re-election. I sh... continue to give to the mem...rs the very greatest service of ...ich I am capable, regardless ... snipers."

"Lo...some"—"Melody of Love" Heavily Booked

... two talking pic... and "The Melody of Love" ...ached the nation... ...ge, with current ... in many ...

... Michi... Houston, ... in Pittsburgh and the United Artists Theatre in Chicago are the latest to ... attrac... of the ... far is signed up for "Lonesome" only, the foregoing houses will play both talking pictures.

Schumann-Heink

Madame Ernestine Schumann-Heinck, famous and beloved opera star, is now in Hollywood about to

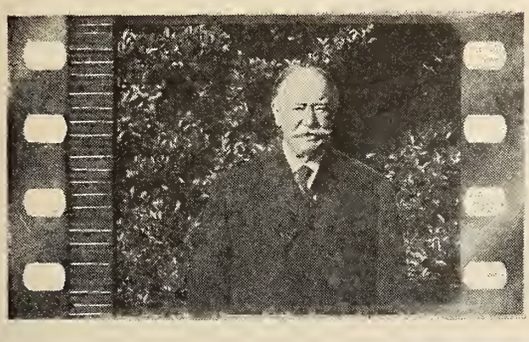
Right now, Movietone News, is the best screen entertainment obtainable, and that takes in long and shorts, with talk and otherwise.

F 2 Issues Weekly
MOVIETONE NEWS
X Speak for themselves!

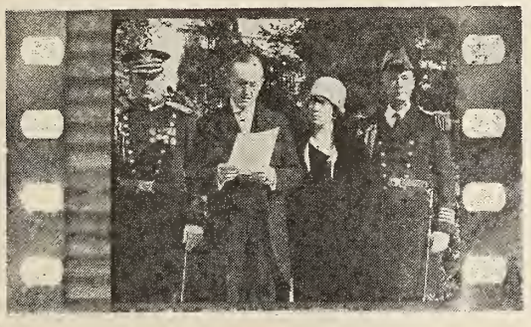
hear and know 3 AMERICAN PRESIDENTS

All talking to you in one week on

F MOVIETONEWS X



Not even in Washington could you see America's most honored trio together. Only Fox Movietone, miracle of a miracle age, brings their personalities so close to you.



You've *heard* them on the radio—

You've *seen* them in other newsreels—

You *know* them on Fox Movietone!

FOX

MOVIETONEWS IS YOUR BIGGEST TICKET-SELLING FEATURE—

YOU CAN'T OVER ADVERTISE IT

HERE'S Something New Under

WILLIAM FOX PRESENTS

ROMANCE OF THE

We've seen this picture, so forgive us if we seem to be all "het up."

We've seen it and we predict it will be one of the big box-office winners of the year.

It's different. It doesn't fall into the classification of rubber-stamp underworld pictures. In fact, it's less a story of the underworld than it is of the upper world. It's the drama of a girl's regeneration, brought about through her own struggle to rise from the depths and the help she gets from a keen young detective, humanly portrayed by Robert Elliott.

The great love-story (and how Mary Astor and John Boles play it!), the brilliant characterizations, the careful attention to details, the delicious comedy, the sparkling titles, the perfect timing from start to finish—all combine to make ROMANCE OF THE UNDERWORLD a picture that's headed for big profits everywhere.

In a Word, Profitable Showmanship Means

FOX

the Sun in Detective Pictures!

UNDERWORLD

with

MARY ASTOR

ROBERT ELLIOTT—BEN BARD—JOHN BOLES

Suggested by Paul Armstrong's Stage Play
Screen story by Sidney Lanfield and Douglas Doty

IRVING CUMMINGS

PRODUCTION

Thrilling **RETURN** *Trip*

GRAF ZEPPELIN

Again!

M-G-M NEWS

(*Photo from M-G-M News*)
"Red" Terhune, boy stowaway acclaimed at Friedrichshafen

(*Photo from M-G-M News*)
Knud Eckener, hero of the flight to America, shown on home flight with pet presented by admiring Americans

Current issue M-G-M News brings America <u>Exclusive</u> *Hearst film photographed on board Zep on homeward voyage!*

(*Photo from M-G-M News*)
Staggering reception for air voyagers on return to Germany!

M-G-M does it again!
MAKING newsreel history—
GRAB it! Advertise it!
PLAY it like a feature!

METRO-GOLDWYN-MAYER

It's a pleasure!

The Motion Picture ALMANAC

Pictures and Personalities

—a Comprehensive Cyclopedia of Films, Film People and Film Affairs to Be Published Annually by—

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TO SERVE a distinct and hitherto unfulfilled function EXHIBITORS HERALD-WORLD has prepared to introduce to the industry and the public THE MOTION PICTURE ALMANAC. The initial issue of THE ALMANAC will be published early next year.

THE MOTION PICTURE ALMANAC will be compiled and edited by the staff of EXHIBITORS HERALD-WORLD whose thorough and intimate knowledge of the motion picture industry in all of its operations and activities adequately enables it to prepare a volume which will be of great and lasting influence and interest.

THE MOTION PICTURE ALMANAC will be published under the auspices of EXHIBITORS HERALD-WORLD which is without question or doubt the trade paper of preeminent circulation, editorial influence and standing throughout the motion picture industry.

THE MOTION PICTURE ALMANAC will present the industry, its personalities and its activities as never before presented; it will fulfill an urgent requirement of the business itself for an easily available source of comprehensive information and it will supply to the public what has long been sought for but never previously obtainable.

THE MOTION PICTURE ALMANAC will be the current story, in type and pictures, of the industry, its leading personalities, principal events and outstanding activities. It will enable the public better to know the industry and it will enable the industry better to know itself.

The Motion Picture Almanac Will Be Published Early in 1929. Price $2 per copy.

(Coupon for Trade Order)

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ADD ANOTHER BOX OFFICE FAVORITE TO the significant parade of stars assembled for Warner Bros. Vitaphone Pictures!

THOMAS MEIGHAN, FORCEFUL AND VIRILE personality, screen idol beloved by millions of American men and women!

MEIGHAN HAS BEEN ONE OF THE SCREEN'S greatest attractions since his unforgettable sensational appearance in "The Miracle Man," when he achieved stardom!

SEVERAL SEASONS IN STOCK COMPANIES and successful appearances in big stage productions have seasoned him, so count on his voice to thrill the movie fans. He reaches the apex of his career through that apex of box office miracles—VITAPHONE!

MEIGHAN IS NOW PART OF VITAPHONE HISTORY. Vitaphone is part of box office history! Add Meighan to the Vitaphone roster that boasts Al Jolson, John Barrymore, Dolores Costello, Monte Blue, George Arliss, Texas Guinan, Sophie Tucker, Fanny Brice. And a host of others.

"NOAH'S ARK"--NOW--TOPS ANY PICTURE EVER MADE!

WARNER BROS. VITAPHONE TALKING PICTURES

A Man's Man Whom Every Woman Loves!

Warner Bros.
Vitaphone Pictures Are the Standard Of the World!

Al Jolson in
"The Singing Fool"

"The Terror"
with May McAvoy
and Louise Fazenda

"Lights of New York"
All Star Cast

George M. Cohan's
"The Home Towners"

"On Trial"
with Pauline Frederick
Bert Lytell, Lois Wilson

Fanny Brice in
"My Man"

Dolores Costello in
"Glorious Betsy"
with Conrad Nagel

Al Jolson in
"The Jazz Singer"

"The Lion and the Mouse"
with May McAvoy
and Lionel Barrymore

Dolores Costello in
"Tenderloin"
with Conrad Nagel

JUST A FEW OF THE BIG HITS WITH PLENTY MORE ON THE WAY

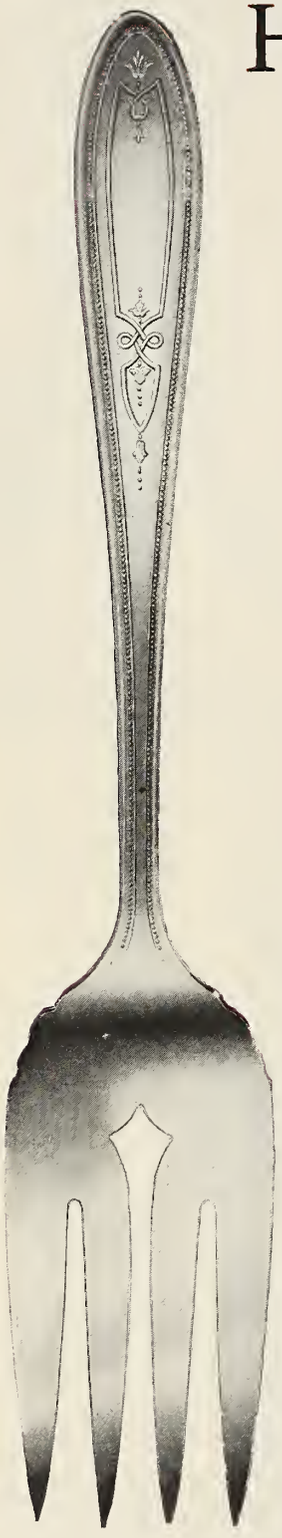
Now A Warner Bros. Vitaphone Star

Fill those Empties

Hundreds of theatres, big and

The greatest box-office stimulant and profit-producer of the age!—that's the only accurate description of the "SILVER NITE" PLAN

It's a push-over—a sure thing. It works regardless of theatre size, movie population, or neighborhood. And it's those who use it who say so.



"Lorain"
Cold Meat Fork

CONTENTS
12 *Teaspoons*
6 *Table Spoons*
6 *Dinner Knives*
6 *Dinner Forks*
6 *Soup Spoons*
6 *Salad Forks*
6 *Iced Tea Spoons*
1 *Cold Meat Fork*
1 *Berry Spoon*
1 *Butter Knife*
1 *Sugar Spoon*

A clean, high-grade plan

Don't confuse this plan with lottery schemes or 'catch' contests. There are no strings to this method.

It not only increases business on dull nights, but increases your weekly gross. Often it spells the difference between profit and loss.

And it's not beneath any theatre's dignity. It is a clean, high-grade way to get hundreds more people into your house.

"SILVER NITE"

...It's a Push-over!

small, are now "packing them in" this way

Here's the idea

By special arrangement with one of the largest and best known manufacturers of silverware, I have the *exclusive theatrical use* of an exquisite pattern of excellent quality silver-plated tableware: the Lorain design in Peerless Plate.

Made in the factory of this nationally-known concern, its base metal is the same grade as used in making the most expensive plated ware. It is plated with purest silver and will last for years in ordinary family use. It must not be confused with the cheap, unplated variety with which the market is now being flooded.

Here's how it works

Every lady purchasing a top-price admission ticket on nights designated as 'Silver Nites' will receive one piece of silverware absolutely free from you.

And at the end of 52 weeks she will have a complete service of anywhere from 52 to 104 pieces. The plan runs for 52 weeks.

Costs you 7 cents a seat

Any theatre can afford to take on this plan. The silverware costs you 12½c. apiece. But it's given only to ladies. Experience has shown that this means an average of less than 7c. for each seat filled.

You pay as you go—and only for the benefit received. To start, you receive direct from the factory an estimated eight-week supply, based on your seating capacity.

Each week you send the factory a check for the actual number of pieces used. Any pieces unused at end of plan may be returned for credit at invoice value.

Gets better every week

The beauty of this plan is that its effect increases as the weeks roll by. The first patrons keep coming, and others keep joining them.

And the result stays with you! You can't get people coming to your theatre 52 times without deriving a permanent benefit.

And it *increases* the prestige of your house, instead of detracting from it. Women talk about it, praise it, praise the theatre. Every time they look at their silverware, they think of where it came from!

The best houses use it

Don't watch empty seats any longer. The best in the business have stopped it—*this way*. I have the goods to back up what I say.

If you are in a high-class suburb, William Waldron, manager of the Rivoli Theatre, Rutherford, N. J., will tell you what it's done for him. Rutherford is among New York's finest suburbs.

If yours is a thickly congested section, J. E. Helwig, manager of the Rivoli Theatre, Paterson, N. J., is the man to ask. He knows!

Size doesn't matter

If you want to know what a big 4000-seat house thinks of the plan, write Harold Blumenthal, manager of the Capitol Theatre (Vitaphone), Passaic, N. J.

To show how the plan works in 25c. houses, note what Stanley Sobelson, of the West End Theatre, Newark, N. J., says: "If 'Four Sons' and 'Street Angel' bring in the business that Silver Nite has, I'll be thoroughly satisfied."

For its mixed neighborhood success, consult the Ambassador Theatre of Brooklyn. The palatial Stanley of Newark uses it, too.

There are no less than 35 houses in the Stanley chain that are using this plan right this minute!

Grab it while you can

In fact, there's only one way you can lose. That's by not acting quickly enough! The news is spreading fast. Get busy today—this moment—before your opposition beats you to it.

Maybe you'll want to sign on without wasting another day. If so, fill out the order blank below and put an "X" in the first square. We will do the rest.

If you want more details before you decide, just put an "X" in the second square, fill in the information, and mail it to me.

C. A. COULTER . *Theatrical Agent*
1965 Broadway . New York City
Phone: Trafalgar 3600

Our dull nights are_____ and _____
Our seating capacity is_____ This house is operated by
_____
Our admission price is _____

[ ] Send by express at once trailer, display chest, electros for newspaper, program and circular, copy for same, and full details of your plan. Also ship us the necessary silverware in time to start our first Silver Nite on _____ The understanding is that we are to pay only for amount used each week at 12½c per piece, and have privilege of returning any surplus on our hands at end of plan's operation. We agree to adhere to advertising copy furnished.

[ ] Let me have full details at once of your Silver Nite Plan.

Theatre Manager or Owner_____
Street Address _____
Town and State_____

PROFIT PLAN

THE PUBLIC

Thousands of letters have been
in every part of the nation asking
"Uncle Tom's Cabin" will be shown in
public is aroused in it's desire to see
have been reading our Saturday E
stories, magazine stories, reviews
cities, word of mouth advertising
of human communication. Hundreds
towns have already made big money
Thousands more exhibitors will do
is when public interest is aroused
campaiqns from your nearest
on Carl Laemmle's

IS AROUSED

received by Universal from people when "The Man Who Laughs" and their towns ----evidence that the these pictures. For months they vening Post Ads, newspaper publicity reprinted from newspapers in other and every other conceivable form of exhibitors in large cities and small as a result of this huge publicity likewise. The time to get the money Get the two tremendous selling Universal Exchange **NOW** two super winners!

A NEW TRIUMPH OF GLORIOUS

HISTORY in the making, and Pathe—as usual—is the maker! Climaxing two decades of undisputed leadership in the news reel field, Pathe News celebrates its eighteenth birthday with the release of the first issue of PATHE SOUND NEWS.

For eighteen years PATHE NEWS has set the pace for all news reels, visualizing the news of the world in vivid, graphic screen pictures.

And now PATHE SOUND NEWS will tell the world—in sound and pictures—the things PATHE NEWS has so long and effectively told in pictures alone.

When PATHE SOUND NEWS TALKS the world will listen and pay the price—and exhibitors will REAP THE PROFITS.

PATHÉ *SOUND* NEWS

CROWNS 18 YEARS ACHIEVEMENT

PATHÉ SOUND NEWS

Recorded by RCA PHOTOPHONE PROCESS

TRADE MARK

marks epoch in news reel history

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

A Record tie-up for

The greatest Song tie-up in the history of the Motion Picture business.

9 phonograph records—

3 piano rolls—

2 songs

And in addition there is a nation wide tie-up with Wurlitzer Music Stores who are prepared to give window displays to all exhibitors playing "REVENGE."

This list may be obtained from any United Artists Exchange.

your Record business

A Big Star—
A Big Picture

backed by Greatest of all Publicity Tie-ups

A Record Tie-up for Your Record Business. The whole country singing "Revenge"—millions humming, whistling, dancing to the strains of two great songs especially written for the latest Dolores Del Rio hit—"Revenge."

Book It! Exploit It! Put the Records to work for box-office Records for you.

"Revenge" is sweet,—for any theatre.

This 24-Sheet will sell tickets.

Post the town for "Revenge" record.

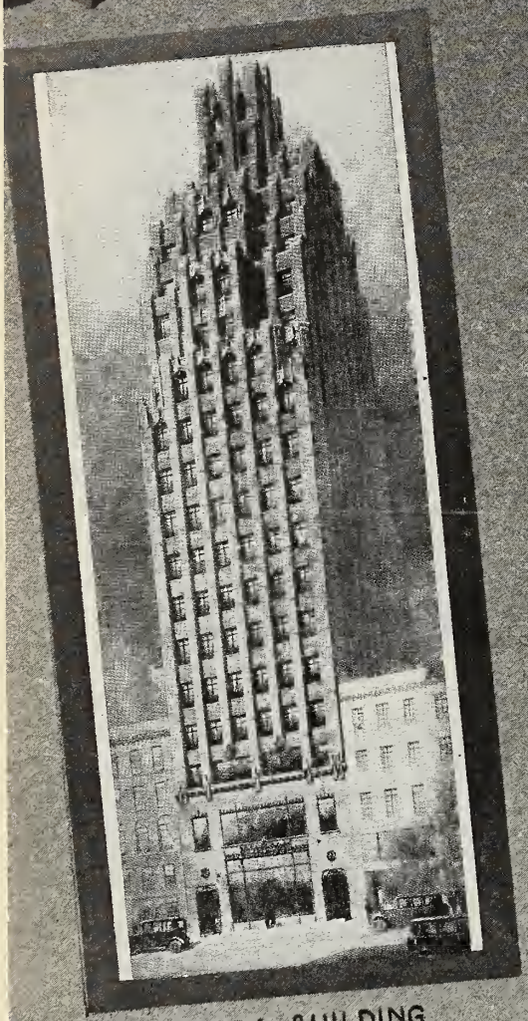
With or without SOUND

UNITED ARTISTS PICTURE

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Sonora

CLEAR AS A BELL



SONORA BUILDING
NEW YORK CITY

BRISTOLPHONE makes its bow under the auspices of SONORA, a name which conjures up in the minds of both public and film industry, the last word in sound recording instruments.

SONORA brings to an already practical device the technical accomplishments of its vast experience and the refinements of tone and quality which have gained world-wide prestige.

The acquisition of the Bristolphone factories and the increased facilities at SONORA'S Stamford and Saginaw factories, gives SONORA-BRISTOLPHONE a breadth of operations capable of furnishing exhibitors with 250 installations each month!

With every working facility and material necessary to its manufactures under its own roof; with the endorsement of prominent showmen, producers and exchangemen on both Coasts testifying to its excellence; with a price that puts it within the reach of all exhibitors, SONORA-BRISTOLPHONE stands out as the pre-eminent sound device on the market Installations will be made in the order of the receipt of applications. Wire, write or phone now for your installation.

BRISTOLPHONE FACTORY, WATERBURY, CONN.

SONORA ~ BI

50 WEST 57TH STREET

CIRCL

Bristolphone

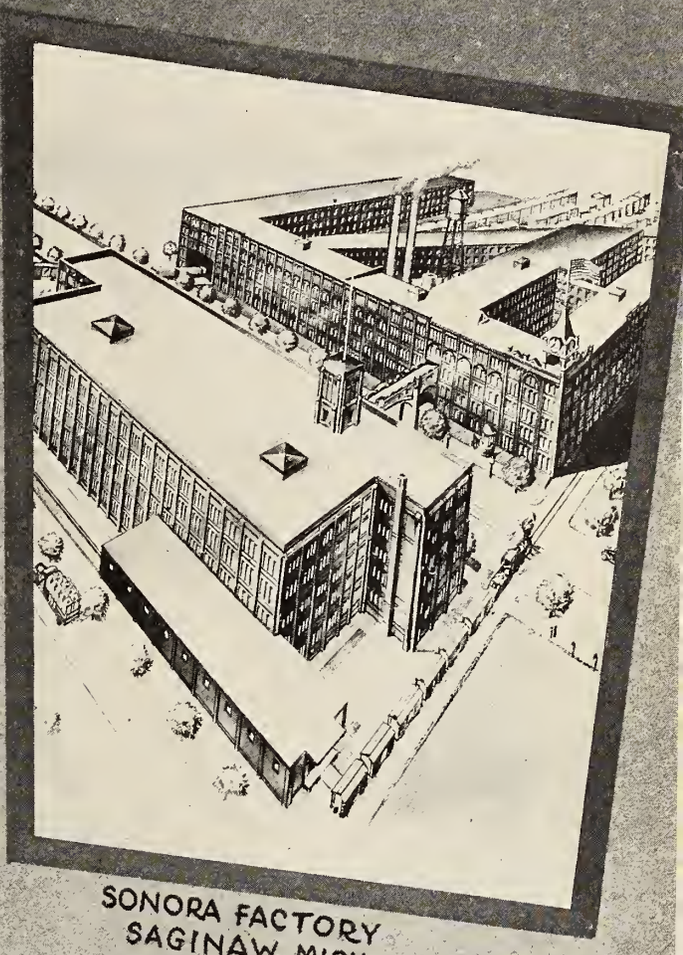
SONORATONE PICTURES is a name destined to take its place among the box-office institutions of this industry! The SONORATONE trade mark will be publicized far and wide in the most consistent, enterprising campaigns of which showmanship genius is capable.

The identity of the producers who will make pictures for SONORATONE is in itself a guarantee of the box-office quality of these pictures.

Three series of pictures aggregating 24 feature-length films will be produced, respectively, by Asher, Small and Rogers, Gotham Productions and Lesser-Warner.

In addition, there will be 52 short subjects covering top-notch vaudeville acts, entertaining stage novelties and outstanding musical attractions.

Backed by such producing resources, SONORATONE can offer big box-office names and production values that will make the theatres that play them the outstanding show places in their communities.



SONORA FACTORY
SAGINAW MICH.

SONORA FACTORY STAMFORD, CONN.

STOLPHONE
NEW YORK CITY
550

She STANDS for Broadway

—and Broadway STOOD for her—

for hours-in standee lines-at N.Y. Strand Opening Nov. 3!

"Show Girl" makes good on every promise we made you! These great REVIEWS made her the Talk of New York—overnight!

"'Show Girl' will stand far ahead of the rest of the gold-digger sagas when the great day of box-office reckoning comes.... Audience seemed to find it the acme of delight....Freshness and speed mark Dixie's career."
—*John S. Cohen, Jr., in N.Y. Sun*

"Strand reported biggest Saturday midnight show to date.... In 'Show Girl' the titles come first. There's a laugh in every other one that's a real laugh. Alice White is a close second since she handles the role well, socking home at the same time plenty of that s. a.... Either version, sound or silent, spell well for First National's box-office."—*Variety*

"'Show Girl' fills Strand with laughter. Yesterday's audiences went into howls of laughter, gales of giggles, uproars. It's as cute and bright as they come. Alice White is a swell choice for the role of Dixie Dugan ... Titles are great, also performances. Treat yourself to a chuckly afternoon or evening, and see 'Show Girl'."
—*Irene Thirer in Daily News*

"'Show Girl' is true to life and blues destroyer. Miss White gives an excellent account of herself as the delectable Dixie. Alice has one of the best figures in Hollywood and shows it early and often in this film. If you feel low, take a look at 'Show Girl'."—*Regina Cannon in N.Y. American*

No doubt about it now—

"SHOW GIRL"

IS JUST AS BIG A SENSATION AT THE BOX-OFFICE AS SHE IS BETWEEN BOOK COVERS ..... *and that's plenty!*

an ALFRED SANTELL production

with ALICE WHITE

From the Novel by J. P. McEvoy

Presented by Richard A. Rowland

First National Pictures

With or Without SOUND

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Carl Laemmle seeks public's opinion on sound pictures; Results of survey will be published exclusively in EXHIBITORS HERALD-WORLD; In this issue is published for the first time a summary of the thousands of replies received from the public to previous questions asked by Mr. Laemmle.

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Robertson wins right to show sound films on own equipment; Injunction action is settled out of court—Chemical bombs hurled at two theatres; Cheaper wiring and new public will pay for sound, says O'Connell—$11,000,000 income tax is paid by amusements; Half are exempt; Harry Marx quits Publix post; Controversy in announcement—DeForest suit against Fox on sound patents comes up at end of this month; "Marriage by Contract" and "The Woman Disputed" win New York at premieres—American pictures are bound to maintain supremacy, says Harry Cohn.

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Whole Vol. 93, No. 7 (Vol. 35, No. 10) November 17, 1928

Warners and Jolson

HISTORIANS of the future will not have to delve into laborious research to discover what first made the sound picture a great popular attraction, who made it so, and when.

For reasons which never may be fully explainable the motion picture industry generally permitted the sound picture to rap earnestly upon its door for a long time and persistently denied it admission. While this was going on, two places only bid it welcome—Warners and Fox. Elsewhere it was either ignored or decried.

The real birth of the sound picture as a popular attraction is directly traceable to Warner Brothers, Al Jolson and "The Jazz Singer."

Surprisingly enough for great showmen, leaders in the industry generally did not seem to be able to envision the future of the sound picture until the public after viewing "The Jazz Singer" had seen it for them. The era of the sound pictures as great popular attractions began with the publication of "The Jazz Singer."

And—quite properly—Al Jolson is entitled to the palm of being the biggest attraction in pictures today. That he has stayed on with Warner brothers, and doubtlessly will continue to do so, is quite logical because Warner Brothers provided him with the ways and means which led to the success which he now enjoys.

It is quite interesting to note that Al Jolson was not a sudden or accidental discovery and that he did not shoot up from the ranks. For many years he has been a great theatrical attraction standing in plain view of the people in the industry whose business it is to obtain talent. But it remained for Warner Brothers to bring together the Jolson personality and the sound picture and thereby create the instrument which was to pry open the entire sound field.

As was expected Jolson's second contribution to sound pictures, "The Singing Fool," not only attained the success of "The Jazz Singer" but definitely surpassed it. In doing so it has become the outstanding attraction of the season.

In Chicago, for instance, at McVicker's Theatre "The Singing Fool" is enjoying an engagement which has had few parallels in the history of show business. From all indications, when this engagement is finally concluded it will leave behind it a record that is likely to stand for some time at least.

* * *

Open Forum

SEVERAL years ago when Jim Tully's "Jarnegan" was first published as a novel this publication referred to it in some plain and pointed remarks, after which we devoutly hoped that Mr. Tully and the type of literary effort he stands for would not again come to our attention.

But through an invitation extended to Mr. Tully to be a speaking guest at a recent luncheon of the Associated Motion Picture Advertisers he has again careened into the limelight in the trade. On account of the invitation to Mr. Tully the advertisers' association has been subjected to criticism and the reply advanced is that the association aims to conduct an open forum at its regular luncheons.

The open forum is a defensible idea and it is very proper that it should be maintained as far as controversial subjects are concerned. But it must be admitted that an invitation by the association amounts in some measure to recognition.

Some time ago we protested the appearance of Mr. Bernarr Macfadden at a meeting of the advertisers' association and we now regard as improper the invitation which was extended to Mr. Tully. In both instances we are animated by the single reason that any individual who has dealt sensationally and unfairly with the industry and its personalities should not be given an invitation which constitutes recognition by any branch of the industry.

* * *

THE industry may congratulate itself upon the fact that everywhere it is acknowledged, admitted and frequently expressed that "a film contract is a contract." Fortunately, this is a severe reversal of a situation which existed only a few years ago.

This new order has been brought about by an awakened conscience in the trade and also by what has been accomplished in connection with the uniform contract and through the operations of the film boards. The new order means security and better business for every branch of the trade and for every individual concerned.

* * *

THE problems oppressing the small theatre continue to multiply rather than diminish. In innumerable cases the larger theatres in surrounding territories continue to cut relentlessly into the patronage of the smaller theatres. In the large cities where distances are not great the process is working rapidly. In the country localities it is also working and better roads for automobile traffic are becoming constantly a greater factor.

An added complication now comes in the apparent preference that is being given on sound device installations by the electrical companies in behalf of the theatre circuits and larger individual houses.

* * *

IT has apparently been decided to award the Sam Harris Cup to Dr. A. H. Giannini. This is the cup offered by Mr. Harris, editor of "The Cinema," London, to be awarded to the individual who has done most to promote goodwill and understanding between the British and American trades.

We can think of but few persons to whom we would vote more quickly to award a cup on general principles than to Dr. Giannini but we see no good reason for awarding this cup to him when we feel that he would be the first and most eloquent to deny anything more than casual participation in such activities as would lead to qualification for this award.

—*MARTIN J. QUIGLEY.*

Laemmle Seeks Sound Data From Public; Herald-World To Print Facts Exclusively

By Peter Vischer

NEW YORK, November 13.

Does the public honestly like sound pictures?

That question has been a Sphinx's riddle for the motion picture industry since public attention was centered on the union of sound and screen. No one knows its answer. Executives, actors, inventors all seek the answer. Even the public, going in droves to inspect this latest development of cinema art and industry, is still plumbing its mind.

CARL LAEMMLE, who is making a nation-wide survey to obtain public opinion on sound pictures.

All manner of opinion has been sought. Experts of every creed and shading of color have been consulted. Millions of dollars, whole cities of industry, have been risked on the answer to that question.

In a nation-wide effort to find the answer to the question, Carl Laemmle, president of Universal, has left the experts behind. In an extraordinary appeal to the people, he is seeking the answer to the sound riddle—and getting it. Through his unique column in the *Saturday Evening Post* he is searching the public mind for its opinion on sound pictures and getting an answer at the rate of many more than a hundred letters a day.

Realizing that the answer of the sound question affects the entire film industry, not merely one company or another, Laemmle has consented to share the answers received with the industry at large. The opinion of the public, pro and con, on this burning question will be made available to the trade exclusively through the *Herald-World*. The first of the letters will be published next week.

I have had the privilege to inspect these letters, whole rafts of them. Many of them are extraordinary. Geographically, they peer into every corner of the land. Intellectually, they grade from the meanest and most abject worshippers of motion pictures

to students of the screen obviously of the highest intelligence. The average of the answers may reasonably be expected to reveal the average mind.

Every shade of opinion was expressed in the letters read. Some called talking pictures "a cheap imitation of the stage." Some said it was "wonderful to do away with reading matter." Some objected to sound as "ventriloquism." Others said it enhanced suspense. Some said it was not essential, others that it broadened the possibilities of pictures. One said: "Leave us with the beautiful ideas and ideals our imaginations inspire; sound ruins everything." Many said, in effect, "move slowly with this experiment." Many pleaded for the millions of deafened people who find motion pictures their great source of happiness.

This is not yet the time to go into the letters in detail. It is important, however, to indicate that these letters, piling up as they are, provide an indicator that may be accepted as thoroughly reliable. The history of the Laemmle column and a document from the hitherto confidential files of Universal serves to pin that down.

About seven years ago Laemmle started his unique column in the *Saturday Evening Post*. He began to discuss things in an intimate manner with the public. He began to get letters, even on technical subjects. He began to get suggestions, one of which made available to Universal "The Teaser," one of its happiest pictures. He built up a list of 300 highly intelligent commentators on motion pictures, to whom he still refers questions he finds puzzling.

Once, "Uncle Carl" tried a question. He got a flood of answers. There was no bait (with one exception, when $50 was offered for a title) and the letters were obtained without inducement. They were all answered, of course, and one of the most important Universal departments is now devoted to answering letters that come in.

As a result of the questions asked, Universal received over a space of years the answers to 25 questions of the utmost importance. These answers have so far been zealously guarded, but they are now for the first time available to readers of the *Herald-World*. They are published in another column and give their own evidence of importance.

About three months ago the simple question was asked: *"Do you like sound pictures?"* The answers have been pouring in. Next week the first of them will be published in these pages.

The Voice of the Public

On this page are summarized the thousands of replies received from the public by Carl Laemmle to previous important questions published in the Saturday Evening Post. Mr. Laemmle is now seeking universal public opinion on the sound picture, the results of which are to be published exclusively in the HERALD-WORLD.

1. DO YOU LIKE HAPPY ENDINGS?
   The majority of fans seem to favor the happy ending, but agree that rather than force an ending, the sad one is preferable.
2. DO YOU THINK WHEN FILMING A GREAT PLAY, BOOK OR CLASSIC OF SOME FAMOUS AUTHOR, WE ARE JUSTIFIED IN CHANGING WHAT MAY BE THE ORIGINAL SAD OR TRAGIC ENDING TO A HAPPY ENDING?
   Most fans would rather have some well known work transferred to the screen "as is," unhappy ending included. However, a large number feel we are justified in changing the ending if it in no way detracts from the story.
3. WHICH DO YOU LIKE BEST?
   Love Stories, Tense Drama, Thrill Pictures, Comedies, Problem Plays, Sex Stories, Comedy Dramas, Heart Throb Dramas, Spectacular Productions, Adventure Stories, Western Pictures, Society Dramas, College Pictures, Historical Pictures?
   Here we meet great divergence of opinion, but Love Stories, Comedy Dramas, Thrill Pictures, College Pictures, Underworld Stories and Society Dramas seem to head the list. The sum and substance of it all seems to be that any story WELL MADE will be well received.
4. DO YOU LIKE "TEAMS" IN PICTURES—THAT IS, TWO STARS LINKED TOGETHER ALWAYS PLAYING AS A "TEAM"?
   The fans like stars to "team" in two or three pictures, but get tired of seeing them play together continually.
5. WHAT INFLUENCES YOU MOST TO GO SEE A MOTION PICTURE—THE AUTHOR, STAR, DIRECTOR, POPULARITY OF STORY, BOOK OR STAGE PLAY?
   The Star, Popularity of Story, Director and Author influence the fans to see pictures, in the order named.
6. DO YOU GO TO SEE PICTURES BECAUSE OF THE TITLE OF THE PICTURE?
   Very few fans say they go to see a picture because of the drawing power of the title.
7. DO YOU PREFER YOUTH AND BEAUTY IN LEADING ROLES RATHER THAN MIDDLE AGE?
   Youth and Beauty are favored by the majority of the fans, but a great many are partial to "old-timers."
8. HAVE YOU ANY FAVORITE OR BIG STORY YOU WOULD LIKE TO SEE SCREENED?
   The response to this question is listed separately. All new story suggestions are being covered by Scenario Department.
9. DO YOU EVER COMMUNICATE WITH THE MANAGER OF YOUR FAVORITE THEATRE AND TELL HIM WHAT PICTURES YOU'D LIKE TO SEE SCREENED?
   Majority of the fans say "no," though not a small number say "yes." Some say they have done so for the first time since receiving our letter suggesting this.
10. HAVE YOU EVER DONE SO?
    See Question 9.
11. IF YOU WERE A MOTION PICTURE EXECUTIVE, WHAT KIND OF STORIES WOULD YOU BUY?
    Most of the fans decline to answer this question and the ones that do are extremely varied in their ideas. Quite a number of these say, however, that they would purchase "all kinds," "what the public wants," "true to life stories," etc., etc.
12. WOULD YOU CATER TO ANY PARTICULAR CLASS OF PEOPLE?
    The fans are practically unanimous in agreeing they wouldn't cater to any particular class of people.
13. HAVE YOU SEEN AND HEARD ANY TALKING PICTURES?
    Many have never seen (or heard) them.
14. IF SO, HOW DID THEY IMPRESS YOU? DID YOU LIKE THEM? WHAT IS YOUR CRITICISM OF THEM?
    The fans that have seen some talkies decline to judge from the few that have appeared, feeling that there is immense room for improvement. However, the response to talkies here is somewhat negative—unenthusiastic.
15. DO YOU THINK THE PUBLIC IS INTERESTED IN PICTURES DEALING WITH PRIZE FIGHTS?
    More votes against than for.
16. IF YOU SAW A GOOD PICTURE THAT HAD NO OUTSTANDING STARS IN IT, WOULD THAT SATISFY YOU AS WELL AS A MEDIOCRE PICTURE WITH PROMINENT STARS HEADING THE CAST?
    The almost unanimous answer to this question is "yes."
17. DO YOU REMEMBER WHO DIRECTS A PICTURE AFTER YOU HAVE SEEN IT?
    If picture has special merit, director's name seems to be remembered.
18. WHEN YOU SEE A GOOD PICTURE, DO YOU ALWAYS REMEMBER THE TITLE?
    The "ayes" have it in this response.
19. DO YOU LIKE PICTURES THAT HAVE LAVISH SETTINGS, COSTUMES, FASHIONS, ETC., OR DO YOUR PREFER A SIMPLE STORY, WELL TOLD?
    "A simple story well told," seems to be the favorite, but a great many like both.
20. DO YOU LIKE THE LAVISH STAGE PRESENTATIONS THAT PRECEDE MANY BIG PICTURES, OR WOULD YOU LIKE TO SEE THEM DISPENSED WITH?
    Big town fans seem to like the stage presentations if they are well done. Small town fans don't see them.
21. DO YOU OBJECT TO NEW STARS IN PROMINENT PARTS IN BIG PICTURES AND WOULD YOU PREFER THE OLDER AND BETTER KNOWN STARS TO BE CAST IN THOSE LEADING ROLES?
    The fans seem to think it all depends on the story. See also answer to Question 7.
22. WOULD YOU OBJECT TO SEEING A BIG PICTURE IN TWO PARTS—ONE PART OF EACH ON TWO DIFFERENT EVENINGS?
    To see a picture all at one showing is the preference of the majority of fans. Many give as their reason the too great expense for just one picture, if they have to pay the same price for two evenings.

Cheaper Wiring, New Public To Pay for Sound: O'Connell

Exhibitors Using Gallons of Red Ink in Their Bookkeeping Now But It'll Turn to a Good Black, Declares Showman— Sees Reduced Overhead Also Coming

[The following answer to the question, "Who's Going to Pay for the Talkies," is advanced by J. S. O'Connell, managing-director of the Vita-Temple theatre at Toledo, in the hope that it "will help the small exhibitor to think clearly on the subject and kind of cheer him up."]

By J. S. O'CONNELL

Now that the whole cock-eyed world is going talkie, exhibitors are getting scribbler's cramp trying to figure out who's going to supply the dough that will make this extra and alarmingly large investment a profitable one. Who's going to pour back into the theatre coffers the shekels that have been shoveled out of them and now are being scraped up off the bottoms to put talker policies into operation?

The cost of sound picture equipment today is so high that many exhibitors will not be able to join the gold rush of 1928. But they will weather the storm and eventually discover that while they have been fretting about the possible loss of revenue through competition of the sound houses, the development of quantity production has brought the equipment within reach and increased the movie-going public, and the sun is peeping through the clouds again.

The manufacturers of red ink ought to be very grateful for the advent of talking pictures. There's a tremendous demand for their product these days. Movie exhibitors installing sound equipment in their houses are using gallons of it in their bookkeeping. In fact, about the only film theatre managers who can examine their ledgers right now without suffering an attack of the ague, accompanied by an excessively cold sweat, are the fellows that are color blind.

The writer sat with a group of men in a restaurant in the Roaring Forties (Broadway) recently and the subject of who's going to pay for the talkies was the main topic of conversation. The group included two home office executives of a sound picture company, the advertising generalissimo of the same company, and the buyer for a large theatre circuit.

Comes Out Even

The buyer was not overly optimistic about the profit possibilities where more than one house in a town was wired for sound projection. He said that sound equipment increased his receipts in the one theatre but caused a slump in the four outlying houses he had in the same community, so that no profit showed on the additional investment. Thus, the facts in the case ran contrary to the general belief that the public always pays for all innovations and improvements.

"Now," he asked, "if these are the facts, who is going to pay the bill when we wire the other four theatres? The patronage that left them to attend the downtown sound house may return when talking film policies are inaugurated—but that will only reduce receipts at the theatre wired first, bringing it right back to the place it started from, so far as income is concerned. Therefore, our only recourse is to boost the admission charge at the outlying houses, which is a far from safe procedure."

Parallel in Auto's Advent

Well, that's just one of the many problems now giving rise to the universal query, "Who's going to pay for the talkies?" In suggesting an answer I am reminded of an incident that took place when I was a boy. Automobiles were just beginning to appear at rare intervals and we kids used to yell derisively at the passing gasoline buggy: "Get a horse!" My dad, who was an enthusiastic horseman declared that the automobile would only whet people's appetites for something they could not afford.

The arrival of the audible motion picture looks to me like a parallel case. Right now we are in the throes of a transition period. An industry is trying to make the revolutionary jump from silent to sound pictures overnight. As a result, every first-run exhibitor that has not wired his house is making a frenzied effort to have the equipment installed at once, while the small exhibitor is wondering what will become of him if he doesn't wire and who'll pay for it if he does.

Cheaper Wiring, Bigger Public

But the situation is righting itself. Why? There are two big and, to my notion, quite obvious reasons. In the first place, it stands to reason that if most of the producing companies have decided upon

(*Continued on page 66*)

Jury's Sunday Show O. K. Wins Brisbane's Praise

Refusal of the Union County grand jury at Elizabeth, N. J., to indict Isidore Segal of Newark for keeping his theatre at Roselle Park open on Sunday, the jury holding that the blue laws are obsolete, brought the following comment from Arthur Brisbane, editorial writer of the Hearst syndicate:

"An intelligent grand jury in New Jersey says moving pictures on Sunday are not criminal and refuses to indict exhibitors.

"The greatest moving pictures include Niagara, a fine sunset and a waving forest. The Lord does not close them down on Sunday. And, anyhow, the Sabbath was made for man, and not made to be a day of boredom.

"Those that object to Sunday movies should stay home. Others go, if they choose."

Hanaphone And Gennett In Merger

(Special to the Herald-World)

NEW YORK, Nov. 13.—The Hanaphone Company of America announced today the formation of the Gennett Hanaphone Corporation. The new company represents the merging of interests of the Star Piano Company, the Gennett Recording Company and the Hanaphone Company of America. The new company will be backed by the entire resources of the three companies. Announcement was made through Gene Marcus, representative for Hanaphone.

An extensive talking picture production campaign will start next week at the Gennett Studios at Woodside, Long Island, with famous stage, vaudeville and screen stars, books of famous authors and short story writers. Contracts have already been closed with Raymond Hitchcock and Harry Jolson and contracts with a number of other well-known performers are being closed.

Plans already call for the production of 104 talking short subjects and a number of feature pictures. Both the Woodside, Long Island, and Richmond, Ind., studios and factories of the Gennett Recording Company will be utilized in turning out the sound film product and the machines for the new company. The large resources of the Gennett Company, wellknown for many years as a record-making company, will further enhance the work already begun by Hanaphone, which has installed over 100 machines in theatres in this country, and has already disposed of every foreign territory for its products, it is learned.

Hanaphone began operations when talking pictures first came into vogue and the merger is looked upon as a means of further increasing the importance of Hanaphone as a factor in the industry, and as a better means of assuring to the independent exhibitors a service for talking picture equipment and products. This is the second merger of this nature to occur within two weeks, the first being the Bristol-phone-Sonora merger.

First National's Net Earnings Gain $92,576 In Nine Months Period

(Special to the Herald-World)

NEW YORK, Nov. 13.—The net earnings of First National Pictures, Inc., for the nine months of 1928 were $976,810.92, showing an increase over the same period of last year of $92,576.94, according to an announcement by the company, at the monthly meeting of the board of directors yesterday. The regular dividend of $2 a share, payable January 1, was voted on the first preferred "A" stock. The regular dividend of $1.75 a share, payable January 1, was voted on the second preferred "A" stock. It was voted to retire 1,000 shares of second preferred A stock, series 51, January 1 at par.

Slain Bandit Identified As Film Theatre Robber

A bandit who was shot to death in Chicago Monday night, November 12, by a drugstore clerk, was identified Tuesday by Louis Blum, operator of a theatre at 2407 West Roosevelt road, as the man who had taken $200 in a robbery of the theatre two weeks ago.

Robertson Wins Right to Show Sound Films on Own Equipment

Injunction Action Settled By Agreement Out of Court

Defense Counsel Threatens to Carry Fight to Highest Tribunal if Interference Is Attempted

[By Special Correspondent of the Herald-World]

DETROIT, Nov. 13.—The suit brought by James N. Robertson, proprietor of the Cinderella and the Roosevelt, neighborhood houses, to compel several motion picture producers to deliver sound and talking films for projection over the Huma-Phon, a new sound device, has been settled out of court.

Robertson and the producers have come to an amicable agreement, and he will be permitted to use sound pictures on his device. This permission, according to Robertson's attorneys, has been granted at the regular contract price for the picture.

The trouble developed when Paramount refused to deliver a sound print of "Warm-Up." Robertson, who with two other men is interested in a company which builds and controls rights of Huma-Phon, claimed he had arranged with Paramount to be allowed to use the film on this sound apparatus. Paramount refused to deliver, it was claimed, and Robertson obtained a temporary restraining order in the circuit court here compelling fulfillment of the contract until a hearing on a permanent injunction could be held.

The action was brought against the following: Electrical Research Products, Inc.; Warner Brothers; James Allen; Paramount-Famous-Lasky; Otto Belle; Metro-Goldwyn-Mayer; Frank Downey; First National Pictures; Fred North; United Artists; Jack Goldhous; Western Electric; Vitaphone; Pathe Exchange; Henry Zapp, and the American Society of Composers, Authors and Publishers.

The hearing continued all last week, and numerous witnesses were called. The hearing terminated suddenly by consent of both plaintiff and defendants.

Counsel for the defense, according to courtroom rumors, intimated that concessions would be made by their clients if the suit was withdrawn. It was withdrawn immediately.

Ralph Routier, counsel for Robertson, has declared his intention to carry the fight to the highest courts in the land if the producers attempt again to interfere with delivery of pictures to Robertson for the use of the Huma-Phon, or if the producers interfere with the sale of Huma-Phon to other theatres.

"Robertson is going to get all of his pictures and he is going to get them at a regular price," Routier declared. "I don't think there will be any more trouble, but if there is—and remember, this case could come under the interstate commerce laws—I will get another injunction and fight it right through to the highest courts."

DeForest's Refusal to Talk on Same Program As Tully Wins Praise

(Special to the Herald-World)

NEW YORK, Nov. 13.—When Dr. Lee DeForest refused to speak on the same program with Jim Tully at last week's A M P A luncheon an uproar broke out in the organization.

The luncheon was called off and a director's meeting was held instead. Pressing business was announced as the reason for the sudden director's meeting, but there are those who believe the secret meeting was a way out of a ticklish position. According to George Harvey, president of the A M P A, DeForest will speak in the near future and it is possible Tully may speak some time later. But Tully has returned to the Coast.

When Eugene Clifford, publicity representative for DeForest, heard that the two were scheduled to speak on the same program, he immediately protested to DeForest. It happened that DeForest had never heard of Tully, being a busy man more interested in the development of talking pictures than in Tully and his particular brand of journalism and playwriting. Then came the refusal, followed by many letters, wires and phone calls of congratulations.

Play It on Coffee Grinder If Reproduction Is O K, Says Feist of Interchange

(Special to the Herald-World)

NEW YORK, Nov. 13.—"I don't care if our pictures are played on coffee grinders, if the reproduction is okay," declared Felix Feist Monday, in regard to the showing of "White Shadows of the South Sea" on Bristolphone at the Strand theatre, Madison, Wis., last week.

"The attitude of this office is indicated in that showing," he declared. Sam Shurman, Milwaukee M G M exchange manager is said to have examined the Bristolphone installation at the Strand and then released the sound discs for showing.

"As far as I am concerned, our exchange managers can release our sound pictures to any exhibitors they please, at least until a complaint is made from Electrical Research Products, and as yet there has been none," declared Feist. "There may be a hundred cases similar to the Strand showing, for all I know."

Franklin Closes Session on Ending Publix-West Coast Affiliation Asked by U. S.

(Special to the Herald-World)

NEW YORK, Nov. 13.—Harold B. Franklin, president of the West Coast Theatres, completed a brief visit to New York today where he held a series of conferences to dissolve the Publix-West Coast affiliation on January 1, as requested by the government.

The Department of Justice suggested that the management pool recently formed was inimical to the best interests of all concerned, and therefore Publix will take back the Metropolitan and Million Dollar theatres in Los Angeles, five others in San Francisco, one in Seattle and one in Portland. West Coast will assume full ownership and management of properties in Oakland and Berkeley.

New P F L Stock Basis $3 With 75 Cent Dividend

(Special to the Herald-World)

NEW YORK, Nov. 13.—Paramount's directorate Monday declared a quarterly dividend of 75 cents on new common stock payable December 29 to stockholders of record on December 7. This places the new stock upon a $3 basis. Paramount stock recently was split three for one and prior to that time old stock paid a cash dividend of $8 a share.

Commenting upon the increase in dividend, Adolph Zukor stated that the present business of the company and its immediate future profit outlook were such as to make other directors and himself feel that placing the stock on a $3 basis is entirely warranted.

R K O Plan Is Ratified; Most Stock Deposited

(Special to the Herald-World)

NEW YORK, Nov. 13.—Ratification of the plan for formation of the Radio-Keith-Orpheum Corporation was announced Monday as assured, holders of more than 51 per cent of the outstanding common stock of the Keith-Albee-Orpheum Corporation having deposited their stock under the plan. Although the first announcement gave stockholders until November 15 to deposit their shares, the plan has been declared operative because the required proportion of deposits has been exceeded.

Chemical Bombs Hurled at Two Theatres After Musician Demands in Sound Houses

(By Special Correspondent of the Herald-World)

BIRMINGHAM, Nov. 13.—A sensation was caused here this week by the published announcement that two theatres, the Princess and Rialto, had been "bombed" Tuesday and Wednesday nights with glass vials of "velurium," an extremely unpleasant smelling chemical. The "bombs" were aimed at the two theatres, according to R. M. Kennedy, manager of both houses, but two of them were misdirected and fell in the entrances to two shoeshops. The vials were thrown from automobiles driven past the theatres, it was stated.

Kennedy said that he was approached two weeks ago by representatives of the local musicians' union, who requested him to hire two musicians for the Princess and three for the Rialto, at salaries of $50 a week each. He refused the request, he said. Duties of the musicians, Kennedy pointed out, would be to change phonograph records on the new synchronizing machines which the theatres have installed.

"Marriage by Contract" Wins N.Y.; So Does "Woman Disputed"

Dolores Del Rio Under Spotlight at United Artists Premiere—Photophone Scores With Tiffany-Stahl Film

(Special to the Herald-World)

NEW YORK, Nov. 13.—Two openings of interest and importance came to Broadway Friday night. "The Woman Disputed," new United Artists picture starring the brilliant Norma Talmadge, was presented at the Rivoli theatre. "Marriage by Contract," Tiffany-Stahl's new special, was shown at the fashionable little Embassy.

A GREAT crowd came to see "The Woman Disputed" and gave it a rousing sendoff. The theatre was jammed and hundreds milled about the entrance, to get a view of arriving notables, and nearly mob Dolores Del Rio, who sat in an upper box with the spotlight upon her.

War Play Deftly Adapted

The picture was found to be an exceedingly deft and neat adaptation of a war play that was rather shocking as originally presented. Henry King and Sam Taylor, the directors, subordinated the war and its scenes to the light comedy of the adaptation, with the result that a highly enjoyable and intelligent picture was evolved.

Norma Talmadge, the star, gave further proof of her amazing versatility, with a fine performance. She was ably supported by Gilbert Roland and Arnold Kent. Indeed, Kent was in many ways the shining hero of the piece and his tragic death, some weeks ago, removed from the films a most promising actor.—P. V.

"Marriage by Contract" Scores

With a large number of celebrities including prominent attorneys, clubwomen and welfare workers present, Tiffany-Stahl held the world premiere of its special, "Marriage by Contract," featuring Patsy Ruth Miller and Lawrence Gray.

If applause of the first-nighters may be taken as a criterion, the picture met the approval of the audience. It is scored with R C A Photophone musical accompaniment, and from remarks overheard in the lobby, the musical accompaniment by Photophone is one of the best to be given a picture to date.

Picture Well Cast

The film presents a rather sordid picture of the results of marriage by contract, but since all the unpleasant happenings due to the contract marriage become only the dream of a young girl who has had her first quarrel with her husband after their contract marriage, everything ends happily and the couple are reunited in "an old fashioned church wedding."

The picture is well cast with a large number of actors well known to picture-goers. Patsy Ruth Miller as the young girl who enters into the contract marriage gives one of the best performances in her career. Her portrayal of a woman from young girlhood to middle age is expertly done and puts her in a new light as character actress.

The picture was preceded by a Photophone overture, a Tiffany-Stahl Color Symphony called "In a Persian Market," and a Tiffany-Stahl-Photophone short subject of Mme. Ratti singing "Mon Homme." The Tiffany-Stahl Color Symphony was unusually beautiful in color and musical accompaniment.—W. W.

David Lee Signed Again

(Special to the Herald-World)

NEW YORK, Nov. 13.—David Lee, the four-year-old actor who scored in "The Singing Fool," has been given a new contract by Warner Brothers. His next picture will be "Frozen River."

Reichenbach Signs for Full Time Publicity Work On Universal's Pictures

(Special to the Herald-World)

NEW YORK, Nov. 13.—Harry Reichenbach has just signed with Universal to give his entire time to publicity ideas and campaigns for U n i v ersal product. Under his contract he will drop his other publicity enterprises, give up the offices he has maintained in the Strauss building for three years, and make his permanent headquarters w i t h Universal at 730 Fifth Avenue. This action follows his signing September 20 to preside for eight weeks o v e r t h e publicity work at the Colony theatre.

Harry Reichenbach

Universal says Reichenbach's work will be of a planning nature and will be in full harmony with the present publicity, advertising and exploitation departments and heads of departments. He now is working on showmanship ideas for "Show Boat," "Broadway," "The Last Warning," "Give and Take," "The Girl on the Barge," "The Cohens and Kellys in Atlantic City" and Reginald Denny's "Red Hot Speed."

Sound Pictures Shown On Home-made Device; Producers Say "Okay"

(Special to the Herald-World)

CUMBERLAND, Md., Nov. 13.—The Strand theatre here continues to present sound pictures with its home-made device. Representatives of both First National and Paramount, whose synchronized product the Strand is using, have attended performances and pronounced the reproduction satisfactory. Western Electric also had a representative look over the device and discovered no infringement, it is said.

The Strand equipment is the invention of Bob Slote, chief projectionist, who began working on it about a year ago. Six months later the device was placed in operation, with pictures bought prior to the present "sound clause" in contracts. The contracts have about a year to run.

The device has two turn-tables and is not complicated. It is said to involve no new principle, and Slote declares it could be manufactured to sell under a thousand dollars.

University Has 500 Films

SAN FRANCISCO.—The department of visual instruction of the University of California Extension Division has issued a catalogue of 500 titles of film subjects on hand for distribution. Edward Mayer is executive secretary.

Publix' 5th School For Managers Will Open in February

(Special to the Herald-World)

NEW YORK, Nov. 13.—Publix' fifth class in managerial training will assemble in February, according to Sam Katz, president of the circuit. The class will be limited to 25 men, the majority to be men now in the employ of Publix, chosen on the basis of their ability. The age limits are from 25 to 30. Jack Barry, located in New York Theatre Building, is in charge.

Regularly throughout the six months' course of training, the men will be assigned to Publix theatres in New York City and elsewhere, and to the different home office departments, to assist in the preparation and execution of the daily routine. The subjects will include:

Principles of management, policies of operation, community analysis, selection and training of theatre staff, equipment maintenance, projection, theatre and stage lighting, stagecraft, public relations, advertising, publicity, relations with newspapers, exploitation, selective merchandising, theatre forms and accounting, insurance, program arrangement, schedules, etc.

Giannini to Be Awarded Harris Cup at Banquet Of A M P A Nov. 20th

(Special to the Herald-World)

NEW YORK, Nov. 13.—Dr. A. H. Giannini, chairman of the Bank of America and long closely allied with the motion picture industry, will be awarded the Harris cup at the Anglo-American banquet to be held at the Hotel Biltmore here November 20 under the auspices of the A M P A. The cup is awarded "for the purpose of fostering a better understanding and closer cooperation between the peoples and the film industries of Great Britain and the United States."

Dr. Giannini was selected by the A M P A directors because of his eminent services to the British industry as well as the American. He financed several British film enterprises, led the British banking world into recognition of the industry, and through frequent trips abroad fostered better relations between the two nations.

Among the guests of honor invited to the dinner will be Ralph E. Blumenfeld, editor of the *London Daily Express* and head of the Royal Institute of Journalism of Great Britain, now here as the guest of the Carnegie Foundation, Major-General Robert Lee Bullard, J. E. Otterson, Nathan Burkan and Sam Harris, the British editor who offered the cup.

Three New Managers Announced by Lichtman

(Special to the Herald-World)

NEW YORK, Nov. 13.—Al Lichtman of United Artists announced the following appointments Monday:

J. Abrose succeeds Harry Dodge, resigned, as manager of the Cleveland exchange; W. M. Bigford follows Carl Milton, resigned, as office manager of the San Francisco exchange; Doak Roberts succeeds Ralph Morrow, resigned, as manager of the Dallas exchange.

Hays Entertains Aubert Of France at Luncheon

(Special to the Herald-World)

NEW YORK, Nov. 13.—Will H. Hays entertained Louis Aubert, French producer and exhibitor, at a luncheon at the Union League club today. The foreign managers of various American companies were present for a most enjoyable meeting.

Because It Has the Largest Circulation
and Carries the Largest Volume
of Advertising of Any
Publication In
Its Field

Every Advertising Schedule Intended to Cover the Motion Picture Trade Should Begin With

EXHIBITORS
HERALD-WORLD

BROADWAY

Good Theatre

KEEN-WITTED exhibitors with sharp eyes and long ears have been interested, even if in an off-hand way, in the art cinemas of New York. Week after week they have been reading about the Fifth Avenue Playhouse and the 55th Street theatre, et al., and about pictures being shown there that they have never heard of or seen.

They should know about the new one: the Little Carnegie Playhouse, at 146 West 57th street, two or three doors away from Carnegie Hall, the center of symphonic music and culture in the Metropolis. This is the latest word, the *dernier cri,* in cinema modernism.

* * *

The entrance, small, is striking, with warm and brilliant colors and an impression of mirrored surfaces. A lengthy foyer, done in a modern manner, is hung with striking yet coherent and tasteful pictures, with here and there a friendly cactus plant.

To the left is a card room, a small dance floor, a ping-pong room—all modern, all in warm colors, all daring in conception and brilliant in execution. A large and spectacular room, with chairs and benches and mirrors and free coffee and free cigarets, opens into the theatre.

The theatre itself is a remarkable combination of modernism, taste and comfort. Those who come to jeer at a theatre with ping-pong and free coffee on the side remain to cheer.

This is the new theatre and its only tie with the old is a piano-player lifted out of the nickelodeon days of movies. Everything else, including the Fannie Hurst blurb on the program and the picture from Russia, is brand new.

* * *

This truly remarkable creation is the work of Germanic artists, Wolfgang Hoffmann and Pola Hoffmann. The entire heart of the theatre, even to its lighting fixtures, was done by these two. Nor is it their only monument. They designed the Ufa Palast in Berlin and other modern German theatres.

* * *

The place seats about 500 and is what Broadway technically knows as a "sure-seat" house. Admission is 75 cents in the afternoon and $1.00 at night. Feature pictures are generally foreign; the opening bill was based on "Ten Days That Shook the World," made by the brilliant Russian, S. M. Eisenstein, who made "Potemkin." The place was stormed and police had to hold the opening crowds in hand.

If you come to New York and want to see something modern in motion picture theatres, don't miss the Little Carnegie Playhouse.

* * *

Pocket

One place you ought to look, if you want to know what's going on in the motion picture industry, is Carl Laemmle's righthand coat pocket.

In the left he carries a small blue pad and pencil. In the right he carries dozens of notes made during the day, things to do and have done, mixed in with a fair sprinkling of bridge checks.

PETER VISCHER.

MacLean—Comically, Vocally

DOUGLAS MacLEAN'S latest venture in what has long been strictly MacLean humor, is finally in celluloid, as these stills from the picture indicate. Christie made "The Carnation Kid" for Paramount release, and Frances Lee, once only one of Christie's pretty girls, then a Christie star, is in this feature MacLean's leading woman. "The Carnation Kid" is the first Paramount-Christie talking picture.

Ain't love grand!
Douglas MacLean
Frances Lee

Surprise attack from the rear.
Francis McDonald
MacLean

Explaining everything not so well—MacLean, Miss Lee and Charles Mailes.

Rapid Rise Makes Warner Net Profit $2,044,000 in Year

(Special to the Herald-World)

NEW YORK, Nov. 13.—A net profit of $2,044,841 by Warner Brothers for the year ending August 31 is shown in a financial statement which gives the net as $3.72 a share on the 500,000 shares of combined Class "A" and common. The net the previous year was given at $30,426. For the quarter ending August 31 the net was $920,894, or $1.67 a share, as against $19,393 or 23 cents a share for the same period in 1927.

It is estimated, on the basis of first two months, that $2,500,000 will be exceeded as the profits for the current quarter. This would be half a million above the profits of the entire past year.

The 199,140 shares of Class "A" outstanding August 31 have been called for redemption December 1. Before the close of the fiscal year holders of $3,681,000 principal amount of three year 6½ per cent notes availed themselves of the offer of redemption prior to maturity. The balance of $319,000 since has been paid. Since August 31 the company has retired the $799,000 6 per cent purchase money obligations covering the stock of the Vitaphone Corporation, acquired from minority interests in 1927, thereby releasing from escrow the stock of this corporation. In addition, the company has reduced its liabilities $500,000.

Mauritz Stiller, Swedish Director, Dies in Stockholm

Mauritz Stiller is dead. The Swedish film director and theatrical manager died Thursday, November 8, at the Red Cross hospital in Stockholm, according to an Associated Press dispatch. He had been a patient there for a month, suffering from pleurisy.

Stiller came to Hollywood in 1925 and directed a number of pictures for different companies. Last spring he returned to Sweden and helped stage a Swedish version of "Broadway."

Among his best known American pictures were "Hotel Imperial," "The Woman on Trial," "The Blizzard," "Sir Arne's Treasure" and "In Self Defense."

Vocafilm to Make Sound Films from Stage Plays Of Yiddish Art Theatre

(Special to the Herald-World)

NEW YORK, Nov. 13.—David R. Hochreich, president of Vocafilm, has closed a 13-year exclusive license agreement with the Maurice Schwarz Yiddish Talking Pictures Corporation, of which Maurice Schwarz is director general.

The Yiddish company will make a minimum of six plays each year over the Vocafilm synchronization system, and each will be an all-dialogue presentation adapted from the Yiddish Art Theatre's repertory of the past and of the coming ten years. Maurice Schwarz will be starred in three each year, while every picture will be personally supervised by him.

Fire Destroys Theatre

(Special to the Herald-World)

WESTVILLE, N. S., Nov. 13.—A loss estimated at $30,000 occurred November 7, when the Crescent theatre was destroyed by fire. The police are investigating a report that the blaze was of incendiary origin.

Harry Marx Quits Publix Post; Controversy in Announcement

Officials Agree Marx Is "Foremost Theatre Management and Personnel Executive" but Declare Statement He Is Responsible for Manual for Training Employes Over-reaches Facts

(Special to the Herald-World)

NEW YORK, Nov. 13.—Harry Marx resigned last week as the executive associate of the president and vice-president of Publix Theatres Corporation. That his resignation was sudden and surprising was evidenced by the fact that other Publix officials were unaware of his retirement until Marx's announcement, made through his attorney, J. M. Goddard, was shown them.

This announcement, which among other things claims that Marx is the man responsible for the Publix manual for the training of theatre employes, over-reaches the facts, according to Publix officials.

"The full credit for the manual should not go to Marx," declared A. M. Botsford, director of advertising and publicity for Publix Theatres. "Jack Knight of Balaban & Katz in Chicago did as much work on the manual as Marx. Knight has never received the credit he deserves for the work he has done."

Botsford would make no statement regarding Marx's resignation, but when he was shown Marx's resignation he was more willing to talk.

Scope of Duties Changed

"When Marx was promoted to his present position, the scope of his duties changed," declared Botsford. "He became a sort of liaison between Katz and Dembow. I imagine he resigned because he felt that he had been placed in a position where he could not exercise his managerial ability to the fullest."

When Marx's resignation was learned an attempt was made to get in touch with him, but it was found that he had left for Louisville on a 10-day visit with his parents. In answer to a wire sent by Exhibitors Herald-World, Marx made the following telegraphic reply: "Tendered resignation to Publix in good faith and good will all around to take short rest before considering number of business propositions offered."

The announcement sent out by Marx's attorney read: "At the weekly Publix inter-council meeting, Sam Katz announced the resignation of Harry Marx as the executive associate of the president and vice-president. That Mr. Marx's resignation from Publix came as a surprise would be indicated from the fact that he only recently had been promoted from his duties of general director of theatre management. It is understood it is Mr. Marx's desire to operate a group of his own theatres, the controlling interest of several having been offered him recently.

Brought to N. Y. From B & K

"The former Publix official had been associated with Sam Katz for approximately 10 years and was brought to New York from the Balaban & Katz interests of Chicago when the latter took over the operation of Famous-Players and associated theatres. Universally recognized as the foremost theatre management and personnel executive in the country he is given credit for the development of Publix service and the managerial conduct of their theatres. The Managers School was conducted under Mr. Marx's supervision and the Manual for the Training of Theatre Employes is his work. This book is considered the foremost contribution to the public of theatre administration ever published. Plans are being formulated for a testimonial dinner."

Botsford and other Publix officials declared that Marx is without doubt "the foremost theatre management and personnel executive in the country" and that he was responsible for "the development of Publix service and the managerial conduct of their theatres," but that he should not be given full credit for the work done on the manual, that the Managers School was first developed by Harold B. Franklin, and that the Publix School was modeled after the one instituted by Franklin.

You Who Have Labor Troubles, Read This!

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 13. — Employes of picture theatres in Canton, China, who have been on strike for more than a month, as yet give no indication of a settlement, states a report to the department of commerce. Among other things, the employes are demanding a percentage of the admission receipts. The theatre owners consider this unreasonable. The bureau of civil affairs is endeavoring to bring about a compromise settlement of the strike, but as yet has met with no sucess. In the meantime the Canton public, which is fond of pictures, must find some other amusement. While the strike is in progress the employes are occupying the theatres as living quarters. They declare they are still on the payrolls.

25 Children Dead in Fire Razing Theatre in Russia, Says Unconfirmed Dispatch

Twenty-five to forty children lost their lives in a fire that destroyed a motion picture theatre at Voronezh, Russia, according to unconfirmed reports carried by the United Press. Efforts of parents to save the children blocked the exits.

While details are lacking, it is evident from the reports that the structure was an obsolete wooden building. Such a tragedy could not occur in an American theatre with its safety devices and construction.

"Street Angel" Barred From Theatres in Italy By Mussolini's Command

Showing of "Street Angel," Fox picture with scenes laid in Italy, was barred Friday, November 10, by Benito Mussolini as minister of the interior, according to an Associated Press report. All members of the censorship commission who had authorized showing of the production were dismissed from office.

Dramaphone on Way to Reproduce Film Sound as Well as Disc

Development of Photoelectric Cell for Cheaper Device Seen as New Boost for Movement Toward Talkies in Small Theatre

THE possible use of sound equipment within the financial reach of small exhibitors, thereby permitting rapid extension of the talkie field, received new impetus Monday, November 12, with the announcement in Chicago by Musical Devices Corporation that a photoelectric cell of sufficient sensitivity to reproduce Movietone recording, has been developed for Dramaphone, making that instrument no longer restricted to disc reproduction.

THE new instrument is to be brought out the latter part of this week, according to A. C. Courshon, secretary and treasurer of the company. It is now in the process of manufacture, and the company guarantees installation within 90 days.

Thus, it may be pointed out, does interchangeability grow as an issue demanding immediate decision throughout the industry. J. E. Otterson, president of Electrical Research Products, subsidiary of Western Electric, has said that interchangeability must be accepted "for the present, at least." Many of the producers have declared themselves in favor of projecting their sound pictures by means of equipment not manufactured by either Western Electric or R C A, but the reservation has been general among them that reproduction must be of a quality suitable to the producers, while several producers have not taken a definite stand. Meanwhile, the popularity of sound pictures continues to grow, with the small exhibitor, who finds himself unable to meet the cost of the present product of Western Electric and R C A, unable to get the profits to be derived therefrom.

Non-synchronous Dramaphone, which is a musical accompaniment device distinct from the synchronous Dramaphone to be placed on the market this week, was used in the presentation of United Artists' "Tempest," at the Castle theatre in Chicago last week, employing the records synchronized with the picture for use on Western Electric equipment.

Warners' Directorate Authorizes Closing of Skouras Theatres Deal

(Special to the Herald-World)

NEW YORK, Nov. 13.—Warner Brothers' board of directors has authorized the closing of the deal for control of the Skouras Brothers theatre circuit and its associate, St. Louis Amusement Enterprises, as well as the Skouras holdings at Indianapolis. The board has been called to a special session December 4 to ratify the taking over of the Stanley Company of America.

Warners have notified the New York stock exchange of its intention to increase common from the present authorized 550 shares to 2,500,000 and to create a new issue of 785,604 preferred. A total of 171,000 shares will be used to finance the Skouras transaction.

American Pictures Bound to Maintain Supremacy, Says Harry Cohn on Return

Foreign Makers Forget Entertainment Requirements in Desire to Achieve Unusual Effects, Declares Columbia Vice President

(Special to the Herald-World)

NEW YORK, Nov. 13.—American pictures will retain their supremacy overseas because in general the foreign-made productions do not compare with ours, because foreign producers lose sight of the entertainment purpose in their aim to achieve the unusual, and because of our greater resources and the European's "unquenchable curiosity for things American," Harry Cohn, Columbia's vice president in charge of production, declared on his return after four months abroad.

Harry Cohn

"It is true that the legislative activity started a year ago, to restrict the ratio of American films imported or used by exhibitors, is still strong," Cohn said. "England, Germany, France and Italy lead in this movement. It looks as if Germany is seeking to gain dominance by negotiation of a reciprocal arrangement. According to reliable information, such an arrangement is now being consummated between France and Germany.

"Germany, conceded to lead other countries in production matters, has made certain strides in novel artistic and technical effects. Several such films, after reaching the United States, met with the approval of a restricted audience. They created the wrong impression. They were taken to be representative of all foreign product, when as a matter of fact they were only the cream of what Germany had to offer.

"In trying to achieve the unusual they lost sight of their main purpose—to entertain. Our own production, 'The Crowd,' which started out with the same idea as 'Berline'—to portray the soul of a city—by introducing the always necessary human element—proved how much further we are advanced in turning out pictures of universal appeal. This is especially true even of productions based on historical and news events. A case in point is 'Submarine,' a dramatization of the S-4 catastrophe, as compared to 'Potemkin.'

"Our greater resources enable us to get the best the international market has to offer. Another point is the European's unquenchable curiosity for things American.

"From all indications the public is far from sold on American 'talkies.' There is a much kindlier reception for the sound film—that is, the picture with sound effects and music—and it is my opinion that it will be this type of film that we will continue to market successfully abroad."

Titles Registered at Washington

Photoplays Registered Week Ended November 8, 1928

25782	Mickey's Rivals (Serial)	Standard Cinema Corp.
25783	Tarzan the Mighty (Serial)	Universal
25784	Newlyweds' Visit	Universal
25785	Mystery Riders (Serial)	Universal
25786	The Gun Runner	Tiffany-Stahl
25787	The Somme	New Era Films, Ltd.
25788	Q Ships	New Era Films, Ltd.
25789	Huntingtower	Paramount
25790	Hot Sparks	Paramount
25791	The Woman from Moscow	Paramount
15792	Mild But She Satisfies	Standard Cinema Corp.
25793	That Wild Irish Rose	Standard Cinema Corp.
25794	What a Wife	Standard Cinema Corp.
25795	Rough Ridin' Red	F B O
25796	King Cowboy	F B O
25797	His Last Haul	F B O
25798	The Street of Illusion	Columbia
25799	Life's Crossroads	Excellent Pictures Corp.
25800	The Passion Song	Excellent Pictures Corp.
25801	The Sky Ranger	Chas. R. Rogers Productions
25802	Making Whoopee	Educational
25803	Hay Wire	Educational
25804	Fisticuffs	Educational
25805	Bumping Along	Educational
25806	Outcast	First National
25807	The Lucky Duck	Educational

Talks on Sound Features Of Ohio M P T O Annual Meeting November 20-21

(Special to the Herald-World)

COLUMBUS, O., Nov. 13.—Demonstrations and talks by experts from Electrical Research Products and Bristolphone will be a feature of the eighth annual convention here of the Ohio MPTO, November 20 to 21, at the Deshler-Wallick hotel.

William M. James, president, states that his invitation to the Rev. William M. MacLeod, of Pinehurst, N. C., who gave a talk at the national convention in Toronto, to be present, has been accepted.

Caldwell Brown, Zanesville exhibitor, will talk on his experience with sound films, as will Fred Dresberg, general manager of the Loew houses in Cleveland.

R. F. Woodhull, president of the M P T O A, will be on the program, also C. C. Pettijohn, general counsel of the Film Boards of Trade. H. M. Rickey, manager of the Michigan M P T O A, and Fred J. Herrington of Pittsburgh will attend.

Equipment exhibits will include those of the National Theatre Supply Company; Carrier Engineering Co., of Newark, N. J.; Tiffin Scenic Studio, Tiffin, Ohio; Select Advertising Service Co., Cincinnati; Penn-China Co., of Sebring, Ohio; American Seating Company, and others.

J. J. Harwood Reelected President of Cleveland Owner Group Unanimously

(Special to the Herald-World)

CLEVELAND, Nov. 13.—The Cleveland Motion Picture Exhibitors' Association, at its annual meeting unanimously reelected J. J. Harwood president. H. H. Lustig was reelected vice president; B. Z. Levine, treasurer; and George W. Erdmann, secretary and business manager. The directors are John Kalafat, A. E. Ptak, and Paul Gusdanovic, for three year terms; and Henry Greenberger and Frank Groos, for one year.

The meeting was addressed by Judge Thomas E. Green, State Senators George Bender and Joseph Ackerman, Jack Lithring, William James and P. J. Wood.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Two Fox executives of disparate talents teamed up to accommodate the HERALD-WORLD photographer. Malcolm Stuart Boylan is editorial supervisor, while Jeff Lazarus is assistant to Sol Wurtzel, studio manager.

Sparkling eyes, pert nose, witty lips — they're as Irish as Sally O'Neil, now starring in F B O's "Hard-boiled," who has 'em.

Encountered at the Fox studio by the HERALD-WORLD photographer as they were conferring on the set for "In Old Arizona." Irving Cummings (right) is directing, with Charles Woolstenhulme as assistant.

A Peter Pan to sit at the head of the grand staircase in the Paramount theatre, New York. While the famous Peter in Kensington Gardens, London, is a gay spirit, Charles Andrew Haffner, who is shown at work upon his creation, has caught Barrie's elf-child in a thoughtful mood.

Memorable still is the voyage of the Graf Zeppelin, which Robert Hartman, only newsreel photographer aboard, recorded for Hearst. Hartman is shown with Carl Laemmle, president of Universal, distributor of Hearst's International Newsreel. Standing are R. V. Anderson of International; and Max Laemmle of Universal.

Caddo cameras shot a million and a half feet for "Hell's Angels." Here is Frank Lawrence, editor in chief, making a 12,000-foot "Hell's Angels" with scissors and other less tangible equipment.

Above: Interpreted as a sport—by some people. For the shots shown being taken above, will be included in a Grantland Rice "Sportlight," the Pathe short. Ernst Corts of Rice's West Coast Staff is the intrepid cameraman.

Left: Back in features via sound. William Desmond, in latter years an adventurer on the instalment plan, has an important role in Warner Brothers' Vitaphone production, "No Defense," co-starring Monte Blue and May McAvoy.

Salome (Patsy Ruth Miller) and gals do their stuff for about the most impudent caliph who ever caliphed (Glenn Tryon). At first glance the scene seems to be laid in Bagdad. But on second glance one surmises that this could happen only in Hollywood. Glance No. 2 is right. This is a scene from Universal's "The Gate Crasher."

Doris Kenyon presents a charming seasonal costume. Miss Kenyon has a featured role in Warner Brothers' Vitaphone production of "The Home Towners."

Above. The feline similitude of Laura La-Plante. Yes, to have the grace from shoulder to finger-tip, so strikingly displayed by the Universal star in this new portrait, what woman would resent being called cat-like?

Right: A new characterization to advance his eminent career in mimicry. Jean Hersholt is shown in the Jewish role he creates in Columbia's, "The Younger Generation," an adaptation of Fannie Hurst's play, "It Is To Laugh."

At her favorite amusement. But not long ago Jeannette Loff officiated professionally in Portland, Ore., at a Wurlitzer console like this. Now she is a Pathe featured player—on, not for the screen.

Dorothy Janis puts deserved feathers in her cap to enhance beauty that needs, of course, no enhancing whatever. Miss Janis is in M G M's stock company.

The enterprising Mrs. Winona Johnson of Natchitoches, La., and her brood of six, each one of whom is a Paramount player. Dick, aged 12, played in "Avalanche;" Kenneth, 15, "Hot News;" Seessel Ann, 6, "Three Week Ends;" Cullen, 19 months, in a series; Carmenita, 4, "The Patriot;" and Camilla, 8, "Three Week Ends." Mrs. Johnson is beside Bebe Daniels.

Biophone Equipment Now Available, Also Metropolitan Films

Installations Being Made at Plaza, New York, and Stanley-Fabian's Goodwin, Newark, Says Weiss—Goldstone Plans Roadshow

(Special to the Herald-World)

NEW YORK, Nov. 13.—Biophone talking picture equipment and Metropolitan sound productions are now available to exhibitors throughout the country, it was announced last week by Alfred Weiss, president of Biophone, and Phil Goldstone, head of Metropolitan Pictures, whose offices and studios are at 1600 Broadway, New York, and Fort Lee, N. J.

COINCIDENT with this announcement it was revealed that initial Biophone installations are being made at the Plaza theatre, New York, and in Stanley-Fabian's Goodwin theatre, Newark.

Follows Year of Preparation

Biophone's present position in the talking picture field follows a year of extensive preparation by Weiss and Goldstone, during which the Biophone machine has been developed under skilled engineers to meet every requirement for tone quality in various sized theatres and during which one of the finest sound studios in the country has been built under the direction of acoustic engineers of the Johns-Manville Company.

The nation-wide plans of Biophone include representation in every key center and by December exhibitors everywhere will be able to hear and inspect the equipment at their nearest exchange center. Within a week a prominent Chicago playhouse will be equipped with Biophone.

String of Agencies Soon

The New York agency of Biophone was recently opened at 729 Seventh avenue under the direction of Herman Gluckman, assisted by George H. Wiley. The personnel of other agencies throughout the country is virtually completed and will shortly be announced.

Biophone machines, which are of the disc type, have been developed in three models to fit the requirements of various size theatres. Model A is for theatres with a seating capacity up to 600. Model B is for houses seating 600 to 1,000, while Model C is for theatres having a seating capacity of more than 1,000 seats. As a part of the regular equipment there will be a non-synchronous apparatus which will play regular records to be used on pictures that are not scored. The complete equipment will be installed by Biophone ready for the exhibitor to turn on the switch to run.

Hear First, Weiss Advises

"See and hear any talking picture equipment before you buy and be sure that it is the most practical equipment for your particular needs," is the caution sounded by Weiss. "We are desirous, and have made provision so that every exhibitor will have the opportunity to personally see and hear Biophone. This is a policy to which we will strictly adhere and indicates, I believe, our unbounded faith in the results achieved by Biophone."

Production of a series of Metropolitan pictures under the direction of Phil Goldstone, who is credited with such successes as "Wild Geese," "Souls for Sables" and "College Days," has begun at the Fort Lee Studios. The first of these is a short subject titled "Honeymooners," while the second will be called "Gossips." Two short subjects will be released each week and both one and two-reel playlets.

Plans Roadshow Attraction

In addition to these short subjects Goldstone is ready to launch production of what he declares will be one of the biggest pictures of the year. This will be a screen version of an operetta now called "The Flame of Love" which, when completed, will be issued as a roadshow attraction to be first played in legitimate theatres and later to motion picture houses. The Goldstone production program further calls for a series of twelve feature pictures, to be released one each month.

The technical staff of Metropolitan studios is now completed and includes James Byers, engineer in charge of sound; H. Tackats, engineer in charge of synchronization; George Orth, studio manager; Charles Nasca, art director, and Louis Katzman, musical director. Music will be provided by the wellknown Anglo-Persian radio orchestra.

According to Goldstone, Metropolitan Pictures will not only play on Biophone equipment but will also play on Western Electric Vitaphone equipment.

He Has a $90 Hunger; Theatre Cashier Victim

(Special to the Herald-World)

KANSAS CITY, Nov. 13.—Miss Helen Powe, cashier of the Pantages theatre, was arranging her currency and silver Wednesday night in expectation of a large attendance. Suddenly a sleeved arm was thrust into the ticket office.

"Get away from here!' she screamed.

"I'm going to eat, sister," growled the owner of the arm, a young man, and seizing two piles of $5 and $10 bills, disappeared into the crowd with $90.

P F L Holds Four-Day Sales Conference with Executives, Managers

(Special to the Herald-World)

NEW YORK, Nov. 13.—Paramount home office executives, district and branch managers started a four-day sales conference this week at the Paramount home office, for the purpose of checking on activities during the first half of the film year and formulating sales policies for the balance of the 1928-29 season.

New Mindlin House in New York Grosses $9,000 In Week with 411 Seats

(Special to the Herald-World)

NEW YORK, Nov. 13.—The Little Carnegie Cinema Playhouse, the latest in the chain of houses under the management of Michael Mindlin, grossed more than $9,000 its opening week, with a capacity of only 411 seats. With six shows on election day, it grossed more than $2,000.

Ray Rockett Returns to F N Studio from Europe

(Special to the Herald-World)

BURBANK, Nov. 13.—Ray Rockett has returned from Europe, where he was in charge of all First National production there. Rockett has resumed his work at the Burbank Studios.

At the New York Theatres

NEW FILMS

PARAMOUNT—"His Private Life," a Paramount film starring Adolphe Menjou and Kathryn Carver, directed by Frank Tuttle.
HIPPODROME—"The Air Legion," an F B O production with Antonio Moreno, Martha Sleeper and Ben Lyon, directed by Bert Glennon.
CAPITOL—"Show People," a Metro-Goldwyn-Mayer film starring Marion Davies and William Haines, directed by King Vidor.
FIFTY-FIFTH STREET PLAYHOUSE — "The Armored Vault," a U F A mystery melodrama directed by Lupu Pick.
FIFTH AVENUE PLAYHOUSE—"Women Without Men," a German film with Asta Neilson, directed by Hugo Brahn.
CAMEO—"Mata Hari, the Red Dancer," a German production with Matja Sonia and Fritz Kortnay.
COLONY—"The Good-Bye Kiss," a Mack Sennett feature-length production with Johnny Burke, Sally Ellers and Matty Kemp.
WARNER—"On Trial," a Warner Brothers all-talking picture starring Pauline Frederick with Bert Lytell and Lois Wilson, directed by Archie Mayo.
ASTOR—"Jimmie Valentine," a Metro-Goldwyn-Mayer production starring William Haines with Lionel Barrymore, Leila Hyams and Karl Dane.
CRITERION—"Interference," a Paramount special with William Powell and Evelyn Brent.

HELD OVER AND REVIVED

CENTRAL—"Lilac Time," First National, opened August 3.
WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
GAIETY—"Four Devils," Fox, opened October 3.
LITTLE CARNEGIE PLAYHOUSE—"Ten Days That Shook the World," opened November 3.
EMBASSY—"Marriage by Contract," Tiffany-Stahl, opened November 9.
RIVOLI—"The Woman Disputed," United Artists, opened November 9.
RIALTO—"Wings," Paramount, revived October 27.
ROXY—"The Red Dance," Fox, revived for another week.
STRAND—"The Terror," Warner Bros., revived for another week.

Sam Sax Takes Gotham Unit to New Plant to Inaugurate Sonoratone

(Special to the Herald-World)

NEW YORK, Nov. 13.—The new Sonoratone organization, announced last week, didn't waste a moment getting started. Charles R. Rogers, general manager of Sonoratone Pictures, announces that a Gotham producing unit in charge of Sam Sax, has begun work at the company's newly acquired studios in Waterbury, Conn. The first three short subjects of the scheduled 52 are being shot with the Sonora-Bristolphone sound process.

Trini, Spanish dancer, and her Marimba band, will constitute one subject. The four Nightingales, a feature of Beatrice Lille's recent musical comedy, will be another; and Mary Copeland, blues singer, the third. Heller, formerly musical director of Vitaphone, will direct.

Harold Shumate also took a cast to Waterbury for the filming of a dialogue sequence for "The River Woman," in which Lionel Barrymore and Jacqueline Logan are starring.

Testimonial Dinner for Jack Cohn Given on Coast

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—A testimonial dinner was given for Jack Cohn last week. Cohn was in Hollywood three months in connection with new product of Columbia. He returned to New York this week.

Talks on Comedies

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Felix Orman made his twelfth radio address over KFI last Thursday afternoon, discussing screen comedies. His next talk will be on newsreels and shorts.

More Tributes to Herald-World Service

"You printed the Toronto convention as it was handled and did not add a lot of socalled bunk," says August Berkholtz, proprietor of the Mermac theatre, West Bend, Wis., in a card to the HERALD-WORLD.

"I'm for the HERALD-WORLD and Pete Woodhull. Their work is always constructive. I know of no better. I have known Pete personally for years, and also have read the HERALD for years. That's why I'm not guessing."

And from Miss Laura Elston, secretary of the arrangements committee of the M P T O of Canada, comes the following:

"This is just a word of thanks for the wonderful publicity you gave our convention."

U. S. Films Face No New Bars Abroad, He States

(Special to the Herald-World)

NEW YORK, Nov. 13.—American pictures are in no danger of further restrictions since Europe is realizing that the distribution of all films has become international, declared Michael J. Gourland, president of the Affiliated European Producers, Inc., on his arrival from Europe after a stay of five weeks.

"The Passion of Joan of Arc," called by European critics "the greatest picture since 'Potemkin,' is the foremost picture he brought over with him, Gourland said. He also acquired "The Chess Player," "Miracle of the Wolves," "Chopin," "Unholy Love" and "Russia."

Screen Rights Include Dialogue, Verdict Hints

(Special to the Herald-World)

NEW YORK, Nov. 13.—Judge Julian M. Mack of the U. S. court decided in favor of Warner Brothers in the action taken by Louis Macloon, contesting Warner Brothers' right to release "The Desert Song" as a Vitaphone production west of Denver. Macloon, who has the stage rights west of Denver, alleged that the moving picture rights did not include the dialogue.

The verdict is regarded by Warner Brothers as a precedent. Joseph H. Hazen of Thomas & Friedman appeared for Warner Brothers. Max Steuer appeared for Macloon.

Work Begun on All-Sound Cartoons for Cinephone

(Special to the Herald-World)

NEW YORK, Nov. 13.—Four of a series of twenty-six sound animated cartoons to be made by Walter Disney, creator of the Oswald cartoons, are now in work at the new Powers Cinephone studio in New York.

"U" Signs Pat Rooney For Series of Sound Films

(Special to the Herald-World)

NEW YORK, Nov. 13.—Pat Rooney, famous stage comedian, has been signed by Carl Laemmele to appear in Universal Sound pictures. Marian Bent, his wife, Pat Rooney, Jr., have also been signed by Universal.

New "U" House to Open

(Special to the Herald-World)

WINCHESTER, Va., Nov. 13.—The new Universal house, being erected, will open on November 22. It will be called the Capitol.

DeForest Suit Against Fox on Sound Patents Up This Month

Five Inventions Involved in Case Against Movietone Are Now All Owned by General Talking Pictures Corporation—Entire Realignment of Interests Seen Possible Outcome

(Special to the Herald-World)

NEW YORK, Nov. 13.—Pending in the United States District Court in the southern district, with a possibility that it will be reached for trial before the end of this month, is a suit which may result in an entire realignment of interests in the talkie picture field.

The suit is one filed by the DeForest Phonofilm Corporation and DeForest Phonofilm, Inc., against Fox Film Corporation, Fox-Case Corporation, Zoephone Picture Corporation, William Fox, Theodore W. Case and Dwight B. Eldred. The suit charges that the Movietone system of making talking pictures infringes upon patents of Dr. Lee DeForest and Elias E. Ries, all of which are now owned by General Talking Pictures Corporation, which recently acquired the assets of DeForest Phonofilm Corporation.

Five patents, three of Dr. DeForest's and two of Mr. Ries's, are involved in the suit, and the fundamentals involved are the gas-filled discharge lamp, and the slit method of directing the exciting lamp in photographing sound on film. The suits were filed more than two years ago, and the defendants named include all who were in the sound-on-film method of production at that time. Both methods involved in the patent are understood to be in use by all the companies now engaged in using this method except the licensees of RCA Photophone. RCA Photophone, as far as known, does not utilize the gas filled discharge lamp, but a construction on the patents involving the slit control of the light, favorable to General Talking Pictures, it is said by those who have studied the suit, will take in the Photophone method.

Defendants Make General Denial

Attorneys for the defendants have filed an answer to the suits in which they make a general denial that Dr. DeForest or Elias Ries is the originator of the system in use for photographing sound on film. In answer to the various patents cited in the suit, the defendants cite numerous other patents filed in connection with the same general ideas both in the United States and in foreign countries.

The first suit in the present proceedings was filed in August, 1926, shortly after the Fox-Case Corporation was organized. This suit was based upon the three patents of Dr. DeForest and one of the Ries. In November of the same year the second Ries patent involved in the present suit was granted and in December the second complaint was drawn up and filed.

Involved Patents Listed

The patents involved in the first suit are:

DeForest Patent No. 1,446,247—Certain new and useful improvements in light controlling means, applied for March 16, 1921, and issued Feb. 20, 1923. In the attempt to prove that the ideas covered by this patent were of general knowledge prior to the application the answer cites eight U. S. patents issued from 1907 to 1920, and one French and four British patents, issued between 1906 and 1915.

DeForest Patent No. 1,446,701—Certain new and useful improvements in method of and mean for controlling electric currents by and in accordance with light variations—applied for Sept. 18, 1919, and issued Sept. 4, 1923. Patents cited in the answer alleged to apply to the same matter eight granted in the United States, three in England, one Germany and one in France.

DeForest Patent No. 1,482,119—Certain new and useful improvements in means of recording and reproducing sound—applied for Sept. 18, 1919, and granted Jan. 29. The defense cites eleven United States patents, five British and two French.

Ries patent No. 1,473,976—Certain new and useful improvements in sound recording method—applied for May 21, 1913, and granted Nov. 13, 1923. The defense cites seven United States patents as applying to the same subject.

The second suit is based upon Ries Patent No. 1,607,480—Certain new and useful improvements in method of reproducing photographic sound records—applied for May 21, 1913, and granted November 16, 1926. The same patents are cited by the defense in this instance as against the other Ries patent involved in the suits.

Darby & Darby, the attorneys who recently won the decision from the United States supreme court, declaring Dr. Lee DeForest the inventor of the "feed back" circuit in radio, represent the DeForest interests in the present suit. Gifford & Scull are the attorneys for the defendants.

$11,000,000 Income Tax Is Paid by Amusement Concerns; Half Exempt

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 13.—Amusement corporations operating in the United States in 1926 paid income taxes totaling $10,819,-151, according to analysis of the 1926 income tax returns just made public by the treasury department. Nearly half of the corporations engaged in the industry escaped tax.

Of 7,165 amusment corporations filing returns for 1926, only 3,725 reported taxable income, the remaining 3,440 corporations, with gross incomes aggregating $194,284,100, reporting deductible allowances totaling $31,562,815 in excess of that amount. The 3,725 tax-paying corporations reported gross income of $696,468,939, and had net income of $86,631,003, from which they were permitted deductions of $2,261,-983, as net loss for the prior year.

North Carolina Exhibitor Drowns in Auto Crash

(Special to the Herald-World)

GOLDSBORO, N. C., Nov. 13.—When the auto in which he was riding crashed through a bridge railing and went into the river, Ken E. Finlay, who operated the opera house here, was drowned November 6. Murray Borden, assistant cashier of the Wayne National Bank, Goldsboro, also lost his life.

Arbitration Verdict Won By Independent Owners

(Special to the Herald-World)

SEATTLE, Nov. 13.—The Northwest Independent Exhibitors Association was victor last week in a case against United Artists when a decision was rendered in favor of P. A. Partridge, operating the Coliseum theatre at Tillamook, Ore., on a claim of late delivery of "Douglas Fairbanks in The Gaucho."

SOUND PICTURES

Paramount to Place 5 Stages In Full Operation by January 15

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Five completely equipped sound stages of Paramount will be in full operation by January 15 at the West Coast studios, B. P. Schulberg, general manager of West Coast production, declared on his return from a series of conferences with Jesse L. Lasky, first vice president in charge of production.

In addition to the building program for the four new sound stages, a new sound proving structure with projection and cutting rooms will be ready in thirty days. The first of the new stages will be in operation January 1 and the three others by the middle of the month.

The new stages will be needed, for twelve all-talking pictures are scheduled for production within the next two months, and three of them already are in the making. Ten additional pictures with dialogue and singing are in various stages of preparation and production.

One all-talking production now is being edited, three are in actual production, as noted, and another is to start within a fortnight, so that the present facilities are on a 24-hour schedule. "Interference" will have its New York opening November 16 at the Criterion. In filming are "The Doctor's Secret," "Tong War" and "The Dummy," the latter being directed by Robert Milton and only as an all-talker.

The other all-talking pictures to be made include "Close Harmony," "Drums of Oude," "The Genius" (tentative title), one with Wallace Beery, "The Concert," "Darkened Rooms," the three last named to be only talkers, the others both sound and silent.

Others to be released as silent pictures, also synchronized with singing and dialogue, are "Manhattan Cocktail," "The Wolf of Wall Street," "The Four Feathers," "Innocents of Paris," "Two Shall Meet," "Sins of the Fathers," and another production with Emil Jannings.

Fischer and Benton Sign Up for Sound

(Special to the Herald-World)

ALBANY, Nov. 13.—Lew Fischer, of Fort Edward, N. Y., one of the oldtimers in the business, announced he had signed for installation of Phototone at his theatres in Hoosick Falls, Fort Edward, Ticonderoga, Cambridge and Chatham. William Benton, of Saratoga Springs, signed for Vitaphone at his theatres in Glens Falls, Saratoga Springs, Plattsburgh, and Mechanicville.

Societe Generale Plans Sound for Paris Houses

(Special to the Herald-World)

NEW YORK, Nov. 13.—Sound devices are to be installed in the two Paris theatres owned by the Societe Generale des Films, French producing company. Michael J. Gourland, a director of the company who has just opened American offices of the concern at 729 Seventh avenue, is studying different kinds of equipment.

FBO Helps Public See and Hear

This one-sheet on "Hit of the Show" emphasizes the sound dialogue feature of the picture It is an F B O release.

The old town crier with his "Hear ye" or equivalent had nothing on this one-sheet for "The Perfect Crime."

5 Portland Houses Show Sound Films, Two Others Get Set

(Special to the Herald-World)

PORTLAND, ORE., Nov. 13.—Talking motion pictures now are regular features at five Portland theatres. A sixth theatre is equipped to show pictures accompanied by sound effects and dialogue, and will show them late this month. Equipment also is being installed in the seventh theatre, and doubtless additional ones will be added early in 1929.

The theatres already equipped are the Blue Mouse, Broadway, Hollywood, Portland, Music Box and United Artists, and their installations were made in the order named. The equipment at the Portland has not been used as yet and Pantages' will be in use later this month.

Feature motion pictures including dialogue have been shown at the Music Box, Blue Mouse and Hollywood theatres, and this week also at the Broadway for the first time in "Mother Knows Best."

Fox Movietone News, with sound and talking accompaniment, is shown at the Broadway, United Artists and Blue Mouse theatres.

Only one all-talking picture has been shown in Portland. That was "Lights of New York" in a record run at the Blue Mouse. It will be followed shortly by another, "The Terror," at the Music Box.

30 of Loew's Wired By Western Electric

(Special to the Herald-World)

NEW YORK, Nov. 13.—More than 30 of the Loew houses in New York have already been wired with the Western Electric sound devices, and the remainder of the 63 Loew houses will be wired by the first of December, according to C. C. Moskowitz, general theatre executive.

Bristolphone Rushing "Great Power" Talker

(Special to the Herald-World)

WATERBURY, CONN., Nov. 13.—The first full length dialogue production of Bristolphone, "The Great Power," is nearing completion at the Bristolphone studio here. Franklyn Warner and Sol Lesser are directing, with Joe Rock supervising. Besides the present studio buildings which cover an entire acre, another large structure is rising in which the apparatus for exhibitors will be built on a large scale. The entire Bristol Electric plant covers sixteen acres.

Janis Story Purchased

(Special to the Herald-World)

NEW YORK, Nov. 13.—Elsie Janis' story, "Close Harmony," on which she collaborated with Gene Markey, has been purchased by Paramount for a dialogue picture.

Complete Sound Campaign Book Is Published by Weil

A campaign book, very comprehensive in scope and thorough, has been published by Joe Weil, advertising manager of Universal Chain Theatres, to assist managers of the U houses in exploiting all types of sound pictures—dialogue, effect, musical, etc.

One of the important features of the book is the suggested advertising slugs which were drawn by the U art department under Weil's supervision. Three pages in the book are devoted to these valuable slugs, and accompanying each campaign are three mats which are reproduced on this page.

Subheads in the book give a clear conception of the nature of the subject matter and suggestions. For instance—

"Get the Chamber of Commerce Behind You."
"Get the Merchants Behind You."
"Special Newspaper Section."
"Do Not Misrepresent in Ads." (This was published in this department recently.)
"Capitalize Your Preview."
"Hold an Invitation Showing."
"Use Testimonials in Papers and Lobby."
"Getting Educational Interest."
"Show the Operating Equipment."
"Special School Matinees."
"Special Excursions from Surrounding Towns."
"Special Trailers."

And numerous other suggestions, many of which are illustrated to simplify the carrying out of the campaign.

All in all, it is a valuable piece of work, and one for which the U managers should be grateful.

Vitaphone Stage Used in Full for "The Desert Song"

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—The 200x300 foot Vitaphone stage recently completed at the Warner studio is being used in its entirety for the first time for the filming of "The Desert Song" with Roy Del Ruth directing. The set now housed is the largest ever built for a Vitaphone picture and represents a mountain pass on the edge of the Moroccan desert. This is Vitaphone's first operetta.

Fannie Brice's trailer for "My Man" is now ready and when the picture is released the trailer will be available to exhibitors at cost.

Several players have just been signed by Jack L. Warner for Vitaphone, including Lee Moran and William Tooker for "No Defense," William Irving for "Madonna of Avenue A" and John Davidson for a featured role in "Kid Gloves."

"Captain Swagger" In Photophone Is Released Nov. 18

(Special to the Herald-World)

NEW YORK, Nov. 13.—The Photophone synchronized version of "Captain Swagger" will be released the week of November 18 by Pathe. Josiah Zuro did the scoring and recording of this production in which Rod LaRocque is supported by Sue Carol.

Joe Weil's Ad Slugs

[Copyright, 1928, Universal Chain Theatres]

Although these ad slugs are copyrighted, Weil has very kindly granted the Herald-World permission to reproduce them in this department. However, "these illustrations are the property of Universal Chain Theatres and must, under no circumstances, be turned over for use to or by any other theatre."

From the Palace theatre at Torrington, Conn., J. Scanlon sends us the above, showing how the Palace front was dressed up for presentation of First National's "Lilac Time," starring Colleen Moore. Note also the cutouts and other exploitation on the auto.

Method to "Re-Vocalize" Films Is Developed by Stage Producer

(The following is a speech, in part, delivered by Edwin Hopkins before the Society of Motion Picture Engineers at its recent Lake Placid convention. Hopkins was for many years a theatrical routing and booking manager, director, vaudeville writer and producer for several well known theatrical producers.)

THE replacement of voices on talking motion picture films may be accomplished in a relatively simple manner, by inventions which for the purpose of patent title I term Vivigraphic Films and Records (the i's pronounced as in vivid). A film in which voice replacement or voice substitution has been effected may be, more conveniently, termed a Re-Vocalized Film.

Such films are highly useful for a number of purposes.

1. They will enable American films to be re-vocalized for foreign languages, thus preserving the foreign market, which is threatened by English language vocalization.
2. They will enable film players whose gifts of expression are facial, to team with players whose gifts are chiefly vocal.
3. They will make open-air scenes possible, as the re-vocalization being accomplished subsequently, the extraneous sounds made at the time of the making of the original film will not be reproduced.
4. Sound proof studios will be unnecessary for the same reason, when re-vocalized films are made.
5. Directors may direct in the usual way, and not be held to silence on the set.
6. Novel comic effects will be made possible, such as vocalized cartoons and vocalized animals.

New Element of Attraction

While Re-Vocalized Films are obviously important for well-known players of the screen who lack good voices and stage experience, I believe their value will be greater in bringing before the public vocal players at present unknown. Equal credit should be given publicly to the screen player and the vocal player in Re-Vocalized Films.

My inventions effect the synchronization of optical films with phonograph records, both of the disc type and the tape-like film-edge type, when such films and records are made at different times. When actors make the phonograph record subsequent to making the optical film, it is a physical impossibility to make their words agree with the lip movements of the film. One-sixteenth of a second variation destroys synchronism. This is the interval between the taps of a typewriter's keys operated at top speed by an expert.

The principle of my invention is to artificially alter, after the sound record is made (the first simultaneously-made sound record being discarded), the locations along the sound track of the various words that are out of synchronism, and so push or pull them back into synchronism. The words which are in synchronism are not disturbed. Words that come too near the initial point and are thus ahead of the film, are pushed back, and those which lag behind are pulled forward.

This re-distribution of sound effects along the phonic track or line effects synchronism. It is not dependent on a time element, as it is a physical operation carried out at leisure on the sound record after it is made. It brings the various words into record with the film effects, as it places them at relatively the same distance from the initial point.

Sound Pictures Become Possible

Thousands doubtless thought of the idea of combining the phonograph with the cinematograph when the latter was invented, and making talking pictures. Until recently, however, phonograph recording required the speaker to stand so close to the records that no room was left for moving about a stage. The sensitive microphone and audion amplification now enable the voice and movements to be recorded simultaneously. But when the film player has a poor voice, or a foreign language version is desired, the record must be made later.

After isolating the principle of re-vocalization, that of re-distributing the effects along the track of the record, the third step, that of finding a practicable means of carrying the principle into practice, had to be invented.

I first provided a cylindrical phonograph record built up of thin laminations, like a stack of thin washers. After recording sounds on such a track, if the sound then lagged when exhibited with a film, it was because it came too far along the track. By taking a thin lamination out, prior to such point, an entire spiral of the record's track was removed, and the sounds brought up to the film. This is best accomplished in a soundless space between words.

Where the sound comes too soon, it may be pushed back by introducing a blank lamination, which puts in additional soundless track and delays the sounds. Thus, by inserting and removing laminations the sound effects on the phonograph record are adjusted to the motion picture effects and synchronism is secured.

But this is an operation of great practical difficulty and delicacy. The idea then occurred to me that it would be better to leave the record intact, and adjust the optical effects of the film to correspond to the effects of the record.

Cut Frame to Synchronize

This is much more easily accomplished. When the film's optical effects run behind, it is because the film, up to that point, is too long, relative to the record. I then cut out a single picture or "frame" of the optical film, or more than one "frame" if necessary, which enables the optical effects to be reached at the same time as the acoustical effects of the record. Where the film effects come too soon I insert a duplicate "frame" and thus lengthen the film, so that it will not get ahead of the record. Thus by cutting out "frames" and inserting "frames," I re-distribute the effects of the film to synchronize with those of the record. These changes are made in spots having no physical action, in order not to cause jumps on the screen. It is better to make the film, originally, too long, so that only cutouts have to be made, as it is more troublesome to insert additional "frames" than to cut out "frames."

Each frame occupies about 1/24th of a second. This makes an average of ten frames per spoken word. When a film gets behind, several frames too many may be cut out, which pulls it up that much ahead instead of merely to exact synchronism. It is more agreeable for the sounds to be sharp, or slightly in advance, than flat, or slightly behind. It might be thought that a great many cuts would have to be made, but the number is much less than might be supposed. I have made a phonograph record to synchronize with a film of "Rip Van Winkle," made by the late Joseph Jefferson, as he used correct lip movements when making the film.

3 More Companies Form in New York

(Special to the Herald-World)

ALBANY, Nov. 13.—Motion Picture companies continue to incorporate in New York state. Records in the secretary of state's office show that during the past week, the Kinephone, Inc., incorporated with headquarters in New York City. The company did not state the amount of capitalization when filing its papers. The Moviette Picture Corporation, also received its charter during the week, as did also the Imported Photoplays, Inc., with which Joe Brandt is connected.

Warners Contracts For Stages' Actors

(Special to the Herald-World)

NEW YORK, Nov. 13.—Warner Brothers still continue to add to their lineup of Vitaphone talent. The latest signed are "Red" Corcoran and Irene Stone, Jack Baxley, Bert Hanlon, who will make his third Vitaphone act; and Jay Velie, musical comedy actor.

What can be done with borders to dress up a newspaper ad is shown in the above from Marks Brothers, appearing in Chicago papers. While the blackness of the ad is at variance with the policy of this department it is to be noted that in this instance the prevalence of black background is the basis of the sketch. Attention is invited to the method used in emphasizing Warner Brothers' "Beware of Bachelors."

"Kings" With RCA Sound Is Played on Movietone System

(Special to the Herald-World)

ATLANTA, Nov. 13.—The first example here of "interchangeability" is at the Metropolitan theatre. "The King of Kings," with Photophone synchronization was projected over Western Electric system, concluding a two weeks' run at the Metropolitan Saturday. A few weeks ago "The Hit of the Show" played there, and prior to that "The Perfect Crime," both F B O pictures synchronized by Photophone process.

The Metropolitan has the complete Western Electric sound reproducing equipment—the non-synchronous unit, the Vitaphone unit and the Movietone unit. The Photophone-produced sound pictures are projecting over the Movietone unit. With the exception of a few isolated installations of other synchronizing equipment, the Western Electric system prevails throughout this territory.

"The King of Kings" has played in a large number of Western Electric houses in this territory and reports generally indicate that the projection was excellent.

Vitaphone at El Capitan

(Special to the Herald-World)

SAN FRANCISCO, Nov. 13.—Vitaphone equipment has been installed in the El Capitan theatre, the largest house of the Ackerman & Harris & Oppen chain. The opening sound attraction was "The Lion and the Mouse."

New Chance Seen For Best Writers In Talking Picture

(Special to the Herald-World)

KANSAS CITY, Nov. 13.—New opportunity for leading writers of the world in the motion picture industry has been presented by the rise of sound pictures, says the Kansas City Star in an editorial article. The editorial, in part, follows:

"The experiment of a talking picture for Norma Talmadge, with spoken lines written by the British novelist, William J. Locke, will be of more than passing interest to those who are watching the development of the speaking film.

Sees Great Possibilities

The departure must be regarded as an experiment. So far persons of literary attainment, whether as novelists or dramatists, have contributed almost nothing in the way of original matter to the motion picture theatre. And when the works of such writers have been drawn upon for scenarios, they have been almost unrecognizable, even as fragments of the original structure. The question has been up, therefore, as to whether there is possible a co-ordination of literary genius and the motion picture. If so, we think the possibility has been much enhanced by the advent of the Vitaphone and Movietone.

"The spoken word in connection with the film is still in its infancy, and the infant is not so very promising. Yet the 'talkies' have been successful. Whether the public has found them satisfactory or whether they are drawing through their novelty, they have revived interest in a marked degree in the motion picture.

New Technique Required

"Assuming that eventually reproduction of the voice may be perfected to a high and finally satisfactory degree, and that the speakers of the lines will develop a clear and cultured speech, such as the best actors of the spoken drama have, then why should not writers of literary quality contribute to the film theatre? A new technique would be required, of course. The dialogue of an average picture is not much more than that of a vaudeville sketch. But if this dialogue were a truthful and balanced expression of interesting character, it should serve better than the ordinary lines thrown on the screen or thus far given us by means of the Vitaphone."

Metropolitan Studio Begins Sound School For All Departments

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Anticiapting an extremely active season in production of talking pictures with both of Western Electric's methods of sound reproduction, the disc and film, Metropolitan studios started last week a school for the personnel of all departments, a plan just inaugurated by Phil H. Ryan, vice president and manager of Metropolitan for the Christie brothers.

The school at Metropolitan will familiarize members of various departments of operation at the studios with many phases of the making of sound and talking pictures and will be of great value, it is thought, to all employes whether they are definitely attached to any of the talking picture units or not. Executives of Western Electric and the Telephone Company will cooperate with the Metropolitan management in conducting three classes a day for the Metropolitan people in electrical and recording subjects.

Arrival of the first socalled all-talking picture at the Broadway in Portland, Ore., brought the departure in theatre advertising depicted above. About one-half the depth of the ad is reproduced.

Notes to Editors And Grid Squad Aid "Singing Fool"

The third week of "The Singing Fool" at the State, Minneapolis, was dedicated to out-of-town residents. To gain this patronage, Clem Pope, manager, conducted a special advertising campaign. Incidentally he also made a bid for a good portion of the University of Minnesota homecoming crowd.

Letters were sent out to every newspaper editor within an 80-mile radius of the Twin Cities, inviting them to attend free of charge. Naturally this meant a great deal of free publicity for the picture in the small town papers.

For the Homecoming end of the campaign, 20 men were hired to announce the picture through megaphones at the Minnesota-Chicago game. A special midnight show, which was a huge success, was put on to accommodate the crowds. At this same performance, John Ingram, director of the symphonic orchestra, was made a member of the Blackfoot tribe by the Blackfoot Indians who had been brought to the city by the University of Minnesota Indian Homecoming. Ingram's name is now Chief Singing in the Air.

Twelve thousand phonograph records of "Sonny Boy" were sold in Minneapolis during the first two weeks that "The Singing Fool" played at the State.

ZaSu Pitts Signed

(Special to the Herald-World)

NEW YORK, Nov. 13.—Paramount has signed ZaSu Pitts for a principal role in "The Dummy," first all-dialogue comedy.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

British Journalists Make "Whoopee" At Academy Banquet

Billy Leyser and Dad Quillan Boxes at Carthay Circle Go for Two Bits; Louie, the Banker, Writes to Bess

By DOUGLAS HODGES

HOLLYWOOD, Nov. 13.—There seems to be more occasions in this town for making whoopee than any place in the world. This week the occasion was the arrival of an imposing crowd of scribes from Great Britain. The Academy of Motion Picture Arts and Sciences gave them a place of honor at an informal banquet Wednesday night, November 7, at the Roosevelt Hotel.

DOUGLAS FAIRBANKS, Academy chief, presided and William DeMille, vice president of the organization, was introduced as chairman.

William Randolph Hearst said a lot of things about what a fine gang the British are and how much the qualities of British and Americans agree. He said he always did like Englishmen . . . and Americans too.

Then Louis B. Mayer made a speech about how welcome British pictures will be in American theatres when the British reach the point of making pictures that Americans approve of.

(I regretted I was abliged to leave at this juncture to get over to another big powwow where news was emulating.)

Cecil B. DeMille spoke to the British newspapermen and Gus Edwards sang them a song he had written in honor of the visitors.

* * *

Stone's New Script to Be Vehicle for Werker

John Stone began work today on the scenario of "Nobody's Children," an orphan story for Fox Film Corporation. Al Werker who directed horse operas up to now will handle the megaphone on it. Stone's most recent script was "Exiles," which William Beaudine began directing this week. Madge Bellamy is in the star role.

* * *

Billy Leyser tried to make a deal for a national clothing house and Eddie Quillan so that the n. c. h. would get an endorsement for its men's suits and Eddie would get a suit of clothes free and Dad Quillan says Billy Leyser is a piker or he'd let the rest of the Quillans in on the bargain and there's four brothers and a Daddy to be taken care of and we think so too. . . . And if you want to know something we know the Scotchman who voted for Smith and bet on Hoover.

* * *

There's a little girl on the Universal lot who has had a long siege battling the extra ranks. She was suitable for a part in Eddie Cline's current picture, "His Lucky Day." Now she's a big shot and has a monthly paycheck awaiting her at the cashier's window. Her name is Lorrayne Duval and she is in the role opposite Reginald Denny.

Bess Meredyth Gets A Letter from a Banker

* * *

Louis Grjenberg, a Viennese banker, has heard plenty regarding Bess Meredyth, scenario writer. She received a letter in which he said as much.

Louie wants to purchase the rights of her version of "Don Juan" in order to have it operatized. Miss Meredyth is as eager as we are to hear more details about his plans to make the grand opera.

* * *

John Reinhardt has completed direction of "Satanesque." Frances Ford, Norman Trevor, Florence Allen and Ferdinand Schuman-Heinkare are in the cast. Reinhardt also wrote the story which concerns a number of characters in a European locale.

* * *

Openings at the Carthay Circle theatre are attended by many who have no tickets for the performance. At any premiere the great entrance is filled with 1,500 to 2,000 curious spectators who care little about seeing the motion picture. A path is made through the center of the crowd to let in the first nighters. Through the midst of the crowd come the stars, directors, producers and featured players. The curious spectators crane and stretch to get a glimpse of the celluloid heroes.

The boys of the neighborhood have bought up all the soap boxes available. They don't attempt to use them. They sell them at 25 cents a piece. If the box is a big one and holds two people it brings a half a buck.

The parade from the curbstone to the theatre lobby lasts an hour. It is necessary to get your soap box two hours before the curtain raises in order to have a choice position. The earliest ones assemble about 5:30 p. m. and wait until 9.

When Tom Mix parades down "Peacock Alley" he gets a big hand. Tom usually says something naive over the microphone and marches on into the house. The crowd loves this chance to see their idols. They pay two bits a box to be able to say "Hello" to Tom.

But the stars pay five bucks a seat to hear it.

Clara Doerrler to Be Married

NEW YORK.—Clara Thais Doerrler of the FBO office will be married November 21 to Dr. J. F. Hines. The couple will make their home in Perth Amboy.

Bebe Daniels Now Offering $175,000 For PFL Release

By DOUGLAS HODGES

HOLLYWOOD, Nov. 13.—Bebe Daniels will cease to be a Paramount Famous Lasky star within a few days if her negotiations to leave that company are successful this week. She is attempting to purchase her immediate release from her contract for $175,000 in order to join another company which will permit her to star in talking films.

Bebe Daniels

Although $175,000 appears to be a gigantic figure for a star to pay for release from a short term contract Miss Daniels explained to the HERALD-WORLD that it is highly important that she avoid any delay in entering the dialogue-film field. Confining herself to silent films for nine months is extremely dangerous to her professional welfare, she believes.

According to her present contract which she signed three months ago she cannot appear in talkies because it is understood, budgets for her pictures did not provide for it.

If she leaves Paramount she will sign another contract immediately with a company whose identity is being guarded. It is reported that the company which is ready to sign her is Cosmopolitan Productions but nothing can be learned definitely regarding that development until the outcome of her conferences with Paramount.

She has been with that company eight years during which time she has climbed from a featured comedienne's status to one of the most enviable positions in the production field. Early in 1928 she was among the three greatest feminine powers at motion picture box offices. She won that distinction in the annual Theatre Box Office Poll conducted by EXHIBITORS HERALD.

Her salary is reputed to have gone far beyond the quarter of a million mark. With her anticipated move it is believed she will receive a cut on the box office receipts as well as a salary stipulation.

Ford Starts Work on "Strong Boy" at Fox

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—John Ford, Fox director of numerous box office hits, began production on "Strong Boy" today for Fox Films. Starring in it is Victor McLaglen. In featured and supporting roles are Leatrice Joy, Farrel MacDonald, and Clyde Cook.

Ford recently completed a special movietone picture, "Napoleon's Barber."

Exhibitors Object So Gibson Drops Plans For Sound Westerns

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Hoot Gibson has abandoned any intention of adopting sound in his future productions. The Western star recently sent out letters to exhibitors throughout the country, asking for their opinions on the matter of synchronizing his pictures. The replies to these letters revealed a preponderance of opinion against his adopting the new idea.

"There may be a sudden change on the part of audiences," said Gibson recently, "since talking pictures are still in their pioneering stage. However, until such time as exhibitors, who manifestly reflect the desires of their patrons, request otherwise, I intend to continue in the silent drama."

Ruth Elder has been signed for the feminine lead opposite Gibson in his next production.

Eph Asher Leaves F N To Devote Efforts to Sonora-Bristol Talkies

Eph M. Asher Tuesday announced his resignation from First National Pictures. He arrived in Chicago on the Chief en route to New York to join his associates, Charles Rogers and Edward Small. Asher will devote his entire time to talking pictures to be made by Acoustic-Sonora-Bristol company. He became an executive in that organization upon its formation a few days ago.

Since 15 years ago he has been under the employ of First National. In 1924 he together with Small and Rogers began the production of Corinne Griffith pictures for F N. In the past two years he has produced a number of independent pictures for First National release.

Up to his venture in the production field he was branch manager of the San Francisco district of exchanges for First National.

Carol in Disagreement Over MacLean Contract

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Sue Carol threatens to stand suit if Douglas MacLean attempts to force her to continue her contract to him. She claimed that he failed to give her notice of exercising her latest six months' option and she thereby is automatically released.

Hollywood Is Producing Talkies Despite "Inferiority Complex"

Al Green Begins Marion Davies Film; Tay Garnett, Talkie Director, Is on Opening Shots of "High Voltage"; Eddie and Alberta; Swanson Starts "Queen Kelly"

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Dozens of talking pictures have been in production in the past four weeks. Plans of various companies indicate that work has begun in earnest on talking pictures.

Hollywood's inferiority complex led it to proclaim loudly that it didn't know how to make talking pictures. While admitting they knew nothing about it production people set to work to make pictures with dialogue . . . and, although they still deny that they know how to make them they are vigorously turning them out.

"Interference," just opened, proves also that they know enough about them to make them entertaining.

Paramount promises 10 films in the next 60 days which will have singing and dialogue. They will be released by the first of the new year.

Other producers such as Hoot Gibson have found dialogue is not suitable to the type of pictures they make. Those producers simply are not confronted with the necessity of making talking pictures. Other producers envy them.

Alfred E. Green Begins Davies Film

A picture begun today at Metro-Goldwyn-Mayer with Marion Davies in the star role is being directed by Alfred E. Green, one of Hollywood's most capable directors of box office pictures. It is a story titled, "A Five O'Clock Girl."

It is Al's first picture on the M G M lot. It is the type of story in which he excels.

Tay Garnett's "High Voltage"

Then, there is that brilliant young man on the Pathe lot, Tay Garnett, who began the direction this week on "High Voltage." It has Marie Prevost, William Boyd and Alan Hale in the leading roles. Tay already has a talking picture to his credit and it may be that this one will contain considerable dialogue.

Victor Schertzinger took the final shots last week on the Paramount all-color classic, "Red Skin." The picture stars Richard Dix and was made on location in New Mexico.

Eddie and Alberta

Pathe completed "Noisy Neighbors," which Chuck Riesner has been directing. The entire Quillan family appears in this picture. Eddie Quillan and Alberta Vaughn are co-featured. Theodore Roberts is also seen in an important role, that of a Southern gentleman who still maintains the Dixie traditions of a half century ago.

"Captain Lash," the Fox picture starring Victor McLaglen, was completed during the past week. It is a tale of sailors, rubies and adventures laid in Singapore, Melbourne, Tahiti and other ports of the South Seas. John Blystone directed with Claire Windsor, Clyde Cook and Arthur Stone in important roles.

Bacon Returns

Warner Brothers completed two during the week. Lloyd Bacon returned from Northern California where he finished shooting on "No Defense" and has started making the talking scenes of the Vitaphone production.

"The Duke Steps Out," a Metro-Goldwyn-Mayer picture costarring William Haines and Joan Crawford, went into production last week. James Cruze is directing this comic romance of a prizefighter who goes to college. The picture is based on Lucien Gary's *Saturday Evening Post* story and has been scenarized by Raymond L. Schrock and Dale Van Every. A notable cast appears in the new picture, including Eddie Nugent and Karl Dane.

"The Missing Man," Pathe's initial venture in a 100 per cent dialogue picture, was started during the past week. This production is being personally directed by Benjamin Glazer, head of Pathe's sound department. It is a screen

(Continued on page 47)

Victor Schertzinger

Has Just Completed

"REDSKIN"

For Paramount

(From What the Picture Did For Me)

THE SHOW DOWN: Plenty of action. Well staged and well directed.—Sun Theatre, Kansas City, Mo.

THE SHOW DOWN: An excellent picture with many gripping situations. Bancroft and the whole cast were excellent.—Central Theatre, Selkirk, Man., Canada.

FORGOTTEN FACES: Clive Brook—September 26. Underworld story. Well acted and very interesting. Many favorable comments. Eight reels. H. J. Eagan, American Theatre, Wautoma, Wis.

FORGOTTEN FACES: Clive Brook—August 26. Very good melodrama of the underworld. Clean and acting of Brook and Powell splendid. Miss Baclanova and Mary Brian okay in their roles. Eight reels.—P. G. Estee, S. T. Theatre, Parker, S. D.

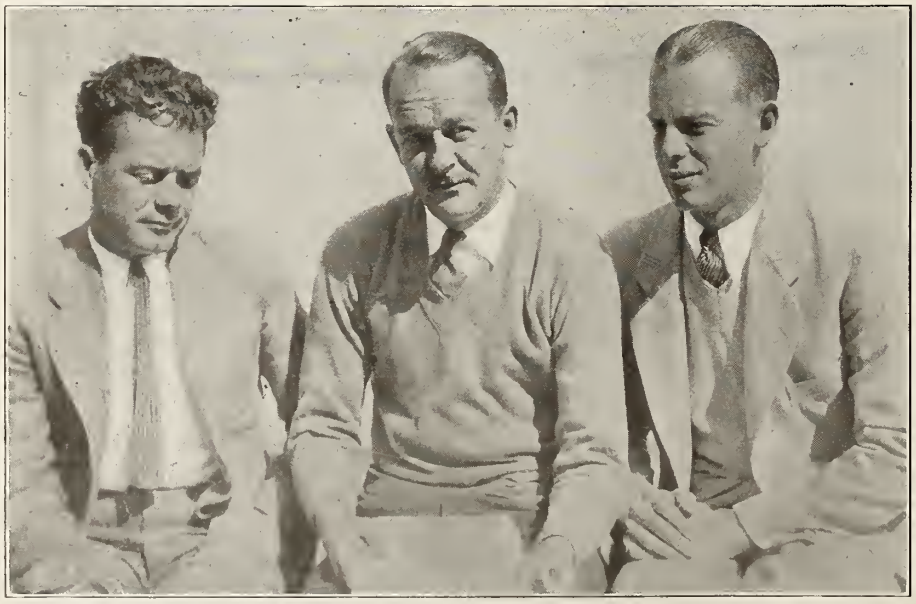
The Rambling Photographer

[All photos by Herald-World staff photographer]

Waiting for the donk to do his stuff. Director Robin DeLacey (center) is shown shooting a scene for F B O's new Tom Mix picture, "The Drifter," with Mrs. DeLacey holding the script and Norman DeVol at the camera.

Left: A newcomer on the Fox lot—David Thompson, formerly with First National, is manager of the new Movietone studio.

Right: Jack White noted maker of comedies and comediennes (comediennes, too), "shot" at Educational to mark his return from New York.



Lassitude on display at the Fox studio, where lassitude is something of a rarity. The eminent gentlemen getting away with this bit of indolence are Joe August, cameraman; James Tinling, director and Les Selander, assistant director.

ON A LOT OF THE LOTS

Regarding:

Thelma Todd	James Hall
Benjamin Christenson	Esther Ralston
Creighton Hale	Betty Egan
William V. Mong	Alice Adair
Sheldon Lewis	Jessie Wadsworth
Laska Winters	Mary Doran
Sojin	Eddie Gribbon
Ray Cannon	George Stone
Sharon Lynn	Mervyn Leroy
Bob Lee	Von Sternberg

HOLLYWOOD, Nov. 13.—Thelma Todd, First National star, working in Benjamin Christenson's "Seven Footprints to Satin," is living up to her reputation as the most popular person in the company. Especially popular with bit and part people. With a picture having 64 players, not counting extras, she is finding her reputation difficult to maintain. The principals in the cast are: Creighton Hale, Sheldon Lewis, William V. Mong, Laska Winters and Sojin.

* * *

As a result of her work in Raymond Cannon's "Red Wine" which he directed for Fox, Sharon Lynn, who was one of the principals, won a long term contract. She has been under the F B O banner several months.

* * *

Bob Lee, assistant to Von Sternberg, is a great help in many ways. He was recently a valuable aid in drilling a gang of French soldiers in a sequence for the picture, "The Case of Lena Smith." Lee after serving in the American army in France, joined the French army at the close of the war, enlisting as a sergeant. He speaks three foreign languages. Jimmy Hall and Esther Ralston play the leading roles in the picture.

* * *

Betty Egan, who has been dubbed "The Marion Morgan of the screen" on account of her versatile dancers, has been engaged to put the dancing sequences in Bill Beaudine's "Exiles" starring Madge Bellamy. Her troupe consists of Esther Pressman, Louise Green, Mary Jane Sloman, Ada Williams, Gene Laverty, and Alice Adair.

* * *

Jessie Wadsworth, artists' representative, is in New York, looking over possible talent for talking and sound pictures. She has at present, one of the largest strings of "talking talent" in the field, and with the opening of this angle was the first to see the possibilities. Many of the New York musical comedy stars, as well as stage names, will be on the list when she returns. Mary Doran, her latest "find," is starring in "Broadway Melody" which is being directed at Metro-Goldwyn-Mayer.

* * *

"Squads Right" does not always mean that the squad is always right. No, that is, part of them may be wrong. This was proven when Eddie Gribbon and George Stone decided the presidential election. Cannot afford to say which took the small end, but as a result, Gribbon is polishing Stone's shoes every day on the set at Tiffany-Stahl, as long as the picture is being made. Outside of the fact that the bet is serious, the picture is funny.

* * *

Mervyn Leroy, the youthful First National director, and a regular fellow is receiving telegrams every hour on "Harold Teen." This production is scoring in every city and state, but what makes me happy, is that, while I was sitting in the office, he talked to *me* and made the telegrams wait.

—FRAZIER.

Prevost Opposite Boyd

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Marie Prevost has been signed by Pathe to appear opposite William Boyd in "High Voltage," a tale of the adventures of a trouble shooter of an electrical power company.

Hollywood Is Making Sound Films Despite Its Inferiority Complex

(Continued from page 45)

translation of a continental stage success, scenarized by John Posner and Benjamin Glazer. Jean Nash will play one of the two leading feminine roles. The cast includes George Barraud, Russell Gleason and Robert St. Angelo.

Frank Lloyd started the direction of "Weary River" for First National last week. This is Richard Barthelmess' next starring vehicle for that company. Betty Compson has been assigned the leading feminine role and will portray the circus girl who falls in love with a singing convict. The picture is being made from a dramatic story by Courtney Ryley Cooper and will have dialogue and sound effects.

Swanson on "Queen Kelly"

Gloria Swanson has started work on her independent production, "Queen Kelly." It is being made on the F B O lot under the direction of Erich von Stroheim for United Artists. Walter Byron is playing opposite Miss Swanson.

Wallace Fox started an F B O production starring Bob Steele during the week. It is called "Laughing at Death" with Natalie Joyce in the leading feminine role.

Nora Lane with Jack Holt

Paramount launched production on two pictures during the past week. One a Zane Grey story called "Sunset Pass," stars Jack Holt with Nora Lane playing opposite. John Loder, the young Englishman recently signed by Paramount has been cast in support of Holt. Otto Brower is directing.

Robert Milton started the direction of "The Dummy" for Paramount. It is a 100 per cent dialogue production and features an all-star cast including Mickey Bennett, John Cromwell, Ruth Chatterton, Jack Oakie, ZaSu Pitts and Richard Tucker. The story is a detective comedy drama by Harvey J. O'Higgins and Harriet Ford.

Monte Blue and May McAvoy are co-starred in "No Defense," with a remarkable cast including Lee Moran, William Desmond, Kathryn Carver and others in support.

"Frozen River" was also completed on the Warner Brothers lot last week. It is a Rin-Tin-Tin picture with Duane Thompson and Frank Campeau in the featured roles. Little Davey Lee is also seen in the cast. F. Harmon Weight directed.

Launch Call Bureau to Fight Objectionable Artists' Agents

Central Casting Office, Organized to Eliminate Abuses, Will Not Conflict with Legitimate Representatives of Free Lance Players; Organization to Be Operating First of Year

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Forty agents and representatives of free lance players attended a meeting at Hays headquarters where Fred W. Beetson announced plans for the formation of a "Studio Call Bureau."

After explaining the reasons of the producer's organization for wanting a central bureau for purposes of casting featured and stellar roles he asked that a committee be formed among agents to make suggestions to him during the period preceding the establishment of the bureau.

Grant Dolge was named to head the committee.

The committee is expected to supply Beetson with information that he can utilize in forming a bureau that will not conflict seriously with artists' representatives and a bureau that will remain free from possible evils. Dolge will call a meeting this week. Beetson's statement to the agents and representatives was in part as follows:

"The Call Bureau will serve as a means of direct communication between the producers and artists. Its methods of operation will be somewhat as follows: Each artist of recognized standing not under socalled long term contract to any producing company will be requested to register his name, address and telephone number with the Call Bureau.

"Upon receipt of any call from a producer the bureau will immediately communicate with the artist and will notify the artist that the producer desires to speak to the artist.

May Deal Personally

"After receipt of such notification it will be the artist's privilege either to call upon the producer personally or, if the artist so desires, he may have his representative or agent call upon the producer.

"The bureau will be established and maintained without any cost or other charge whatsoever either to the artist or to his agent.

"The establishment of the bureau is the outgrowth of conditions and abuses which have existed for a number of years and of which artists have frequently complained. For example, complaints have been made by artists that at various times their representative or agent informed a producer on receipt of a call for the artist that the artist for whom the producer had asked was either working out of town or unsuited for the role. The agent would then advise the producer that the agent had some other artist whom he was representing and whom he felt better suited for the role than the artist who had been originally requested.

Present Situation Annoying

"Like situations have arisen from time to time and have proved a source of much annoyance and inconvenience to producers and artists alike.

"This association therefore feels that direct calls to artists by the Call Bureau will prove much more satisfactory both to the artist and to the producer than the present situation.

"This association desires to emphasize its position that it has no intention of operating an employment bureau or of causing the Call Bureau to develop either in the near future or at any subsequent date to the point where the artist's representative or agent will be eliminated from the field.

"There is no intention on the part of this association to limit in anyway activities of the legitimate representative or agent. It is felt that the reputable representative and agent is a part of the motion picture industry and that representatives and agents operating in a proper and conscientious manner serve to produce results which are advantageous not only to the artist but to the producer as well. This association therefore, will at all times be ready and willing to cooperate to the fullest extent with representatives and agents who operate in a proper conscientious, honest and business-like manner."

The bureau will be opened for business January 1 or shortly after.

JOHN FORD

Now Directing

"Strong Boy"

(Tentative Title)

Starring Victor McLaglen

with Leatrice Joy and Farrel MacDonald

Movietone Film, "Napoleon's Barber," Recently Completed

Fox Film Corporation

Exhibitors Herald and Moving Picture World Production Directory

[Number immediately following title denotes production number]

F B O Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Drifter"	Robert DeLacy	Tom Mix Dorothy Dwan		October 22
"The Yellow Back"	Jerome Storm	Tom Moore Irma Harrison		October 29
"Laughing at Death"	Wallace Fox	Bob Steele Natalie Joyce		November 4

First National Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Seven Footprints of Satan"	Benjamine Christenson	Thelma Todd Creighton Hale Sojin DeWitt Jennings William V. Mong		October 29
"Saturday's Children"	Gregory LaCava	Corinne Griffith Grant Withers		October 30
"Weary River"	Frank Lloyd	Richard Barthelmess Betty Compson		November 5

Fox Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Our Daily Bread"	F. W. Murnau	Charles Farrell Mary Duncan David Torrence Warren Burke		August 20
"Christine"	William K. Howard	Janet Gaynor Charles Morton Rudolph Schildkraut		September 25
"The Diplomat"	Norman Taurog	Clark and McCollough	Movietone Subject	October 16
"The Blue Danube"	Henry Lehrman	Arthur Stone Marjorie Beebe	Movietone Subject	October 22
"The Clean-Up"	William Newmeyer	Robert Elliott Sally Phipps Frank Albertson		October 22
"False Colors"	James Tinling	George O'Brien Lois Moran		October 30

Metropolitan Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Ted Wilde	Harold Lloyd		September 17

Metro-Goldwyn-Mayer Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Sidney Franklin	Greta Garbo Nils Asther Lewis Stone		October 21
"Hallelujah"	King Vidor	Daniel Haynes Honey Brown		October 15
"The Broadway Melody"	Harry Beaumont	Bessie Love Anita Page Charles King		October 19
"The Desert Law"	Nick Grinde	Tim McCoy Raquel Torres		October 27
"Thirst"	William Nigh	John Gilbert Mary Nolan Ernest Torrence		October 30
"The Pagan"	W. S. Van Dyke	Ramon Novarro Dorothy Janis		November 6
"The Duke Steps Out"	James Cruze	William Haines Joan Crawford Karl Dane Edward Nugent		November 5

Paramount Famous Lasky Corp

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Half an Hour"	Wm. DeMille	All-star		September 29
"Red Skin"	Victor Schertzinger	Richard Dix Louise Brooks		August 27
"The Canary Murder Case"	Malcolm St. Clair	William Powell		September 18
"The Four Feathers"	Merian Cooper Ernest Schoedsack	Richard Arlen All-Star		September 18
"The Wolf of Wall Street"	Rowland V. Lee	George Bancroft		September 25
"The Wolf Song"	Victor Fleming	All-Star		October 12
"The Case of Lena Smith"	Josef von Sternberg	Esther Ralston James Hall Gustav von Seyffertitz		October 17
"Tong War"	William Wellman	Florence Vidor		October 17
Untitled	Edward Sutherland	Wallace Berry Bebe Daniels		October 17
"Marquis Preferred"	Frank Tuttle	Adolphe Menjou		October 25
"Sunset Pass"	Otto Bower	Jack Holt		November 6
"The Dummy"	Robert Milton	All-Star		November 6
"The Canary Murder Case"	Malcolm St. Clair	William Powell		September 18
"The Doctor's Secret"	William DeMille	All-Star		September 29

Pathe-DeMille Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Leathernecks"	Howard Higgin	William Boyd Alan Hale Robert Armstrong Diane Ellis Fred Kohler		October 9
"The Office Scandal"	Paul Stein	Phyllis Haver Leslie Fenton Margaret Livingston Raymond Hatton		October 23
"The Missing Man"	Benjamin Glazer	George Barraud Russell Gleason Frank Reicher Robert St. Angelo Jean Nash		November 5

Tec Art Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"She Goes to War"	Henry King	Eleanor Boardman Gertrude Astor Al St. John	Inspiration Pictures	September 24
"Jazzland"	Dallas Fitzgerald	Vera Reynolds Carrol Nye Bryant Washburn		October 28

Tiffany-Stahl Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Squads Right"	George Archainbaud	Buster Collier Eddie Gribbon George Stone Alma Bennett		October 19
"The Girl Who Came Back"	James Flood	Patsy Ruth Miller Eve Southern Malcolm McGregor Eugenie Besserer		October 25
"Queen Kelly"	Eric von Stroheim	Gloria Swanson Walter Byron Seena Owen	Gloria Productions, Inc.	November 1

United Artists Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Iron Mask"	Allan Dwan	Douglas Fairbanks William Bakewell Marguerite De La Motte Dorothy Revier		August 29
"King of the Mountains"	Ernst Lubitsch	John Barrymore Camilla Horn Mona Rico Victor Varconi		August 25

Universal Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Pirate of Panama"	Ray Taylor	Natalie Kingston Jay Wilsey Al Ferguston Otto Bibber	Universal Serial	Oct. 23

Warner Brothers Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Desert Song"	Roy Del Ruth	Carlotta King John Boles Louise Fazenda Johnny Arthur Edward Martindale Myrna Loy John Miljan		October 8
"She Knew Men"	Archie Mayo	Betty Bronson Edward Everett Horton David Lee John T. Murray Gertrude Olmstead Claude Gillingwater		October 29

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Releases

WEEK OF NOVEMBER 18

EDUCATIONAL—"The Skywayman," Howes, Russ Farrell, Aviator, two; "Bumping Along," Stone-Ruth, Cameo, one; "A Patchwork of Pictures," Hodge-Podge, one.

F B O—"Curiosities" No. 5.

M G M—Great Events series; "School Begins," Our Gang, two; "No Sale," Smitty, two.

UNIVERSAL—"Footprints," Laemmle Novelty, one; Tarzan the Mighty No. 15, two; "Fish Stories." Mike and Ike, Stern Bros., two; "Unmasked" (reissue), Art Acord, Western, two.

WEEK OF NOVEMBER 25

EDUCATIONAL—"Misplaced Husbands," Dorothy Devore, two.

F B O—"Mickey's Athletes," two.

M G M—"The Booster," Charley Chase, two; "Savage Customs," Oddities, one.

PATHE—"The Campus Vamp," Sennett Girls.

UNIVERSAL—"A South Pole Flight," Oswald, Snappy, one; "Mystery Rider" No. 1, Adventure, William Desmond, two; "Collegians" No. 7, Junior Jewel, two; "A Clean Sweep," Chandler, Western.

WEEK OF DECEMBER 2

EDUCATIONAL—"Hot or Cold," Al St. John, Mermaid Comedy, two; "Playful Papas," Jerry Mandy, one.

F B O—"Money Balks," Barney Google, two; Curiosities, one.

M G M—"Habeas Corpus," Oddities, one.

PATHE—"Hubby's Week End Trip," Sennett series, two.

UNIVERSAL—"A Woman's Man," Arthur Lake, Snappy Comedies, one; "Mystery Rider" No. 2, Desmond, two; "All for Geraldine," Let George Do It, Stern Bros., two; "Death's Head," Curwood, Western, two.

WEEK OF DECEMBER 9

EDUCATIONAL—"Untitled," Our World Today, one; "Be My King," Lupino Lane Comedy, two.

M G M—"Kisses Come High," Chase, two; "Feed 'Em and Weep," all star.

PATHE—"Burglar," Sennett series.

UNIVERSAL—"A Horse Tail," Oswald, one; "Mystery Rider," Desmond, two; "Collegians," No. 8; "Watch the Birdie," Buster Brown Series, two; International Newsreel," No. 99, one.

Newspictures

PATHE SOUND NEWS NO. 1—Wilbur promises bigger airships for the United States Navy—World's largest bridge links Metropolis with New Jersey across the Hudson—Musicians from four regiments join in San Antonio concert.

FOX NEWS NO. 12—Society riders of Westport, Connecticut, hold steeplechase meet—Germany pays tribute to lost provinces—St. Louis Zoo boasts lake of Sea Elephants.

INTERNATIONAL NEWSREEL NO. 88—New Abyssinian King hailed by thousands after seizing throne—President Coolidge bids Hoover adieu on his trip home—Speedy harness races thrill crowd at Moscow.

PARAMOUNT NEWS NO. 31—Herbert Hoover is victor in Presidental race—Germany greets Zeppelin as it arrives home—Herbert Hoover is given rousing cheer in home town as he is announced the winner.

M G M NEWS NO. 26—Hoover is acclaimed as president-elect—Skyscraper towers on $60,000,000 bridge over Hudson nearly finished—Graf Zeppelin arrives home in Germany.

KINOGRAMS NO. 5446—80,000 witness football game between Trojans and Stanford—Collyer and Tucker, trans-continental flyers are killed in crash—Giant parachutes to save disabled planes.

Entire Product of Van Beuren Will Be Made Sound Pictures

Important to the short feature field is the decision just made by Amedee J. Van Beuren, president of the Van Beuren Corporation, to place all Van Beuren pictures in sound. The entire output will be synchronized with sound or be made into talking pictures in addition to the productions already made in the silent form. The several series to be turned into sound pictures include Aesop's Film Fables, Topics of the Day, Grantland Rice's "Sportlights," Smitty and His Pals, and Walter Futter's "Curiosities."

This decision was prompted by the reception of "Dinner Time," first Aesop's Film Fable to be synchronized and called the first cartoon sound comedy. Production of this group is on a weekly schedule.

Grantland Rice to Speak

With Topics of the Day going into sound, each week a short sketch will be released with the dialogue crammed with gags. This series, like Aesop's Film Fables, is a Pathe release.

Another innovation in sound will be the Grantland Rice "Sportlight," another Pathe release. The patron will see and hear the sportsman and writer, Grantland Rice, who will introduce the releases and explain in non-technical terms the fine points of the sports depicted.

The talking motion picture will bring to the theatre the voices of Smitty (Donald Haines), Herbie (Jackie Combs), Vera, Ma, Pa and other characters of the newspaper cartoonist, Walter Berndt. Pathe issues the Smitty Comedies.

Lectures With "Curiosities"

Throughout the running of Walter Futter's "Curiosities" in sound, theatre patrons will be given a detailed lecture describing the unique pictures in these releases. Lecturers and scientists will add their voices to these pictures, which are distributed by F B O.

Having pioneered the field with the first animated cartoon in sound, Van Beuren declared that while the added investment, through turning to sound, runs into high figures, the company is prepared to give 100 per cent service to theatres equipped for synchronizd product.

Gimbel Brothers, New York, sponsor of the Junior Aviation League, is working hand in hand with Educational in furthering the "Russ Farrell, Aviator" series. This display tieup was used in the store on West 33d street, just off Broadway.

PRESENTATION ACTS

Publix Leaders May Tour Circuit

STAGE SHOWS

San Francisco *Granada*

Week Ending November 2

This week's stage revue at the Granada theatre, the Publix spectacle "Step This Way," served a double purpose, that of demonstrating some lively dance steps and of introducing Henry Busse as leader of the synco-symphonists and as master of ceremonies.

The curtain went up on the band in full action, with the Foster Girls and their boy dance friends, filing out on the stage from either side. The performers were garbed in novel apparel, one side being of blue and the other of gold, the California State colors, and making possible some interesting effects in the drills and dances which followed.

Director Busse introduced a comely miss who sang "Here's That Party Now in Person" in a manner which suggested that the song might have been written for the occasion, although it happened to have been written in honor of Paul Ash, a former Granada theatre favorite.

The band was then lead through a delightful reading of "When Day Is Done," with Director Busse offering the air as a trumpet solo, demonstrating his musicianship. Incidentally, this composition has been made in record form by Mr. Busse.

The Dictators, a male quartette, sang "Hello Bluebird" and a medley of other harmonious offerings, and eight girls came on and danced to the music of "There's Something About a Rose That Reminds Me of You." While this was in progress a cage was lowered from the flies and Frances Willis, a dancer and contortionist offered an acrobatic number.

Bob and Bob, and Bobbie, made their appearance and proved the real hit of the show, the latter being a trained dog. Bob and Bob, as tramp Indian club manipulators kept the stage filled with flying clubs and the act ended with Bobbie taking a hand and catching clubs with as much ease and accuracy as his masters. Henry Busse showed that he had some clown in his makeup by taking part in the act.

Eddie Magill, a former Granada favorite, offered several vocal numbers, singing through an iluminated megaphone and being called upon to take many bows.

The act came to an end with a solo dancer making steps to "The Stars and Stripes Forever" and other members of the show posing on stairs at the back of the stage reaching into the starry heavens.

New York *Capitol*

Week Ending November 10

After an absence of four weeks, Walt Roesner is seen back at the Capitol with the stage orchestra, on both the screen in movietone, and on the stage at the same time. Roesner on the screen and the same Conferencier on the stage have a hot argument back and forth until finally the screen film runs out, and the conferencier wins out. It is very novel to see one man at the same time on both screen and stage.

Major Bowes, managing director of this theatre, is also seen on the screen, in a sort of informal welcome to the patrons, on their 9th anniversary of the theatre, and during his speech he shows a photograph of the Capitol theatre site just ten years ago, as it was planned for construction, showing a small drug-store, a few one-story buildings, and an old farm house on the corner.

The show is entitled "Jewels" and opens with a musical medley of popular musical comedy songs with a special xylophone arrangement. To the tune of "Blue Shadows" the famous Chester Hale Girls offer a Hawaiian chorus dance which is very beautiful and rhythmodic.

The Lassiter Brothers, dancing comedians, are

(*Continued on next page*)

Leo Terry

Meet Leo Terry and his ivories—Leo is quite a wellknown figure in the field of theatre organists, having played at the consoles of the Capitol and Stratford theatres, Chicago, and also as soloist at the Piccadilly—after an entire season with the Great States Theatres, Leo has been brought back by the Piccadilly management as featured organist in response to the many demands made by his south side followers. Terry is also popular for his original solos and versatile stunts.

Guest Organist

Milton Charles, the versatile solo organist for Balaban & Katz, is being featured as guest organist at the Tower theatre, Chicago, this week. Charles' regular post is at the Chicago theatre.

"PARADISE"
Theme Song
of the
Erich Von Stroheim Creation
"THE WEDDING MARCH"
A Paramount Picture
Another Great Song and Picture Tie-up
for
SAM FOX PUB. CO.
New York Cleveland Chicago

Band Directors Will Headline Stage Units

New Plan May Again Make Chicago the Center of Presentation

By A. RAYMOND GALLO

It has been rumored around town that shortly after the holidays, Publix will disband the New York production department and carry on again the building of stage units from Chicago, the mother of presentations. It was also learned from these same rumors that a special bandshow will be produced and staged around each master of ceremonies now employed by the Publix Circuit. The reason for this procedure, it is understood, is for the purpose of rotating all their bandleaders over the entire circuit.

When one takes into consideration the length of time that these bandleaders have spent in each locality that they have become popular in, it is not a bad idea to shift them around for a while. This will not only enable the good ones to become popular nationally, but may also help the circuit find the ones more suitable for certain theatres demanding personality leaders.

Since Paul Ash started the stageband fad, there are at least two hundred deluxe picture houses doing a similar policy, week in and week out. Some of these shows have been fortunate in having good talent while others depend mostly on the local drawing ability of its master of ceremonies. That, in addition to the "syndicated" stageshows coming from the East, has injected a different angle in the field of presentation, and that angle has been done to satiety, with the result that it is now necessary to find some newfangled way of pleasing the public.

Balaban & Katz Leaders Rotating

Balaban & Katz, the Chicago subsidiary of Publix, have foreseen the situation and from time to time transferred their bandleaders from one theatre to another. This was merely for the purpose of getting the m.c. as well acquainted in their Northside house as he was in the Westside one, and so on, with all their personality band directors. This week they have exchanged the posts of Al Kvale from the Norshore to the Paradise, and Mark Fisher from the

Paradise to the Harding, while Al Morey from the Harding is at the Norshore. Eddie Perry is temporarily replacing Bennie Krueger at the Tivoli, and will rotate with Verne Buck between this theatre and the Uptown. Brooke Johns comes into the Oriental in place of Paul Ash, who leaves this week for the opening of the new Brooklyn Paramount. By doing this, Balaban & Katz have not tired their patrons with the same master of ceremonies each week and have also prolonged the drawing power of each one on their circuit.

With a circuit of over forty weeks, Publix will find the national rotating policy not only profitable from the standpoint of the box office, but also from the angle of their contracted band leaders, who will ultimately find their proper spot and probably put over the top some particular theatre that has been losing money under the old policy.

This new step in the presentation field does not necessarily mean the passing of the policy, but marks a new era in the improvement of what will probably be the most entertaining and profitable stage policy ever inaugurated in any deluxe picture theatre.

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: Oh, Paul Ash is leaving again and now Ash fans will be oh so blue. But they won't be after Brooke Johns comes to take Paul's place!

Brooke is going to introduce a new type of stage show, that of the Follies Revue. The predominating figure plays a banjo, hums a tune, and his name is Brooke John's. Give the boy a hand.—**Esther Rosenthal, 1631 South Lawndale avenue, Chicago.**

PRESENTATION ACTS—To the Editor: I am sending you herewith two broadsides that the Evening American has sent to approximately two hundred theatres not using daily newspaper advertising in Chicago.

We believe that the use of the daily newspaper is instrumental to bigger business for the smaller theatre and for that reason I thought you might be interested to know what the Evening American is doing to stimulate interest. Very truly yours, **Charlie Dawn, Motion Picture Department, Chicago Evening American.**

Jay Mills Gets Transferred to Omaha Riviera

Jay Mills, master of ceremonies at the Capitol theatre, Des Moines, will close his engagement with the house November 22, according to announcement by Nate Frudenfelt, manager. Mills will go to the Riviera theatre in Omaha.

Mills has played a longer continuous engagement than any band conductor at this house; his record being twenty-seven weeks and 866 performances. "Mills Farewell Week" will be the title of the entertainment feature the last week of his Des Moines stay. Frundenfelt stated that he does not know who would succeed Mills.

"Jungle Song" Is Music Theme for Colman Film

Dmitri Tiomkin, famous Russian-American pianist and composer, has written a new number called "Jungle Song" which will be used as the musical theme of "The Rescue," Ronald Colman's first individual starring picture for Samuel Goldwyn.

"Jungle Song" is an instrumental number composed to harmonize with an accentuate the exotic atmosphere of the story, which is adapted from Joseph Conrad's novel of the same name laid in the Java seas. Director Herbert Brenon shot the final sequences for the picture two weeks ago.

Del Rio Makes Her First Stage Appearance

Dolores Del Rio, star of many photoplays, made personal appearances last Monday, November 12th, in conjunction with her latest release, "Revenge."

The picture, which is now playing at the United Artists theatre, Chicago, is also her first talking subject, and features the song of the same name which is published by the Remick Music Corp.

Wady Selected for Fischer Theatre in Detroit

Wady Wadsworth, formerly a bandleader for Publix in Atlanta, has been selected as the master of ceremonies for the new Fischer Publix theatre in Detroit.

The house opens on November 15th with a presentation policy. The opening show will be produced by Louis McDermott and H. Leopold Spitalny.

Everybody's Doing It Now

Eddie Conrad is the thirteenth "Greater Show Season" personality to make his personal appearance at Marks Bros.' Chicago houses. Conrad is assisted by Marion Eddy in a well-known routine that both have toured the vaudeville theatres for so long.

After Foreign Laurels

Inez & DeWynn, well known adagio dancers, are now completing a second tour of Publix theatres and will sail for Europe in December. The team has been booked for personal appearance in several of the London music halls.

From Radio to Stage

Mike & Herman, well known radio comedians from Station WENR, Chicago, are making personal appearances in several neighborhood picture houses. They opened their tour at the Crystal theatre on Chicago's northwest side.

His 16th Appearance

Johnny Perkins, the 400-pound-fun-boy, is now playing his sixteenth return engagement at the Oriental theatre, Chicago. Perkins is being featured with George Dewey Washington on the farewell Paul Ash stage show.

Black with Publix

Ben Black, one of the most popular touring bandleaders, has recently resigned as an officer of Villa Moret, Inc., west coast music publishers, to devote his entire time as supervisor of band leaders for the Publix circuit.

Rose Held Over

Harry Rose, known as the Broadway Jester, has been held over for a second week at the Capitol theatre, New York. Mr. Rose just completed a long tour of Publix in the capacity of master of ceremonies.

STAGE SHOWS

(*Continued from preceding page*)

dressed as sailors, and execute a few very novel and difficult steps, which along with their comedy business, proves very entertaining.

Frances Shelly, late star of "Rain or Shine," appears for the first time since her severe accident which forced her to retire from the stage for some months. She sings "You Took Advantage of Me" and "A Girl in Your Arms"—with two encores.

A novelty was introduced by the Capitoleans, called "Etiquette Blues," in which the orchestra members argue very politely on points of etiquette in eating, business, and social life. The music is very appropriate.

The Chester Hale Girls appear at this point in the song "Window of My Dreams" dancing the number, while it is sung by **Owen and Anderson.**

Harry Rose opens with a bit of comedy patter with **Walt Roesner,** then reads a few letters from his radio fans, then works himself up into a very funny dramatic recitation with his stage effects worked by himself with the aid of a few tin pans, a born, some broken glass and a few other pieces of junk.

Owen and Anderson sing the popular number "In All My Dreams" and the finish of the presentation is then brought about with the aid of a set studded with big diamonds, pearls, and precious gems with groups of girls, and the orchestra—all lighted up for a big flash.

Minneapolis *State*

Week Ending November 2

"Ten Years of Irving Berlin" is offered this week by **John Ingram** and his augmented orchestra at the State theatre, Minneapolis.

Going back to the "good old days" in 1918, the orchestra opens with "Say It with Music." That was in the days before Berlin hit his jazzy stride. Just to refresh the memory, it is a very smooth flowing waltz.

"Ladies of the Evening" is the next number. The curtain rises upon a woodland scene done in midnight blue and purple. A chorus of eight dancers in bouffant tulle costumes and white wigs gives a toe dance.

"All Alone" is given as a violin solo by one of the members of the orchestra. This number finishes the "quiet" pieces. The State Quartet next comes on with their opening number which is "Blue Skies." They give in turn also "Sunshine" and "Remember."

"Roses of Yesterday" opens as an offering by the quartet who are later assisted by the ballet in a chic little number. The girls are dressed in white satin and black patent leather and offer a dance that is the very antithesis of their first number. "It All Belongs to Me," by the quartet, closes the bill.

Detroit *Fox*

Week Ending November 9

S. J. **Stebbins** and his associates at the Fox theatre have done it again this week. Meaning that they have produced a superlative stage show for the entertainment of their thousands of customers. So varied are the various parts of the program that in attempting to report it, the best way perhaps, is to follow it through from beginning to end as marked on the Fox programs.

First was the symphony overture by the Fox Theatre Grand Orchestra, **Adolphe S. Kernspan**, conducting. It was Tschaikowsky's crashing "Overture 1812," a sound description of Napoleon's Battle of Borodino, the first in the Russian campaign. A stupendous stage picture was introduced in the closing movements of this overture. It was titled "The Burning of Moscow," and an ensemble of 100 artists was provided to carry out the startling and realistic stage effects.

Next was a violin solo, "Zigeunerweizen," gipsy airs, played by the Fox concert master, **Arnold Jurasky**, with the assistance of the symphony orchestra. Lovers of grand opera were provided with a treat in the next number. It was the familiar sextet from "Lucia," sung by six of Roxy's Gang. The Roxonians, to coin a new word, comprised **Douglas Stanbury, Harold Van Duzee, Adelaide de Loca, Violo Philo, S. T. Pierce,** and **J. A. Langwin.**

Then the program shifted to a Movietone, and we had with us the inimitable **Robert Benchley** with his "Sex Life of a Polyp." Words fail us. Mr. Benchley, to our mind is one of America's leading humorists, and is included high in our own Hall of Fame with a few other comedians such as Dr. Rockwell, Joe Cook, Ed Wynn and W. C. Fields. If some one could but induce Mr. Benchley or Dr. Rockwell to sign a life contract as master of ceremonies—.

Fur Pageant Show Is Touring Keith New York Houses

The brilliant New York City Fur Pageant and Winter Sports Revue, which came direct from the Palace, is the topline feature of the vaudeville portion of the programme at the Keith-Albee 81st Street theatre, New York, this week. This pretentious offering is being presented by the New York Retail Furriers' association, which donated the furs, and the Keith-Albee-Orpheum production department.

Rare and luxurious pelts, the most advanced styles in fur garments, original models, Parisian designs, all figure in the wealth of wraps and coats assembled for the pageant. A dozen tall, beautiful mannequins display the furs.

In addition to the mannequins, eight dancers from the Anita Peters Wright School are featured, and songs and dances are offered by the Gauthier Twins, Constance and Jewell, and Benny and Western.

The scenes represent the "Front of a Fur Shoppe," "A Street of Fashion," "St. Moritz," "A Corridor," and "A Ball Room." The lyrics and music are by Cliff Hess, settings and light effects by Clark Robinson, dances assembled by Anita Peters Wright and the production was staged by Macklin Megley.

More than $250,000 worth of furs are displayed in this offering.

Reverting to the stage, the next number was "Poems of Fall," based on Chaminade's "Autumn," as sung by **Lilian Bucknam** and danced by the 32 **Fox Tillerettes.** Chrysantheum, the fairest flower of autumn, was danced by **Margaret Donaldson,** and the high spot of the presentation was an adagio interlude by **Anthony Nelle,** the ballet master, and Miss Donaldson.

In conclusion was "Jazz Revels," provided with a roof garden scene, a midnight masquerade and ballet numbers. The picture was "The Air Circus," and so the airplane theme predominated in this presentation.

The **Dolores, Eddy** and **Selmanoff** adagio group were the headliners of this act, with Dolores serving as an airplane propellor and whirled by Eddy and Selmanoff. There was also an airplane ballet in radium-treated costumes.

All in all, a darn good show.

New York *Roxy*

Week Ending November 10

The opening number at this beautiful cathedral of Moving Pictures, is entitled "The Enchanted Fountain"—which is a scenic and dancing presentation well-worth the praise and applause it received both in its lifting curtain and on its close. Artists who donated their particular talents to this beautiful number are **Patricia Bowman, Nicholas Dake, Alexis Rothov, Jeanette Garrette, Michael Voljanin** and the **Roxy Chorus** and **Ballet Corps.**

Forbes Randolph's Kentucky Jubilee Choir, seen last week to very good effect at this theatre, are held over for the second week, and offer their routine of Southern songs, with plenty of atmosphere and good acting to put it over.

"Dry Martini" is the Fox picture billed this week, and as an additional stage presentation, a prologue to the film is offered, enlisting the aid of such artists as **Henri Therrien, Jeanette Garrette, Markert's Roxyettes,** the **Roxy Chorus** and **Ballet Corps.**

Philadelphia *Forum*

Week Ending November 3

"The Bower of Melody," the presentation feature at the Forum this week was one of the most pleasing entertainments seen here for some time.

Bennett and Richards, appearing as "Dark Clouds," kept everybody laughing at their antics and did some clever soft shoe dancing. **Cahill and Mayvelle** in an aerial novelty "Up in the Clouds," exhibited some daring trapeze stunts, several of which were quite out of the ordinary.

In "The Bower of Melody" the famous **Marimba Band** was heard in a wide variety of selections all of which received a good hand while an unnamed dancer deserved special mention for the artistry of her work. At the back of the stage a raised dais with rich draperies provided an artistic frame for the dancer and a soprano, who appeared in various costumes, forming a series of beautiful pictures. The dancer, a striking girl in spangles and tights, stood poised on the dais as the curtains parted and the Marimba band struck up an Oriental melody. Her Egyptian dance was something to be remembered for its sinuous grace and rhythm. An unnamed soprano next appeared in pale pink pannier costume and sang the old favorite, "Just a Song at Twilight" with marimba accompaniment. Again the curtains parted disclosing the dancer in Spanish mantilla and a costume of orange and yellow, and her Spanish dance won a round of applause.

There was a finale in which both the dancer and the soprano appeared ending in a burst of melody from the Marimba players.

Des Moines *Capitol*

Week Ending November 9

Novel and different enough to furnish splendid comment and to bring out big applause was the introduction of **Les Klicks,** several mechanical, illuminated mannikins or marionettes in connection with the stage show, "Seeing Things." These included eerie creatures flying about the darkened stage and a group of unusual copies of animals, birds, etc., dancing and cavorting about in interesting style.

The illuminated duck that laid the eggs on the stage, from which the ducklings hatched almost immediately went over with a bang.

The Felicia Sorel girls staged some dancing acts which were well done but which created no panic.

Chilton and Thomas, original dancers, did some classy work and introduced some steps not frequently seen.

Alberta Haynes, billed as Iowa's personality girl, sang some innocuous songs. The encore involved three members of the orchestra as well as **Jay Mills,** master of ceremonies. Jay Mills, assisted by **Herbie Koch,** organist, presented a prologue for the film "Four Sons." This was titled, "My Dream of the Big Parade."

Detroit *Michigan*

Week Ending November 9

The plain, countryfied nonsense of the Publix stage show, "Oh! Teacher," at the Michigan this week, proved a pleasant relief from the ultra-sophisticated and ornate stage shows which are the usual fare. And Publix provided another novelty in the show, by having it utterly devoid of a dancing chorus.

Among the pupils at the little old red school house were the **Carr family; Helen Kennedy; Lucien La Rue; Laura Lee; Virginia Ray** and **Ray Bolger. Al Evans,** the new master of ceremonies at the Michigan, conducted the show and lead the orchestra, of course.

We will now take a few words to sing a paean of praises for the **Carr family** in which, we are sure, will join all that multitude of persons who enjoy good, fast dancing. There's ma and pa and **Louise** and **Andy.** They live by their feet and each thinks the other is a "wow."

It was perhaps 25 years ago that **Jim** and **Maude Carr** were headline hoofers on the various vaudeville circuits. And for 25 years they have hoofed their way along, training Andy, who is now 18, and **Louise,** 16, in the art of slinging a nimble foot.

In the present production, **Louise** and **Andy** are

(Continued on next page)

CECIL DAVIDSON
Master of Ceremonies
Putting Over the
NORTH CENTER THEATRE, CHICAGO
With His Gang

HARM and NEE
"Those Two Cadets"
Now Back in Picture Houses After a Successful Tour of Vaudeville
Appearing in Balaban & Katz Theatres
under the Direction of Wm. Morris Agency

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

GREETINGS! . . . Well, now that election is over and everyone is satisfied let us turn to the headlines of the dailies and to the topics of the day. . . . Bold face type tells you of the recent sea disaster, the **British Steamer Vestris** went down to the sea and all of its crew and passengers are safe except those in the boat and raft, which are still missing. . . . Just a few days ago the country was in sadness over the **Mt. Aetna** eruption which has ruined many southern towns in Sicily. . . . It seems that we are always reminded of the wrath of the gods for the evils and sins of our poor souls. . . . Well, as **Stanley Lupino** used to sing once, "some little bug is bound to get you, some day." . . . We all wonder what that little bug may be. . . . Who knows? And who in heck gives a care, anyway. . . . Let us make merry while the sun still shines even if there is no moonshine still. . . . In our daily rounds we heard that **Publix** may start producing all stageshows in Chicago again and also that after New Years they will rotate all their band leaders over the entire circuit. . . . In spite of the talking pictures that have supplanted many orchestras and organists we notice that **Publix** and **Fox** are still opening big deluxe theatres. . . . The new Fischer-Publix house opens in Detroit November 15 with **Wady Wadsworth** as master of ceremonies. . . . The new St. Louis Fox house opens on Christmas Day with a Meyer Davis band unit. . . . Davis is in charge of all band organizing for the Fox firm. . . . Speaking of new theatres, don't forget that the twin of Publix's Paramount opens on November 24 with **Paul Ash** as master of ceremonies. . . . **Marks Bros.**, of Chicago, also have some big plans in mind for a large loop deluxe house. . . . When **Brooke Johns** opens at the Oriental this week he will give away $5.00 bills to the best smilers in the audience. . . . Here's your chance to show your new china set, boys! . . . Step up and collect your dough. . . . **Eddie Perry** is back from a month's vacation and is relieving **Bennie Krueger** at the Tivoli, Chicago, this week. . . . **Ben Black** is now in complete charge of the Publix masters of ceremonies and gives them a polishing touch in the school department of the big circuit. . . . **Walter Hirsch** is no longer with the Chicago Villa Moret office, he is now with the Melrose Bros. Music Co. . . . **Don Wilkins, M. C.**, and his wife, **Iris**, have been transferred to the Broadway theatre in Tacoma. . . . His place at the Portland is being filled by **Gene Morgan**, formerly a film comedian . . . **Ralph Pollack, M. C.** at the Capitol in Salt Lake City, is going east for a new post. . . . **George E. Carpenter**, manager of the theatre arranged a fine farewell party of 25,000 high school students at the school auditorium. . . . Saw **Billy Cripps** of Remick's Chicago staff and he informed me that **Julia Dawn** is opening a six weeks engagement at the Riviera theatre in Omaha as guest organist. . . . **Julia** is the clever young lady who also sings with her solos. . . . **Seldon Heaps** is the featured organist at Pantages Salt Lake City theatre. . . . His friends wish him heaps of luck. . . . **Russell Bishop**, solo organist at the Orpheum in Sioux City, was a Chicago visitor last week. . . . **Mrs. Preston Sellers** is back at the Senate, Chicago, as the picture organist. . . . **W. S. Russell**, one of my aides, is in a position to save you fellows money if you plan on buying a car. . . . Russ can tip you off on a good deal on any make of auto, so consult him next time he sees you. . . . **Buddy Fisher**, who won the title of "Chicago's Worst Master of Ceremonies" during his flop at the Avalon theatre, has added to it also the "Worst Cafe Band Leader," since he is not so forty at the Green Mill. . . . **Waterson-Berlin & Snyder** are staging a comeback in the music field and "Memories of France" looks like it will do the trick. . . . **Douglas Murray** has been made production and stage manager of the Roxy. . . . **Bernard Arons** will be his assistant. . . . **George Dewey Washington**, the colored baritone, is on two M G M talking shorts now being released, one features "Chloe," the song of the swamps. . . . **Harry Waiman** and his girl band are making another tour of Keith-Orpheum houses. . . . So are **Harry Webb** and his Entertainers and **Peter Higgins**, the Irish picture house terror.

A. Raymond Gallo

STAGE SHOWS

(Continued from preceding page)

asked by the teacher to practice their dance for graduation day. Up from their desks and out to the center of the stage pat the two youngsters. They tap from one end of the stage to the other. They waltz tap, fox trot tap, whirl tap and tap as tapping never has been tapped before.

As they return to their seats, a sedate appearing couple, grey haired but erect and smiling, enter, and proceed to show their children how it was done 25 years ago. And the old folks are just as nimble as their children, or at least nearly so. For a finale, all four join in a final dance fest.

As for the others, it might be said that all are excellent performers. **Ray Bolger** is an excellent dancer and little **Virginia Ray**, besides being a mighty fine singer and dancer, is also a descendant of the famous General Robert E. Lee. Although she is only sixteen, she is a seasoned trouper and has appeared on the stage since she was 7.

As an extra added attraction, **Eduard Werner** staged an orchestral number which was in reality another stage show. Featured in it were **Charles Jolley**, Detroit's favorite tenor, **Louis Lyons**, **Dorothy Steger** and the **Ford** male quartet as vocalists and and some fast dancing by **Epps and Sibley**.

Werner called his show "Under Southern Skies," and he incorporated in it melodies of the South, negro spirituals and "darky" dances. It was very well done.

Chicago *Oriental*

Week Ending November 16

Well, boys and girls, how many of you remember Napoleon? No matter. Napoleon is the personality kid of all time. He licked Europe. Then Europe licked him, and exiled him on the Island of Elba for life. And one fine morning Nap rowed himself to the mainland, started talking to folks he met, picked up an army on the way to Paris, took the town, declared himself king and all but licked the world all over again. Remember? But this story is about **Paul Ash**. Ash is the only guy in show business who'd have given Napoleon a run for his money if he'd lived when swords were worn where batons flourish in this sweet and simple civilization.

Ash licked the world—the show world, that is—too. And then went to New York. Perhaps this is the first time New York has been compared to Elba. It was about like that for Paul. The big shots in Publix—and gosh, how many of them there are!—all but buried the man. And learned that you can't bury a Paul Ash. Nor a Napoleon. Back he came from Elba, to Chicago, under just about the dumbest billing that ever came from Bill Hollander's office in B & K—which is plenty dumb—and the home town gang didn't know whether to traipse down to the Oriental like they used to or send posies. The billing had said, in effect, "Here, you saps—we're giving you another squint at this guy, then we're taking him back to New York where there's real people; he's too hot for youse guys." Nothing in the world could have pulled 'em in under that billing except the Ash personality. That did it, but she was a long uphill drag and only this last week—his seventh—has the mob yipped for his stuff the way it did when the history was in its first chapter.

You see, what's happening is too big for the B & K gang to fathom (a six-letter word meaning understand). It's just this: **Mr. Paul Ash** is negotiating the gap between local and national fame. No wonder the boys don't get it; no band leader's ever done it before. Ash was a big guy in Chicago —still is—and Ash was a big guy in New York. He'll be a big guy in Brooklyn. But at about the time folks are beginning to realize that he's a big guy in any old town where they happen to need him, everybody's going to wake up some morning and find that he's a big guy in America! And that means the world. Nobody'll know just how it happened, but one of these days everybody'll discover that Paul Ash is the first all-American jazz personality, master of ceremonies, band leader—and all the other things he happens to be. That same day everybody'll say they "always knew he had it in him."

Watch and see.

The show for Paul's seventh and final week here was called "Au Revoir" and ran like this:

Opening: Paul Small, as a court jester, sings lyrics bringing on the gals in costumes representing Life, Love and things like that. This leads to a lifting of the scrim to reveal **Ash** in King George's Thursday afternoon outfit atop a throne. He comes down and tells 'em this show's to be different. This becomes a gag running through the bill.

Caffery and Miller supply some nifty acrobatics. They like them.

Doris Roche, who sings 'em warmer than most of the gals, slips over a pair of ditties. They like her, too.

Johnny Perkins, permanently identified with Ash in the local subconscious, is on next for a lotta stuff. Armistice Day is reason enough for repeating "My Dream of the Big Parade" and he kills it. Then he goes into the farewell sentiment thing and the girls weep all over the cushions. A sweet send-off.

"St. Louis Blues" is symphonized by the band—still the best stageband in show business—for more returns than Hoover got in the newsreel.

George Dewey Washington, in his third week at the house, made a miniature opera of the show for a spell with his "Spell of the Blues," the girls working upstage in silhouette. This was the big shot of the show. Washington begged off to get away.

Paul Small next did a farewell thing, with Ash at the piano. (About one more of these farewell gags and they'd have carried the women out feet first.)

Finale: For this they used the disappearing train illusion, out of the B & K warehouse, and on the show caught only half of it worked. But nobody cared. They knew what was intended and gave the stage crew a break.

St. Louis *Missouri*

Week Ending November 2

Frank Fay's stage show was "Snap Shots" and included in the cast **Will Aubrey**, singing comedian; the **Connor Twins**, harmonists; **Mills and Shea**, acrobats; **Gray and White**, dancers, and **Don Thrailkill**, tenor.

Leonid Leonardi and the Missouri orchestra offered as their overture "Meet the Boys." **Milton Slosser** also presented an organ solo.

Kansas City *Pantages*

Week Ending November 3

The Mexican Motorcycle Cossacks were given a prominent place on the stage program at the Pantages and lived up to their reputations by winning favorable comment from both press and patrons. The act consists of some daring feats on motorcycles on the stage by all seven members of the act. With the Cossacks riding at a terrific speed across a short stage, some on one wheel, others on two, the audiences were given plenty of thrills.

Margot Morel Hart Osborn and some snappy girls are seen dancing about in a tuneful number that consists mostly of dancing. **"Noodles" Fagan** offers a comedy act which consists mostly of vocal numbers with the words made to rhyme about persons in the audience. **The Harmony** offered a varied selection of popular songs. **Ulis and Clark** are a man and a girl who do a bit of dancing, singing and comedy dialogue. The Pantages orchestra, directed by **Louie Charninsky**, played popular selections as the overture.

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PAUL G. DAVIS
Featured Organist
EMBASSY THEATRE
CHICAGO

Boston *Metropolitan*

Week Ending November 9

Paul Oscard's Creation, "Volcano," a Publix production, with a galaxy of stars, proves different. The program, elaborate to the extreme, is supervised most capably. It contains a sprinkling of wit, has humor, and is not devoid of that much favored flapper stuff that seems to be the rage nowadays. The latter goes over big and yet is not so pronounced as to take away from the splendid and fitting climax. This show also helps America realize the horrors of the current Etna eruption.

Clever dancing, captivating smiles, and alluring and original garments of beautifully blended hues, coupled with shapely maidens, twelve in all, and bewitching music, all go towards making the presentation one of the best this season. **Gene Rodemich**, more than popular leader of the theatre orchestra, is the master of ceremonies.

The finale, gorgeous in scenery to say the least, and a truly appropriate climax, wins universal commendation. In the hackground, a volcano is seen to sprout smoke, followed hy fire, then red hot lava. The molten volcanic matter flows slowly down all sides of the huge mountain, spitting sparks in every direction, and, as the effective electrical and hidden lighting effects produce, appears to envelope all it touches, finally reaching, amid cries and weird yells, the twelve Indian maids at its base, who, fruitlessly had been dancing to appease the god of eruptions. It is almost realistic scene, most extraordinary.

Without douht the bill is far ahove the average. "Varsity," a Paramount feature, with talking sequences, was the film presented.

Salt Lake City *Capitol*

Week Ending November 3

The stage offering at the Capitol theatre of Salt Lake City this week has been a nonsensical triumph titled "Monkey Shines," a Fanchon and Marco idea, which features **Chaz Chase** in his inimitahle pantomime and **Cal Norris** and his girl friends and many others who make up a very funny and riotous revue.

The centipede beauties add to the success of this act as does the Capitol Orchestra under the direction of **Ralph Pollock**, who arranges some special numbers in this connection. **Alexander Schreiner** at the organ completes the musical program.

The picture presentation shown in conjunction with this act is Zane Grey's "Avalanche," and good houses have heen enjoyed.

Detroit *Capitol*

Week Ending November 2

Every once in a while **George Dewey Washington**, Negro singer, returns to the stage of one of Detroit's motion picture theatres, and charms his audiences with the power and quality of his voice. Washington came here again this week with Puhlix' "Blossoms," and once more charmed those who heard him. Music critics here when they first heard him sing at the Capitol theatre, proclaimed him as having the finest voice of any of his race and predicted he would go far as a soloist. Perhaps he will. So far, Washington has been content to continue his travels with one or another of the Publix' units, to the delight of music lovers who have more opportunity of hearing him than they would if he deserted to the concert stage.

Sammy Lewis and **Patti Moore**, the dancers who achieved such a success in an earlier Puhlix production, "Leap Year Fancies," were hack as the headliners of the present show. Their best number was executed in usher and usherette uniforms, humorously demonstrating the training given to ushers in Puhlix' houses. They are the originators of the dance.

This Space Is Reserved For

The Famous LUCKY BOYS

Abel, an Able Texas Organist, Forms School Club

Earl Abel, popular organist of the Texas theatre, San Antonio, has joined the ranks, and organized a "Whoopee Club." High school and college students are eligible, and the meetings are held every Friday night at the theatre.

A membership card is stamped when the member enters the theatre, and on the sixth consecutive week, he is admitted as Earl's guest. Four students at each school are representatives to gain members, with seasons passes to the one obtaining the most by December 22, and a silver loving cup to the school with the outstanding membership.

Each Friday night, some organization from the schools are invited as the guests of the theatre—the pep squads, football teams, glee clubs, or the like. The club has only been in existence for two weeks, but on the opening meeting over nine hundred members were present, and the roster has now reached over 2,000. The gag is a great box office stunt, and well worth the consideration of any theatre with a personality capable of putting it over.

Innumerable ideas and gags can be worked in connection with the stunt, with a never ending array of talent from the schools furnishing added entertainment on the meeting nights.

In San Antonio the school executives are behind the club, because it promotes the idea that students should wait 'til Friday nights to attend shows, and because the Texas occupies such a high place in their regards.

Arthur Ball, formerly a favorite singer over various radio hroadcast circuits, sang pleasingly and there was much dancing hy the **Foster Girls**. The comedy honors went to **Paul Kirkland**, "The Climbing Comic," who got many laughs, and not a few thrills, with his ladder dance.

Eduard Werner directed his symphony orchestra in the overture "Il Guarany," assisted hy Arch Cannon, Chicago tenor, as featured soloist, and Genie Wilson, haritone.

Philadelphia *Stanley*

Week Ending November 3

Presentation acts were decidedly in the minority this week at the Stanley, "The Terror," Warner Brothers all talking picture forming the main attraction.

Tom Waring, tenor, formerly of Waring's Pennsylvanians, offered a group of songs, all in a somewhat sad key, including "Under the Spell of the Blues," "Just Like a Melody Out of the Skies," "Old Man Sunshine and Little Boy Bluebird," while as an encore he sang "Roses of Yesterday."

The numher which seemed to please the audience most was an orchestral and film novelty, "The Drum," disclosing the unusual significance of the drum in private and national life, hy the Stanley Orchestra with **Gabriel Hines** conducting. The pictures represented the American Indian sounding the drum at his peace fires, the drum in Africa as an inspiration to dance, a military funeral with drums playing Chopin's "Funeral March" and the drum in modern jazz.

There was also a much-applauded Van and Schenck Movietone, in which the two comedians sang "Is She My Girl Friend" and an amusing Italian character song "What's Gonna Be Next."

Three violinists headed hy **Sascha Jacobinoff** played a heautiful arrangement of Drdla's "Souvenir."

Pittsburgh *Penn*

Week Ending November 10

The Puhlix Unit entitled "Blue Grass" was the stage attraction here, and proved to be an excellent half hour's entertainment. **Coleman Goetz**, well-known composer, was the feature comic, garbed in new stories which got plenty of laughs.

The **Three Slate Brothers**, acrobatic and tap dancers, had an offering well above the average of this type. **George Griffith** went well as a tenor soloist, and later scored with an acrobatic dance in which he was joined hy **Rosette**.

Teddy Joyce, master of ceremonies, again clicked with his douhle-jointed dancing as well as with a dramatic recitation.

The **Twelve Foster Girls** offered some original dance ensemhles which are very popular here. The act is climaxed in a spectacular manner with a horse race.

DON CORDON
Now Back in CHICAGO After Triumphs with the
ORPHEUM CIRCUIT
and of Course Playing a WURLITZER
Permanent Address—
EXHIBITORS HERALD-WORLD, Chicago

Brooklyn *Fox*

Week Ending November 17

"Gypsy Carnival" is presented at the Fox in Brooklyn, after their marvelous success at the New York Roxy, and comprises a symphony of song, grace and color. "Smugglers' Cove" is a scenic pantomime number presented by the **Fox Choral Ensemble.**

Leonidoff Girls offer the **Magyar Ballet**, a dancing numher of Gypsy trend that is very appropriate and well executed. **Gean Mignolet**, the golden-voiced soprano direct from her Broadway successes, sings the Bird Song from "Pagliacci."

Lassiter Brothers, a laugh sensation late of "Round the Town" give a hurlesque called "Dance Fantastique." **John Griffin**, celehrated American tenor, sings "Revenge" accompanied by the **Fox Chorus.**

Rodion Trio, entrancing nymphs of rhythm, do a very fast adagio dance, followed by **Carlos Peterson**, a fast and furious Russian dancer who puts it over wonderful, then the **Leonidoff Girls** do a chorus tamhourine dance of Pirouette style, and the final song is Victor Herbert's "Gypsy Sweetheart" sung hy **John Griffin** and the **Fox Choral Ensemble.**

Kansas City *Mainstreet*

Week Ending November 11

The stage program at the Mainstreet—"Show Boat"—finds **Walter Davidson and his Louisville Loons**, the orchestral attraction of the stage, lolling on bales of cotton and singing Mississippi River songs. This lends to introduce about nine or ten of the swiftest dancing negro hoys Kansas Citians have seen on the stage in many months. They all strum instruments; some sing; some dance. As the boys were local talent they hadn't quite been whipped into their act sufficiently and there were a few "hitches," hut not bad ones.

Al and Fannie Stedman, who were headlined, were unahle to finish the week because of the fact that Mrs. Stedman suffered a nervous breakdown. **Ted and Al Waldman** offer a hlaceface turn, in which comedy dialogue and harmonica playing is seen aplenty **Fred Hughes** sings some popular songs and tells some stories which go over well. **Chamberlin and Himes** offer a novel version of "My Man" with a different dance accompaniment. **Davidson's Louisville Loons** play popular selections as the overture.

Indianapolis *Indiana*

Week Ending November 3

The state offering this week is called "A Country Cuh Picnic." As the opening number, the **Gamby Hale** girls do a dance with golf clubs in their hands and the stage manager even wears knickers, hut outside this there seems to he little left to remind one of a country cluh.

Richard Craig, a comedian who whether consciously or not makes merry after the manner of Ted Healy, even has the orchestra rocking with laughter through his casual drollery. The girl member of the eccentric dancing team of **Duffin and Draper**, is more limp than usual.

Rome and Dunn's chief hid for attention is their rendition of a song "King for a Day." **Alice Wellman**, known as the "toy soprano," is not without merit. The "two had boys" of the orchestra present a little skit, "Hoover and Smith."

Salt Lake City *Pantages*

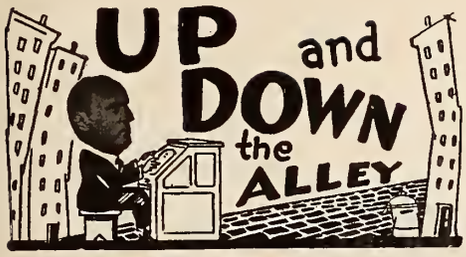
Week Ending November 3

The vaudeville acts at the Pantages theatre of Salt Lake City this week are headed by the **Fantasy Revue**, a group of attractive girls and talented boys in a complete assortment of singing and dancing numbers.

Joe Roberts, billed as the world's greatest hanjoist, seems to become more popular each time he plays before Salt Lake audiences.

Solis Brothers' Marimba hand proves another outstanding feature of the bill, while **Geran and Garretson** score with their comic songs and patter. **Mazie Lunette**, the lady with the perfect figure, does a series of daring and graceful aerial feats.

Another feature of the program is the musical program furnished hy the Pantages orchestra in the pit and **Seldon Heaps** at the organ.



PRESENTING A NEW ANGLE

Continuing a much discussed subject—**THEME SONGS.** Wherever you go, whomever you meet, everyone is dizzy, gaffy and goofy over Theme Songs. (I know this from reliable sources.) Believe me, honest and truly in one year's time, if theme songs keep up at this rate, you'll walk into any millinery shop, dress shop, haberdashery or any department store and find a theme song (or "slogan song") written for them. Forinstance—Gimbel's Department Store theme song might be: **"You'll Buy the Best, We'll 'Sale' the Rest."** Or a millinery shop's theme—**"Wear Our Hats, You'll Look the 'Cats,'"** etc. If I'm wrong, sue me!

* * *

PRESENTING THE NEWS OF THE "ALLEY"

Sammy Kahn (that rhythmic master of ceremonies from Chicago) is now waving the baton at the Everglades Club in New York. Mr. Kahn's band certainly make things hot at the Everglades and they surely will be there a long time—if they don't, it won't be our fault.

* * *

Teddy Bartell, who conducts the orchestra at Yoeng's Chinese American Restaurant in New York, and broadcasts daily over Radio Station WJZ is one of the very few youthful and successful orchestra leaders along the "alley." Teddy was formerly affiliated with the Paul Whiteman outfit and sure plays the "meanest" trumpet in this part of the country.

* * *

Did you know that **Vincent Lopez, Cliff Edwards** and **Tom Waring** are included in the Metro-Goldwyn-Mayer list of artists engaged for the production of Movietone subjects?

* * *

The Branford theatre, Newark, N. J., can afford to be proud—for they can boast of **Jim Thomas** as their premier organist who knows "just how" to put over those slide stunts. Jim's popularity has been steadily on the increase, and we know it will continue to be so.

* * *

Bobby Bershad who conducted the orchestra at the Nassau Hotel, Long Beach, this summer is now located at the exclusive Club Mirador in this city. Bobby's grand style of conducting can't be beat—and his "air fans" are plentiful.

* * *

Milt Shaw and his "Detroiters" and **Fletcher Henderson** and his orchestra are the feature attractions of the magnificent Roseland Ballroom here on Broadway. These boys need no introduction, for they are two of the most popular band leaders of the country, and their names on the outside of any "dancing palace" is sufficient to draw in the crowds.

* * *

Marty Beck is now conducting the orchestra at the "Rainbow Inn" in New York, and they are presenting some novel features when they broadcast over Radio Station WMCA several times a week.

* * *

From what I have been given to understand, it seems that the big **Paramount-Harms** deal for theme songs which was only consumated a few weeks ago is about to be dissolved. It was evidently found to be unsatisfactory for both parties concerned.

* * *

Murray Wizel, whom everyone in New York knows as "the cute little songplugger" is now "hand and orchestraing" for the Forester Music Publishers.

* * *

Tex Brewster, who hails from Washington, D. C., has taken Tommy Gott's place at the Astor Hotel in New York City, and so Tex is conducting the orchestra now and broadcasting over Radio Station WOR about four times weekly.

* * *

It won't be long now—before I'll be in Chicago—and don't think I won't be glad to be there.

Larry Spier

ORGAN SOLOS

Mr. and Mrs. Jesse Crawford (New York Paramount) put over something entirely different from any organ solo ever witnessed at this theatre to date. After "Old Man Sunshine" the Paramount Symphony Orchestra, the "rising musicians" joined Mr. Crawford in playing a medley of war songs, with "Memories of France" as the big finish. Mrs. Jesse Crawford is then in the spot, and plays "My Buddy," and at the close of this, the two big organs and the orchestra play another chorus of "Memories of France" while on the big curtain, a moving-picture is flashed, showing the battle scenes of the World War, taken during a big battle, and finally the screen is lifted and on the last bar of the chorus, a tableid is presented on the stage, of the "Spirit of Victory."

Les Hoadley (Milwaukee, Wisconsin) opened the program playing "Memories of France" as well as many medleys of war tunes. It was well liked by the crowd. It was an appropriate solo for Armistice week.

Paul Davis (Chicago Embassy) played four popular number to which all of his audience sang. They were "I'd Rather Cry Over You," "Somebody Sweet," "Down Where the Sun Goes Down" and "Too Busy." Davis' style of playing and putting his numbers over helps his audience to get into the spirit of his community singing programs.

L. Carlos Meier (Chicago Terminal) offered three short and snappy numbers and the way this audience sings, must give Meiers a lot of pleasure. His numbers were "Someday—Somewhere," "Sonny Boy" and "Angela Mia." He also earned an encore as usual.

Eddie Dunstedter (Minneapolis, Minnesota) presented a soothing solo entitled "Four Seasons of Love" which was received, as all of Eddie's solos, by the audience with a grand round of applause. He employed a pleasing bouquet of old and new love ballads, illustrated with slides.

Preston Sellers (Chicago Oriental) offered a clever organ ditty entitled "Who Lost the Lost Chord." Many of the gag-slides and special lyrics were written to the time of popular tunes. The program consisted of "Crazy Rhythm," "I Loved You Then," "King for a Day" and "It Goes Like This." As an encore he played "There's a Rainbow Around My Shoulder." The audience sang wholeheartedly for Sellers and gave him a very fine hand.

Edward House (Chicago Tivoli) played a short program of popular numbers opening with comedy gag slides on "The Little White House" in the form of a fan's request. He also played "Just Like a Melody From Out of the Sky" for the audience to sing and then offered a vocal selection of "Dream House." Eddie is one of the few singing organists in this town who stands in a class by himself for his type of entertainment.

Dick Liebert (Pittsburgh Penn, Pa.) offered an original conception of "Memories of France." Near the finish, the certain rose, disclosing a stage setting representing the tomb of the unknown soldier, guarded by a quartette of soldiers. A large American flag waving added much to the scene.

Henri Keates (Chicago Tower) is guest organist at the Tower again this week and he proved a big hit. Keates called his solo "Grab Bag," "Just a Night for Meditation," and "King for a Day" were two outstanding songs on the program that got quite a hand. Keates played them in a pleasing manner and even after the feature flashed on the screen, the applause was still coming.

Breaking New Act

Kerenoff & Maree have added another member to their act by the name of Nicholas, and this week are featured in the Charles Kaley stageshow at the Granada theatre, Chicago. Kerenoff & Maree are well known as one of the best adagio teams on the stage, and recently completed a tour of Publix.

Test Blue Sunday Law

(Special to the Herald-World)

COLUMBUS, Ind., Nov. 13.—An effort may be made to stage Sunday shows here shortly, it was stated by Frank Horn, manager of the two Rembusch theatres here.

BEST SELLERS

"Sonny Boy"—(DeSylva-Brown & Henderson).

"Jeannine, I Dream of Lilac Time"—(Leo Feist).

"There's a Rainbow 'Round My Shoulder"—(Irving Berlin).

"I Can't Give You Anything but Love"—(Mills Music Co.).

"King for a Day"—(Remick Music Co).

"I Loved You Then As I Love You Now"—(Irving Berlin).

"Dream House"—(Sherman Clay).

"Girl of My Dreams"—(Mills Music Co.).

"Sweethearts on Parade"—(Milton Weil).

"Old Man Sunshine"—(Remick Music Corp.).

"I'm Sorry, Sally"—(Leo Feist).

"Angela Mia"—(DeSylva-Brown & Henderson).

SWEETHEARTS ON PARADE—(Milton Weil)—The Lombardos have started another song on its way to a hit. It's a great tune and will make a lot of money for the publisher who by the way is one of our local boys. Words by Charles Newman, music by Carmen Lombardo.

* * *

I GOT A WOMAN, CRAZY FOR ME, SHE'S FUNNY THAT WAY—(Villa Moret)—A little different and that's what makes it a good song. Reminds one of My Man and might be called a female version of this song. Words by Richard A. Whiting, music by Neil Moret.

* * *

MARIE—(Irving Berlin, Inc.)—The one and only Irving Berlin has finally gone the way of all writers today and has written his first theme song. It's a great song and is in the Vilma Banky picture entitled **The Awakening.**

* * *

LONELY VAGABOND—(Ted Snyder Music Co.)—The first song published and written by Ted Snyder. This man was at one time one of the leading writers in the music industry. This song has merit and should bring him to the front again. Words by Mort Harris.

* * *

MY TROUBLES ARE OVER—(Donaldson, Douglas & Gumble)—A cute cheer up song by two well known writers. Written as a fox trot and with a very clever lyric. Words by Edgar Leslie, music by Jimmie Monaco.

* * *

SWEET MIGNON—(Spier & Coslow)—A waltz song with a pretty love lyric about a pretty girl. With this combination it should sell. The publishers will be remembered for their "Was It a Dream," which was a big hit. By Eugene Platzman, Spencer Williams and Larry Spier.

* * *

EV'RYBODY LOVES YOU—(Waterson, Berlin & Snyder)—A very clever fox trot song having as one of its writers the famous radio star Little Jack Little. With Little to start it off it will no doubt develop ino a good seller. Words by Al Dubin, music by Little Jack Little.

* * *

THAT'S HOW I FEEL ABOUT YOU—(DeSylva-Brown & Henderson)—A typical Romeo telling his lady fair what he would do for her and believe me it's plenty. Has a good lyric and melody and will no doubt develop into a good seller. By Benny Davis and Archie Gottler.

* * *

UPS-A-DAISY—(Harms, Inc.)—The hit song of the new musical comedy, "Ups a Daisy." This show is now playing in the east. Lyrics by Clifford Grey and Robert A. Simon, music by Lewis E. Gensler.

Sid Berman

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Hand Palm to Glackin for This Big Idea To Make Next Halloween Sane!

GET out your scrapbook and paste, and get all set to do five minutes work that will take all the worries of next Halloween damage off your shoulders. W. M. Glackin, manager of T & D's California theatre at Sacramento, put over an idea that should solve the entire problem for you. The *Sacramento Bee* helped him.

We'll let Glackin tell you first how he did it, and then we'll amplify a bit with the story of 2,300 happy youngsters. Glackin writes "The Theatre" as follows:

* * *

"Enclosed herewith are a couple of pictures and writeups on an idea of mine to do away with the terrific property damage done by children on Halloween.

"From the publicity you will see that we gave the kids a FREE show if they would sign a pledge not to do any one harm on this particular night.

"The *Sacramento Bee* is one of the hardest papers to do business with as regards free publicity but when I laid the idea before them they went for it 100 per cent, and I think you will agree that we got some wonderful publicity. And the results were certainly gratifying.

"It was the quietest Halloween Sacramento has ever had. I was talking to the chief of police this morning —Ted Koening—and he told me that of all his years as an officer of the law, he has never seen so little trouble on Halloween. They didn't have a single complaint come in. He was high in his praise for the idea."

HONOR CARD
FOR HALLOWE'EN

I hereby pledge to refrain from marking windows with soap, wax or tallow, destroying, harming or removing property or doing anything that isn't good, clean, harmless fun on Hallowe'en.

.....
Signed.

This pledge, properly signed, will admit you free of charge to see Harold Lloyd in The Freshman, at the California Theater next Saturday, October 27th, at 12:30 P. M. sharp.

The pledge card printed in the *Bee* is reproduced on this page, and the pictures below show both the crowd that covered the sidewalk for a block each way from the entrance, and the happy throng that took the pledge in the theatre.

* * *

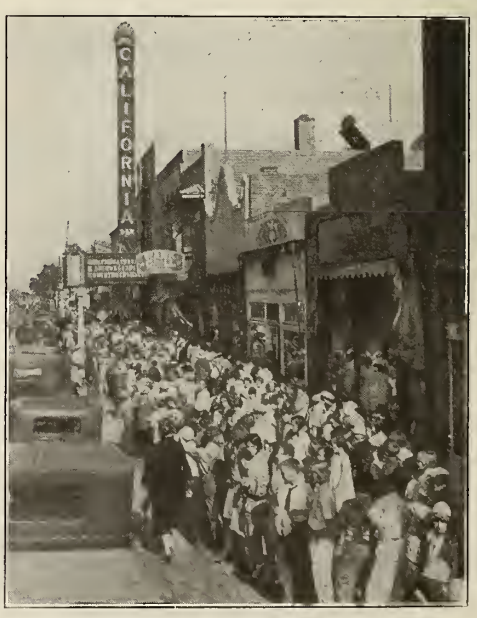
The *Bee* announced the idea under the two-column heading: "Think it over, boys and girls! Isn't Harold Lloyd better fun than ruining folks' property"? And the first story started this way: "The boys and girls of Sacramento are going to be placed on their honor not to damage property on Halloween. And their reward will be paid in advance! That's why they will be on their honor when Halloween comes around." Any boy or girl 16 years or under was eligible to sign the pledge and receive the benefit of the free show, and the show started at 12:30 Saturday noon.

* * *

Was it a success? Well, the two photos below were reproduced in the *Bee,* and a story confirming the story told by the photos declared that "2,300 filled the California theatre. It was a grand success, every seat in the house was filled, and in many they doubled up, the larger boys holding the littler fellows in their laps, so that they should not be forced to tire themselves standing through the entertainment." Harold Lloyd's "The Freshman" was the picture.

What more need be said? By this time you all agree that Glackin accomplished something that not only won him increased attendance and goodwill but also provided a genuine clue to other exhibitors for putting over a real feat of showmanship. So clip this page for your file or paste it in your scrapbook!

Taking the pledge for sane Hallowe'en observance.



Waiting to get into theatre.

Note the combination display effected by E. D. Yarbrough in The Sheboygan Theatre Newsette at Sheboygan, Wis. Here are both the playing up of the picture and the news of the premiere of sound.

One definite advantage of the newspaper-house organ is the opportunity to present flashy news. Here's how H. M. Addison announced his election night show at the Great Lakes Theatre, Buffalo.

Here we have a notable example of the use of the small mat in the Newsette. The indented three-column heading makes for good balance with space on either side of the small cut.

Tasty arrangement of the front cover of the magazine type house organ is evidenced in the center cut. It is from the Lark Theatre, McMinnville, Ore. Miss U. H. Mattecheck is advertising manager.

Large boat-shaped signs were a feature of the marquee of Loew's State, Boston, for the showing of Columbia's "Submarine." These were made so that they could be taken apart and shipped to any other theatre. Note, also, the spotlights on the roof, and on the window ledge of the building this side of the theatre building.

"Submarine" Hits With Big Bang In A.-I. Drive at Boston State

A campaign for a one week's showing of a picture and so extensive that it made Boston sit right up and take considerable notice was put on by Joe Brennan, manager of Loew's State, for Columbia's "Submarine," and the results showed the exploitation job was well done.

With Keith-Albee announcing the opening of its new theatre at the same time and with "The Singing Fool" at the Fenway, Brennan arose to the occasion, with something new every day.

Four days ahead of the opening of "Submarine," teasers began appearing in the Boston newspapers. Not only were the metropolitan papers used, but a group of twenty-five suburban newspapers as well.

Diver's Outfit in Lobby

In the lobby, a real diver's outfit with rubber suit, helmet, air hose and air pump apparatus, was spotted by several high-power lamps, a placard alongside the outfit calling attention to the fact that the apparatus shown was identical with that used in the filming of the undersea picture.

Joe Di Pesa, Loew's exploitation expert for Massachusetts, deserves a great deal of credit for the manner in which the physical parts of the exploitation were handled.

The newspaper advertising and press stories were kept hot right up to the day of the opening, when larger advertising space was used in all the Boston newspapers.

Newsboys Issue Tabloids

The Monday morning of the opening, Di Pesa put ten newsboys out on the street downtown to hawk and distribute four-page newspaper tabloids with scareheads announcing a submarine disaster. The sheet was illustrated with vivid scenes from the production.

Two boat-shaped signs were erected on both sides of the marquee, running clear up to the roof. On these was painted the word "Submarine" in letters four feet or more in height. During the evening hours several spotlights illuminated the whole.

Flags and bunting in profusion were suspended from below the marquee and streamers were run from the marquee to the roof proper, all along the building line. Large lettered signs were placed on the pilasters in front of the building, and the front of the lobby contained easels upon which were mounted lettered announcements and still displays.

A sound amplification device was installed in one of the vacant offices in the adjacent building. On this were played marches and the theme song, "Pals, Just Pals," written by the Irving Berlin organization.

The diving outfit was transferred to a downtown store window. Of course, the theatre tied up with a placard.

The local Navy recruiting division posted several hundred "A" signs about town. Dozens of details from the Charlestown Navy Yard went in buses to the theatre, with flags a-flying and bugles blowing. These invitation parties were given in conjunction with the Boston American, which publicized a large street naval parade in the middle of the week.

House Organ Built Like Paper Is Best, Yarbrough Holds

Make these changes in your House Organ Exchange list:

E. D. Yarbrough, Sheboygan Theatre Newsette, Sheboygan, Wis.
Reinhold Wallach, Lake Theatre, Milwaukee, Wis. (Formerly at the Sheboygan Theatre.)

The house organ built like a newspaper is the most practicable, says E. D. Yarbrough of the Sheboygan Theatre Newsette, Sheboygan, Wis. Two front pages of the Newsette are reproduced on the preceding page.

"Most house organs we have seen are either built similar to a magazine or a program," Yarbrough writes to this department. "The Sheboygan Theatre Newsette is built, in basic makeup, like a daily newspaper. Programs or similar house organs are unsuitable for the theatre, as the patron cannot read same while in a darkened theatre; magazine styles are usually too small to attract attention; and only one out of every hundred throwaways is read.

"We resolved on this construction (newspaper) as being the best bet. They go like hotcakes in our theatre and very few are thrown away on the streets. Published without cost to the theatre.

"Would like your opinion as to the above and any suggestions would be appreciated.

"You are hereby authorized to change your exchange lists as follows: Reinhold Wallach (you have listed at Sheboygan Theatre), Lake Theatre, Milwaukee, Wis.; E. D. Yarbrough, Sheboygan Theatre."

Adds to Ease of Reading

Well, Yarbrough, there is a great deal to what you say regarding the advisability of a newspaper style house organ. You make a good point on the matter of ease of reading. I presume there are among the members of the House Organ Exchange those who will have a good word to say for the magazine type. As this department belongs to all of you, we welcome (and that includes Yarbrough) your comment on this interesting point.

As to your request for suggestions on your Newsette, Yarbrough, this department first of all desires to compliment you on getting out a house organ that is just what its name calls for, a newsy publication. It is more than that: it is well arranged.

Cuts Best Separated

We note from one or two other issues of the Newsette that one-column cuts or mats have been placed alongside two-column mats. In general it is not advisable to run cuts side by side unless they are on the same subject and made up together, that is, with a central scheme. Better, if they are on different subjects, to use one-column cuts and mats, so that you can get separation into your four columns. Two-column heads on your main stories, which usually will fall on the righthand side of the page, will give variety at times. And in secondary headings italic type will add to readability. Variety in blackness of type also is a factor.

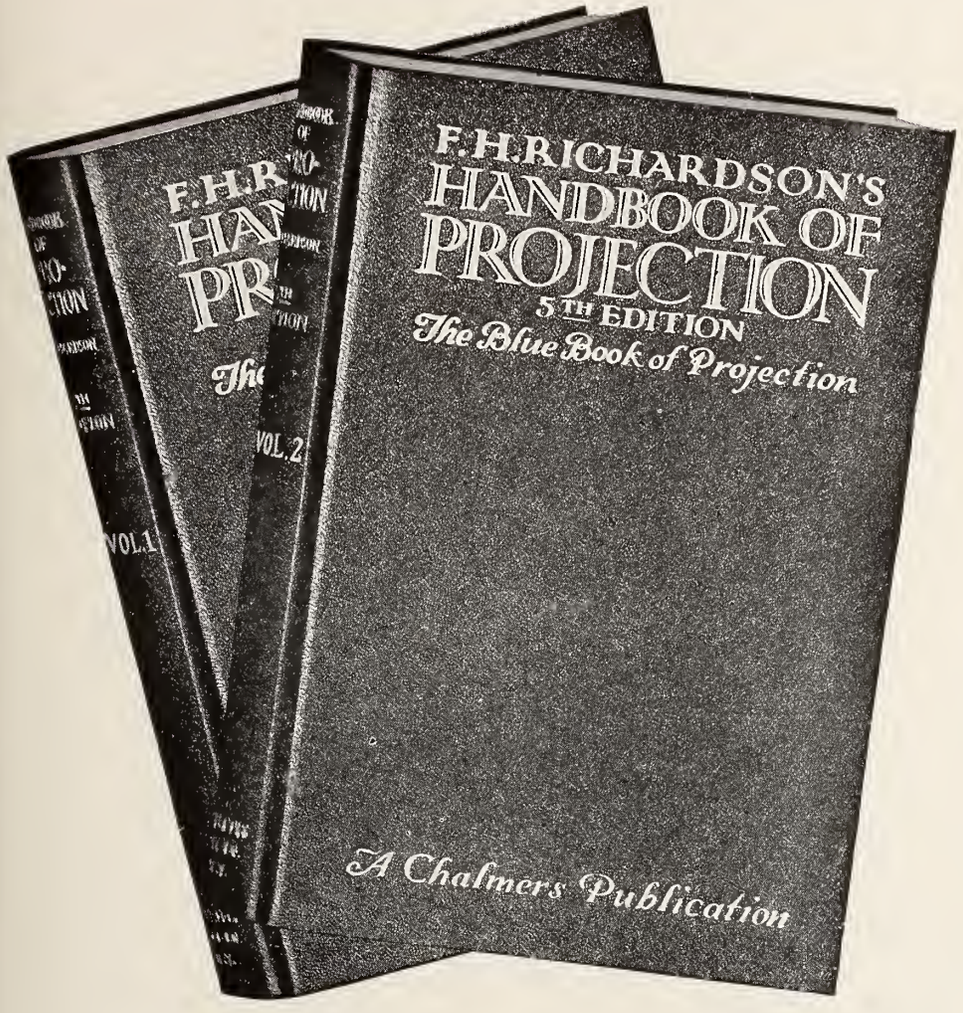
So much for the present, Yarbrough. We'll take time out now to give you a rising vote of thanks for entering the Exchange.

Novat Named Poster Art Manager

NEW YORK.—Jerome Novat has been named manager of the Paramount poster department, succeeding Frank Blakely, who resigned. Novat has been with Paramount for ten years.

MAKE YOUR PROJECTION

THE BEST IN TOWN!



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Into Volume I is incorporated all the fundamentals of projection including the closely allied subjects of *electricity and optics.*

Every subject is profusely illustrated with diagrams and pictures. In the front of the volume is a unique index divided by prominent main heads and sub heads under which appears a generous list of appropriate, practical questions, together with the folio number of the page or pages upon which the answers will be found.

Some of the many subjects to be found in this Volume are: *Projection Angle, Arc Light Source, Carbons, Condensers, Electrical Action, The Film, Generators, Fuses, Insulation, Lenses, Light Action, Optical Terms — their meaning, Picture Distortion, Projection Room, Practical Projection, Resistence as applied to the projection circuit, Screens, Spotlights, Switches, Wiring, etc.*

VOLUME II

This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.

Like Volume I it is well illustrated with diagrams and close-ups of all the equipment described. It is also equipped with the same detailed question and answer form of index, making possible the ready location of each subject.

An idea of the subject matter covered in this volume may be had from the following: *Arc Controllers, Brinkert Apparatus, Bosch and Lomb, Cinephor, and Simplex Condensers, Curtain Machines, Current Rectification, Dowsers, High Intensity Lamps, (Powers, Ashcraft, H. E. General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Motiograph, and Baird, Reflector Arc Lamps — (Powerlight, Peerless, Motiograph, Morelite, Strong and Hallberg), Screen Surfaces — their characteristics, Transformers, etc.*

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3. Time required to run a given length of film at a given speed.

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SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"MARRIAGE BY CONTRACT"

I WENT to see "Marriage by Contract" fully expecting to be bored by another of those sermons in film in which a whole community of young folk go to pot and night clubs. I was most agreeably disappointed, nor did I have a dull moment throughout the performance.

The young people in this picture behave quite decently and are just the sort of youngsters who I have an idea form the great majority of our young sets. "Marriage by Contract" paints a rather gloomy picture of the results of a marriage by contract, but since all this turns out to be just a dream of the young girl who has entered into such a marriage the picture ends happily with the couple renewing their vows in "an old fashioned wedding."

As I say, most of the film is a rather sordid picture, showing a young girl entering into three marriages by contract, with each of her husbands walking out on her when they have had enough, but the fine acting of Patsy Ruth Miller makes this picture worth seeing. I shudder to think what some other of Hollywood's stars would have made out of this. But Patsy's portrayal of a young girl gradually growing older, fatter, more frowsy, more foolish and more disillusioned with life carries the story, as I have said, without a dull moment. She develops hips, a triple chin, wrinkles around the eyes and lips, and several other indications of approaching old age in a very believable manner. The others in the cast behave in a way that meets approval, hut Patsy takes the cake. I did not even resent very much the fact that the story is built around a dream, and this usually puts me in a violent temper.

*

"COMPANIONATE MARRIAGE"

YOU doubtless know by now that this picture is built from the effusions of Judge Ben Lindsey in his book of the same name. Well, folks, the picture offers just about everything that you might expect from having read the book.

You are presented with the poor girl in love with the rich man's son; a cheating husband and a foolish wife who refuses to tell her daughter those mysterious things all young girls should know; the suicide of the same ignorant young daughter after her reckless marriage to a Van Cleve of Boston (you of course know the Van Cleves!); jazz bands denoting abandoned youth having its fling (why can't some director get this idea over without closeups of trombones and snare drums); night cluhs and petting parties; a romantic youth in love with love and innocent as a new born babe; a cynical young girl afraid of marriage; automobile races, with one ending in death; and above all a whole flock of captions setting forth Mr. Lindsey's philosophy of marriage and divorce. You even sce the eminent judge at the beginning of the film telling you that there are more happy divorces than marriages. Yes, it's all right here in this fillum.

I have seen the same sort of picture time after time, only most of them were stamped as sex pictures, for some reason, thus giving Mr. Hays an opportunity to take a pot shot at somebody. The picture is much milder, however, than its predecessors, and is done on a finer scale, sets, acting, direction, photography being much better than usual.

Betty Bronson, Richard Walling and June Nash turn in good work, although at times they grow a bit too dramatic. I'll never bawl out Alec B. Francis, no matter what he does, even when he is forced to drop a choice Lindsey epigram about every five minutes as he does here. As a preachment on reckless youth, marriage and Lindscy's theories of companionatc marriage, the picture is all to the good.

*

"THE RACKET"

OF course there is very little of interest that I can tell you about "The Racket" as a picture. You've undoubtedly seen it. Only we, who live in the city which the picture—or at least its stage antecedent—is supposed to represent, have had to wait this long for a look at it. But here may be a thing or two about its local exhibition that will be of interest.

The stage play, as you know, has not been given in Chicago. It seems there was an indisposition on the part of various local officials to have it viewed by the natives. And, if it pictured Chicago as I am told it did, their motives may not have been wholly impure. It represents the town with an even blacker aspect than the local dailies give it, which Heaven knows is hlack enough. And, honestly, there are quite a number of us here who carry not a single gunshot scar. I, for instance, have lived here eleven years without a puncture.

But the picture is being shown. The censors took things out of it and put things into it, and it is still a pretty dreadful thing. If they made it less evil, certainly they made it less interesting too. If they whitewashed a motive here and there, certainly they wrecked the sense of the yarn—if it had any. I should say it would have been better to flatly deny the thing a permit, or to let it run wide open. There is a lot of ground for believing that the latter would have been the better course, because comfortable citizens sitting in an eminently safe cinema are not inclined to credit a picture which tells them that the street outside is running hip-deep with blood. Thus the picture would have died of its own six-shooters.

As it stands, "The Racket" isn't likely to send the local pastors into extra innings of a Sunday morning. It isn't worth it. I'm sorry, for I'd like to see good old Tom Meighan in more and better pictures, but such is life, politics and the show business. Oh, well—

*

SPEAKING OF POLITICS

SPEAKING of politics, I suppose you've heard that my candidate didn't win the presidential election. If you did, I suppose you think I'm sorry. Well, I thought I would be—and for a little while, the day after election, I was. But things are looking up. I'll specify.

You recall I was for Al because I thought he'd bc more entertaining? Well, I doubt that he'd have thought of a stunt so diverting as his successful opponent's morning-after request for a battleship. And I doubt that Mrs. Al would have decided first to go with him and second not to, in such engaging indecision, had he made such a trip. But that's only a personal comparison, in all probability a quite prejudiced one. Here's a concrete gain which I have already credited to Mr. Hoover.

It was my custom, I may as well confess, to partake of certain pre-war stock from my cellar when friends came in. This is, I believe, not a criminal act. And I had so many friends who did come in, not of course because of my stock, that the supply was getting low. I've doubted it would last four more years. Now the happy result of the election. My friends, with one or two notable exceptions, voted for the dry candidate. Since last Tuesday evening I have had the pleasure of visits from most of them. Knowing their sentiments at last, I have apologized for previously forcing my stock upon them and promised never to do so again. Nor have—nor will—I.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

DANGER RIDER, THE: Universal Western, with Hoot Gibson, Eugenia Gilbert, Reaves Eason, Monte Montague, King Zany, Frank Beale and Milla Davenport. Directed by Henry MacRae. Released ..... Length 5,357.

TYPE AND THEME: In this one Hoot, as Hal Doyle, is the son of the prison warden. He falls in love with a photo of Mollie Dare, conductor of a reformatory for ex-convicts. To win the girl, Hal poses as Tucson Joe, a feared outlaw. Later the real Tucson Joe arrives but does not reveal his identity. Joe plans to rob Mollie's safe of the pay roll. Hal, after a hard fight, captures Joe and sends him to prison. The sheriff's posse arrives with Hal's father among them. Hal's identity is revealed, and Mollie's love for him also.

* * *

DRIFTWOOD: Columbia drama, with Don Alvarado, Marceline Day, Alan Roscoe, J. W. Johnson, Fred Holmes, Fritzi Brunette, Nora Cecil, Joe Mack. Directed by Christy Cabanne. Released..... Length 6,267.

TYPE AND THEME: Jim Curtis, a bit of human driftwood, sees Daisy Smith leap overboard from a schooner that is passing the tropical island which he is on. She swims ashore with her clothes in a rubber pack, and with Jim's permission, changes them in his cabin. Later when Daisy goes into the village, she sees Jim being kicked out of the casino by Johnson. She upbraids him, but seeing that he is "yellow," apologizes for interfering. Johnson gives a party for Daisy and makes advances to her. She makes her escape, and Johnson has the commissioner of the island inform her that she will have to be married or get off the island. Johnson is called away, and Daisy marries Jim. On his return Johnson attempts to annoy Daisy but Jim intervenes. He is captured by Johnson's men, but through a clever trick by Daisy, is rescued. Together they sail away to start a new life.

* * *

MASKS OF THE DEVIL, THE: Metro-Goldwyn-Mayer drama, with John Gilbert, Alma Rubens, Theodore Roberts, Frank Reicher, Eva Von Berne, Ralph Forbes, Ethel Wales and Polly Ann Young. Directed by Victor Seastrom. Released..... Length.....

TYPE AND THEME: Erwin Reiner, a man without a conscience, lived a life of magnificent abandon. He loved a countess but flung her aside for Virginia, fiancee of his best friend, Manfred. To aid his suit, Reiner financed a trip which sent Manfred away. He gives a party in honor of Virginia and the jealous countess threatens to kill herself unless Reiner returns her love. He turns a deafened ear to her, and she throws herself in front of a speeding auto. Unable to gain in his suit, Reiner goes to Virginia's home and is about to attack her when she sees his devil face in the mirror. He leaves, and when Manfred returns, confesses his downfall to him. Manfred turns against his friend, and although Virginia realizes she loves Reiner, keeps in troth with her fiancee. Reiner goes to the home of the insane countess and offers to marry her. She shoots him. Thinking he is done for, Rainer goes to Manfred and Virginia to say goodbye. Virginia confesses her love for him and Manfred surrenders her to him. Reiner recovers.

Love arrives at the New Year's party as Miriam and Geoffrey have a gay dance together—at least it was gay when it started. This scene is from "Outcast," a First National production starring Corinne Griffith, who is shown with her masculine lead, Edmund Lowe.

KING COWBOY: FBO Western, with Tom Mix, Sally Blane, Lou Meehan, Barney Furey, Frank Leigh, Wynn Mace and Robert Fleming. Directed by Robert Lacey. Released..... Length.....

TYPE AND THEME: Another Tom Mix under the FBO banner. Tex Rogers, with Polly Randall and a gang of cowboys, starts out to rescue Polly's father Jim, who was captured by natives in North Africa. On their arrival, Polly attracts the attention of Amir Abdul. In spite of Tex' protection, Polly is captured by Amir. Tex, rescuing Polly, is placed in jail, where he meets Jim Randall. He learns that Jim has bribed the jailer and can escape at any time. Tex escapes and finds Amir forcing his love on Polly. A fight follows, and Amir escapes, only to fall over a cliff and be killed. Tex is crowned king of the country, and Polly is his queen.

MOTHER KNOWS BEST: Fox drama, with Madge Bellamy, Louise Dresser, Barry Norton, Albert Gran, Joy Auburn, Stuart Erwin, Lucien Littlefield, Dawn O'Day, Annette De Kirby, Aaron De Kirby. Directed by John H. Blystone. Released October 28. Length.....

TYPE AND THEME: In a little street in New York, Sally Quail is entertaining her little companions. Ma Quail takes Sally from her playmates and brings her home. Five years pass. Sally is entered in an amateur contest at a small theatre, but when time comes to do her act, she fails, cries and seeks solace from her mother. Later still. Sally has stepped up the ladder, and with success has come a contact with Romance. She is booked on the same bill with Bert, whom she loves. But Ma Quail steps in and breaks off the affair. War is declared, and Sally goes to France to entertain the soldiers. Sally meets Bert again, and there is recognition and reunion. When Ma Quail learns of this, she forbids Sally to meet the boy. Sally, however, defies her mother. But the boy's regiment is gone. Sally returns home unhappy. Ma is triumphant. Sally collapses. At the hospital Ma realizes that she has wronged her daughter by denying her that love every woman is entitled to. Bert comes back to Sally.

STOOL PIGEON: Columbia melodrama, with Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernie Adams, Al Hill, Robert Wilber and Clarence Burton. Directed by Renaud Hoffman. Released..... Length 5,792.

TYPE AND THEME: A gangster story in which Jimmy Wells, bad man, wants to go stroight but finds it impossible. Butch, leader of the gang, is jealous of Jimmy's girl, Goldie. He suspects Jimmy is not on the square with the gang when a daylight robbery is thwarted and plans to do away with him. In the guise of a friendly spirit, Butch induces Jimmy to take Goldie to a roadhouse and while they are dancing, Butch and the gang, with a silent gun, shoot Jimmy. Shields, a detective, finds Jimmy in some bushes. A cigarette case deflected the bullet and saved his life. Goldie, believing Jimmy dead, gives the police the details on a holdup in which Butch forces Jimmy to participate. The gang is rounded up and all are killed except Jimmy. Jimmy is released by the police when it is learned he was forced to join them.

PHANTOM CITY, THE: First National Western, with Ken Maynard, Eugenia Gilbert, James Mason, Charles Mailes, Jack MacDonald, Blue Washington, and Tarzan. Directed by Albert Rogell. Released ..... Length.....

TYPE AND THEME: A Ken Maynard picture with mysterious doings. Sally Ann Drew and Joe Bridges are owners of an abandoned mine. Bridges' men try to enter the mine and two are killed by an unknown that is called the Phantom. Tim Kelly, son of Jim Kelly, finder of the mine, who is believed dead, arrives in town. He attempts to enter the mine, but is captured by Bridges' men. A fight follows, young Kelly coming off victor. It is discovered that Jim Kelly is the phantom. The gold is recovered and Bridges and his men are sent to prison. Sally and Tim embrace. Curtain.

This Week's Press Sheet

"HIS LAST HAUL" (FBO drama): Ask the help of the police department in rigging up a smash crook lobby display. Guns taken from the criminals with a card showing the history of the case and ballyhooing the officers concerned can be arranged in cases in front of the theatre, along with handcuffs, blackjacks and other police and criminal paraphernalia. A confiscated yeggman's kit can be included. Perhaps the department can furnish you with Bertillon identification cards of prominent criminals, which can be arranged on display boards and hung in the lobby. Headlines clipped from newspapers will add to the effect. Top off this display with posters and cutouts.

In your newspaper ad offer to admit as guest to your theatre for the showing of "His Last Haul," people having the best answers to these questions: "Should habitual criminals be branded?" "Is crime committed to aid a loved one pardonable?" "Does the law give the criminal a fair chance to reform?" "Should a person now living an honest life be punished because of a past crime?" Point out in your publicity stories that these questions are answered in "His Last Haul." Let the editor of the paper or your clergyman be the judge.

Get an old broken down wagon, load it down with empty trunks and boxes and have it drawn through the main streets by a horse or mule, with a man in crook costume driving. The more disreputable the wagon, the more effective the ballyhoo. The following should be painted on the wagon: "I'm making my last haul, you should see Tom Moore in 'His Last Haul' at the.....theatre....."

Arrange with a well known jewelry store to exchange courtesies on a window display. Have the window laid out with jewelry, and in the center place a box and have the sign on it reading, "In this box is the loot from 'His Last Haul.' See Tom Moore and Seena Owen at the..... theatre."

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

The key to abbreviations used in denoting the type of pictures

C—Comedy *F—Farce*
D—Drama *M—Melodrama*
R—Romance *W—Western*

My—Mystery

Where the picture is a comedy-drama, comedy, melodrama, etc., there is a combination of these abbreviations. Stars denote reissues.

The dates prior to January 7 published under the "Comment" column are those of the issues of Moving Picture World in which the pictures were reported. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which "Service Talks" have been published on pictures.

The dates prior to January 7 published under the "New Pictures" column are those of the issues of EXHIBITORS HERALD in which "New Pictures" information was printed. The January 7 and subsequent dates are those of the issues of EXHIBITORS HERALD and MOVING PICTURE WORLD in which this information will be printed.

Length	Title and Players	Released	New Pictures	Comment	Ticker
1928	**Chesterfield**				1928
5400	Adorable Cheat, The. Lila Lee-McIntosb	June 1	June 9		
5450	Below the Deadline	Feb. 28			
5500	Campus Knights	Aug. 15			
5300	Circumstantial Evidence	Oct. 30			
6000	House of Shame, The	June 30	Oct. 13		
6000	Roaring Forties, The	Apr. 15			
5900	South of Panama	Dec. 15			
1927	**Columbia**				1927
5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1	53.60%
6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23	
5432	By Whose Hand (MyD), Cortez-Gilbert	Sept. 15	Dec. 31		
5628	College Hero, The (CD), Agnew-Garon	Oct. 9			
5645	Isle of Forgotten Women (D), Tearle-Sebastian	Sept. 27	Dec. 3		
5750	Lone Wolf Returns (M), Lytell-Wilson			July 31	
5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14			
5569	Pleasure Before Business (F), Davidson			May 14	
5892	Sally in Our Alley (M), Mason-Allen	Sept. 3	Jan. 14		
1000	Screen Snapshots			Aug. 28	
5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21	
5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7		
5054	Stolen Pleasures (CD), Revier				
6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2	52.72%
5357	Tigress, The (M), Holt-Revier	Oct. 21			
5426	Wandering Girls (CD), Revier-Agnew				
5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3		
5752	Way of the Strong, The (MD), Alice Day-Lewis		July 21		
1928					1928
5459	After the Storm, Gilbert-Bosworth				
5649	Beware of Blondes (MD), Revier-Matt Moore		July 21		
5537	Broadway Daddies, Jacqueline Logan	Apr. 7			
5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14		
5592	Golf Widows (CD), Reynolds-Ford		May 26		
5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25		
5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7		
5540	Modern Mothers (CD), Helene Chadwick	June 9			
5544	Name the Woman (D), Stewart-Gordon		June 19		
6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4		
6442	Scarlet Lady, The (D), Lya De Putti		Sept. 8		
.....	Sinners Parade (MD), Varconi-Revier		Oct. 20		
5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25		
5464	Sporting Age, The, Bennett-Herbert	Mar. 2			
6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28		
.....	Virgin Lips (D), Olive Borden	Aug. 18			
5350	Wife's Relation's The. Mason-Glass	Jan. 13	Feb. 11		
5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31		
1927	**Cranfield & Clarke, Inc.**				1927
2000	Angelus, The (D)			May 15	
2000	Real Charleston, Lesson Novelty			Apr. 24	
.....	Wooden Shoes, International			May 8	
1927	**Excellent**				1927
5980	Back to Liberty (D), Walsh-Hall	Nov. 15			
5912	Broadway Drifter (D), Walsh-Hall	Nov. 1			
6645	Broadway Madness (D), De la Motte-Keith		Apr. 14		
7393	Nest, The (D), Frederick-Herbert	Aug. 1			
5750	Winning Oar, The (D), Walsb-Hall	June 1			
5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17		
1928					1928
6860	A Bit of Heaven (D), Wasbburn-Lee	May 15			
6600	Into No Man's Land, Tom Santschi-J. Norman	June 15			
6305	Making the Varsity, Rex Lease-Hulette	July 15			
6000	Manhattan Knights, Barbara Bedford	Aug. 27			
6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25		
4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31			
6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25		
6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30			
1927	**Film Arts**				1927
6250	Husband or Lovers, Jannings			Dec. 3	
1927	**FBO**				1927
6033	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10		
4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10		
4858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8	
4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26		
5701	Clancy's Kosher Wedding (CD), Geo. Sidney	Sept. 17		Sept. 10	
4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24		
4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4			
6300	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30	
7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19	
5240	Hook and Ladder No. 9 (D), Ed Hearne	Nov. 13	Dec. 3	Nov. 26	
6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20	
6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17		
4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6	46.20%
6680	Moon of Israel (D), Maria Corda			July 9	
6148	Not for Publication (M), Ralpb Ince	Aug. 31		July 23	
5992	Racing Romeo (D), Red Grange		Dec. 10		
4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3		
6004	Shanghaied (M), Ralpb Ince	Oct. 19	Dec. 3	Aug. 20	
4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10		
6388	South Sea Love (D), Patsy Ruth Miller	Dec. 10	Nov. 12		
4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10		
1928					1928
5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11		
5000	Avenging Rider, The, Tom Tyler	Oct. 7			
5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11		
4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11		
5000	Captain Careless, Bob Steele	Aug. 26			
5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15		
6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18	
6079	Circus Kid, The (MD), Frankie Darro-Brown	Oct. 7	Oct. 13		
6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17	
6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 1		
5594	Danger Street, Baxter-Sleeper	Aug. 26			
5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17		
5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3		
5063	Dog Justice (M), Ranger	June 10	June 16		
4803	Dog Law, Ranger	Sept. 2			
4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17		
4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21		
4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11		
6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4		
6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29		
.....	Headin' for Danger (MD), Bob Steele		June 19		
5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21		
6482	Hit of the Show, The (C), Joe Brown-Olmstead	Sept. 23	July 21		
4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11		
5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10		
4801	Little Buckaroo, The (W), Buzz Barton	Mar. 11	Jan. 14		
4647	Lightning Speed, Bob Steele	Oct. 21			
6424	Little Yellow House, The (D), Orville Caldwell	May 28	June 2		
4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11		
6330	Perfect Crime, The. Clive Brook-Irene Rich	Aug. 19	Sept. 1		
4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21		
4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4		
6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21		
4729	Riding Renegade (W), Bob Steele	Feb. 19			
6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28		
6279	Sally's Shoulders (MD), Lois Wilson	Oct. 7	Oct. 20		
5967	Skinner's Big Idea (M), Bryant Wasbburn	Apr. 24	Apr. 14		
5812	Singapore Mutiny, Ince-Taylor	Oct. 14	Oct. 27		
.....	Sinners In Love (MD), Olive Borden		Nov. 3		
6037	Son of the Golden West, Tom Mix	Oct. 1			
5488	Stocks and Blondes (CD), Logan-Gallagber	Sept.9	July 14		
.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22		
4956	Terror Mountain, Tom Tyler	Aug. 19			
4793	Texas Tornado, The (W), Tom Tyler	Feb. 26			
4760	Trail of Courage, The (W), Bob Steele	July 8			
6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4		
4898	When the Law Rides (W), Tom Tyler	June 24			
4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24	
1927	**First Division**				1927
5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20	
5600	Eager Lips, Garon	Oct. 1			
5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7		
5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15	
5750	Naughty, Garon	Nov. 1			
6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7		
6700	Ragtime (D), De Le Motte	Sept. 1	Nov. 26	Sept. 3	
5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1			
5600	Say It with Diamonds, Betty Compson	Aug. 15			
5700	Temptations of a Shop Girl, Compson	Nov. 1			
1928					1928
5500	Fagasa, Raymond Wells	Apr. 1			
5700	Free Lips (MD), June Marlowe			July 14	
6300	Masked Angel, Betty Compson	Mar. 1	Apr. 7		
6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21		

Length	Title and Players	Released	New Pictures	Comment	Ticker
1927	**First National**				1927
6300	All Aboard (C), Hines-Murphy	May 8		Apr. 2	
6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22	
6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26	
6730	Camille (D), N. Talmadge-Roland	Sept. 4		May 2	
6380	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29	
6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25			48.00%
7133	Gorilla, The (My), Murray-Kelsey	Nov. 13		Jan. 7	66.81%
6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17		
6118	Her Wild Oat (C), Moore-Kent	Dec. 25	Dec. 3		63.08%
6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29	
6720	Life of Riley, The (C), Murray-Sidney	Sept. 18		Oct. 1	48.90%
5718	Lonesome Ladies (CD), Nilsson-Stone	July 3		Sept. 24	
7388	Love Mart, The (D), Dove-Roland	Dec. 18			
5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26		
6520	Naughty But Nice (C), Moore-Reed	June 26		Feb. 12	69.30%
6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14	
11414	Patent Leather Kid, The (D), Bart'lmess-O'Day			Apr. 9	61.88%
6897	Poor Nut, The (C), Murray-Mulhall	Aug. 7		Jan. 22	
6400	Prince of Head Waiters (D), Stone-Tashman			Sept. 10	
6210	Red Raiders, The (W), Maynard-Drew	July 17		July 23	
6477	Rose of the Golden West (D), Astor-Roland	Sept. 4		Oct. 15	
5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8	
7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11		Sept. 17	
5000	Sunset Derby (D), Astor-Collier	Aug. 14		Sept. 3	47.72%
7400	Tender Hour, The (D), Dove-Lyon	June 5		July 2	
5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16	
7833	Twinkletoes, Moore-Harlan	Aug. 28		Dec. 3	69.92%
6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7	66.23%
6409	White Pants Willie (C), Hines-Hyams	July 24		Apr. 16	47.72%
1928					1928
7135	Barker, The (D), Sills-Mackaill		July 14		
7404	Big Noise, The (CD), Conklin-White	Mar. 25			
6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7	
6467	Butter and Egg Man, The, Jack Mulhall	Sept. 2		July 28	
5800	Canyon of Adventure (W), Maynard	Apr. 29			
5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11		
6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18		
5600	Code of the Scarlet (W), Ken Maynard	July 1	June 23		
.....	Crash, The (D), Sills-Todd		Sept. 29		
10101	Divine Lady, The (D), Griffith-Varconi		Oct. 27		
.....	Do Your Duty (CD), Charlie Murray	Oct. 14	Oct. 13		
8030	Goodbye Kiss, The, Johnny Burke-Sally Ellers		July 7		
6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7		
6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17	
.....	Garden of Eden, The (D), Corinne Griffith			Aug. 4	
5885	Glorious Trail, The (W), Ken Maynard		Sept. 29		
7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26		
7433	Hawk's Nest, The (M), Milton Sills	May 6	May 26	June 16	
6070	Heart to Heart, Lloyd Hughes-Todd		July 7	Aug. 4	
5400	Heart Trouble (CD), Harry Langdon		July 21		
7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21		
5793	Haunted House, The (MD), Conklin-Kent		Oct. 27		
5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10		
7695	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4	
6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1			
6608	Lady Be Good (CD), Mulhall-Mackaill	May 12			
8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18	
7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12	
6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17		
6610	Night Watch, The (D), Billie Dove		Oct. 13		
7129	Noose, The (D), Barthelmess-Joyce	Jan. 29	Dec. 10		64.73%
6100	Oh, Kay (CD), Colleen Moore-Hale		Sept. 8	Sept. 8	
.....	Out of the Ruins, Richard Bartbelmess		Sept. 15	Sept. 1	
.....	Outcast (D), Griffith-Lowe		Oct. 27		
5485	Sailors' Wives (CD), Hugbes-Astor	Jan. 22	Dec. 24		
8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21	78.23%
6133	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15		
7535	Strange Case of Captain Ramper, The (D)		July 21		
5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28		
6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17		
5976	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6	
6874	Wheel of Chance, The (D), Richard Barthelmess		June 2	July 21	
6058	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14		
5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11		
6300	Wright Idea, The (CD), Johnny Hines	Aug. 5	July 7		
7187	Yellow Lilly, The (D), Dove-Brooks	May 20	Apr. 28		
1927	**Fox**				1927
4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20		Nov. 19	
4777	Blackjack (W), Buck Jones	Sept. 25			
4556	Blood Will Tell (W), Buck Jones	Nov. 13		Nov. 12	
5333	Chain Lightning (W), Buck Jones	Aug. 14			
4810	Circus Ace, The, Mix	June 26		June 18	
4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7		
8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22	
5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25			56.60%
4545	Good as Gold (W), Jones	June 12		June 11	
5515	High School Hero (C), Phipps-Stuart	Oct. 16		Oct. 29	
6940	Is Zat So? (CD), O'Brien-Lowe	May 15		May 21	
6162	Joy Girl, The (CD), Olive Borden	Sept. 18		Sept. 24	
8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4		Oct. 8	
5327	Outlaws of Red River (W), Mix			Apr. 23	61.58%
6898	Paid to Love (D), O'Brien-Valli	Aug. 14		Aug. 6	
5876	Pajamas (CD), Borden-Gray	Oct. 23		Dec. 10	
5893	Publicity Madness (CD), Moran-Lowe	Oct. 2			
10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30		May 28	74.40%
5467	*Shame (M), John Gilbert	Nov. 27		Nov. 26	
5446	Silk Legs (CD), Madge Bellamy	Dec. 18	Dec. 31		
5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29	61.63%
5792	Singed (D), Baxter-Sweet	Aug. 21		July 16	
5412	Slaves of Beauty (D), Herbert-Tell	June 5		June 11	
4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21		Aug. 27	
6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11			
11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28			71.00%
5629	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3	
5531	Wolf Fangs (D), Thunder (Dog)	Nov. 27			
1928					1928
7177	Air Circus, The, Dresser-Rollins-Lake	Sept. 30	Oct. 20		
4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21		
.....	Blindfold, The, O'Brien-Moran-Foxe	Dec. 23			
6418	Chicken a la King (CD), Carrol-Francis Lee		June 23	June 30	
4293	Cowboy Kid, The, Rex Bell	July 15			
4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11		
5703	Don't Marry, Moran-Hamilton	June 3	June 9		
6566	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14	
.....	Dry Martini, Astor-Moore-Gran	Oct. 7			
5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21	
.....	Farmer's Daughter, The (CD), Beebe-Stone-Burke	July 8	Sept. 15		
7217	Fazil, Farrell-Nissen	Sept. 9			
4939	Fleetwing, Norton-Janis-Bard	June 24			
8962	Four Sons, Mann-Collyer-Hall	Sept. 2			
5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28		
5882	Girl in Every Port, A (CD), Victor McLaglen	Jan. 29			
4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary			Sept. 1	
6430	Hangman's House, McLaglen-Collyer	May 13		May 26	
4618	Hello Cheyenne, Tom Mix	May 13	May 12		
.....	Homesick, Coben-Beebe	Dec. 20			
6188	Honor Bound, O'Brien-Taylor	May 13	Apr. 21	May 19	
4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7		
5782	Love Hungry (CD), Moran-Gray	Apr. 15	Mar. 10	Feb. 4	
.....	Making the Grade, Lowe-Moran	Oct. 14			
.....	Me, Gangster (D), Collyer-Terry		Nov. 3		
6807	Mother Machree, Bennett-McLaglen	Oct. 21			
.....	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28		Nov. 3	
6679	News Parade, Stuart-Phillips			May 26	
5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23	
5034	None But the Brave, Norton-Phipps	Aug. 5			
4952	Painted Post (W), Tom Mix			July 7	
5260	Play Girl, The, Madge Bellamy	Apr. 22			
5640	Plastered in Paris, Coben-Pennick-Linow	Sept. 23			
.....	Prep and Pep, Rollins-Drexel-Darrow	Nov. 11	Nov. 3		
9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22		
6637	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29	Oct. 20	
4990	Road House (MD), Barrymore-Burke		Aug. 4		
5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18	
5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18		
5355	Square Crooks, Brown-Dwan	Mar. 4			
9222	Street Angel, Gaynor			July 7	
8393	Sunrise (D), George O'Brien	Nov. 4		July 21	
5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20	May 19	June 2	
5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25			
4921	Wild West Romance (W), Rex King	June 10	Aug. 18		
5337	Win That Girl, Rollins-Carol	Sept. 16	Oct. 20	Oct. 6	
5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28		
1927	**Gotham**				1927
.....	Catch as Catch Can, William Fairbanks	Sept.			
.....	Down Grade, The, William Fairbanks	Oct.			
6500	Heroes of the Night, Marion Nixon-Landis	June 1			
.....	Silent Avenger, The, "Thunder" Delaney	Nov. 1			
.....	Sinews of Steel, Alberta Vaughn	Oct. 1			
.....	When Danger Calls, William Fairbanks	Nov.			
.....	Woman Who Didn't Care, The, Tashman-Rankin	Dec. 1			
1928					1928
5268	Bare Knees, Virginia Lee Corbin	June			
6987	Blondes by Choice, Claire Windsor	March			
5800	Cheer Leader, The, Graves-Olmstead	April			
6000	Chorus Kid, The, Faire-Wasbburn	June			
5950	Girl from Rio, The, Myers-Pigeon	Feb.			
.....	Head of the Family, The, Virginia Lee Corbin	Oct.			
6432	Hellship Bronson, Beery-Reid	May			
.....	Midnight Life, Francis X. Bushman	Aug.			
6700	Rose of Kildare, The, Chadwick-O'Malley	Jan.			
6200	San Francisco Nights, Percy Marmont	May			
6750	Satin Woman, The, Mrs. Wallace Reid	Jan.			
.....	Through the Breakers, Livingston-Herbert	Sept.			
5900	Turn Back the Hours, Myrna Loy	July			
6000	United States Smith, Gribbon-Lee	July			
1929					1929
.....	Father and Son, Noah Beery-Noah Beery, Jr.				
.....	Knee High, Virginia Lee Corbin	Oct.			
.....	Modern Sappho, A, Betty Bronson	Sept.			
.....	River Woman, The, Logan-L. Barrymore	Aug.			
.....	Times Square, Alice Day-Lubin	Sept.			
1927	**Krelbar Productions**				1927
6199	Broadway After Midnight, Betz			Oct. 29	
1927	**Metro-Goldwyn-Mayer**				1927
6751	Adam and Evil (CD), Cody-Pringle	Aug. 27		Aug. 13	52.00%
4709	Adventurer, The (W), Tim McCoy			Jan. 14	
6306	After Midnight (D), Shearer-Gray	Aug. 20		Aug. 17	48.52%
8730	Annie Laurie (D), Lillian Gish	Sept. 17		May 21	45.63%
6445	Becky (CD), Sally O'Neil	Nov. 12	Nov. 26		
10652	Ben Hur (M), Ramon Novarro	Oct. 8		Nov. 12	94.93%
11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10			78.93%
5836	Bugle Call, The (D), Jackie Coogan	Aug. 6			51.57%
6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31		53.00%
6126	Callahans and Murphys (CD), Dressler-Moran	June 18		July 16	
.....	Cameraman, The (CD), Buster Keaton	Sept. 29	Sept. 15		
6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29	58.70%
4622	Foreign Devils (W), Tim McCoy	Sept. 3			51.50%
6909	Frisco Sally Levy (C), O'Neill	Apr. 2		Apr. 23	60.00%
8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 10	Sept. 10	
6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3	48.33%
5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17	58.81%
6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31		
5291	Lovers (D), Novarro-Terry	Apr. 9		May 2	39.20%
6266	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17	39.50%
5966	Mockery (M), Lon Chaney	Aug. 13		Sept. 10	
.....	Our Dancing Daughters, Joan Crawford	Sept. 8		Sept. 22	
7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7		
6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19		
6781	Spoilers of the West (W), McCoy-Daw	Dec. 10		Dec. 24	
6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10	44.94%
6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12	
5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3	56.40%
7899	Twelve Miles Out (M), Gilbert	July 9		July 30	65.16%
5517	Unknown, The (M), Chaney	June 4		June 13	58.76%
1928					1928
6908	Actress, The, Norma Shearer-Forbes	Apr. 28		May 26	
6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28		
5332	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11	
.....	Beyond the Sierras (W), Tim McCoy	Sept. 15			
7626	Bellamy Trial, The (MD), Joy-Bronson		Sept. 29		
6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7	56.20%
6344	Bringing Up Father, Farrell-Moran-Olmstead	Mar. 17	Mar. 31		
.....	Brotherly Love (C), Dane-Arthur		Oct. 13		
7108	Cardboard Lover, The, Marion Davies	Aug. 18			
5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23	
5653	Circus Rookies (CD), Dane-Arthur	Mar. 31			
8601	Cossacks, The, Adoree-Gilbert-Torrence	May 12		July 7	
8686	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 28	

Length	Title and Players	Released	New Pictures	Comment	Ticker
5838	Detectives, Dane-Arthur	June 9	June 9		
6070	Diamond Handcuffs, Boardman-Nagel	May 5		June 2	
7358	Divine Woman, Garbo-Hanson-Sberman	Jan.14	Jan. 21	Jan. 21	
8436	Enemy, The, Gish-Dane-Forbes	Feb. 18	Mar. 10	May 5	
7180	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8	
4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28	
.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8		
7743	Latest from Paris, The, Shearer-Forbes	Feb. 4	Feb. 18	Mar. 10	
7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle, John Stuart	Apr. 14	Apr. 21	May 12	
5441	Mademoiselle from Armentieres, Estelle-Brody	Sept. 1			
7650	Mysterious Lady, The, Greta Garbo-Nagel	June 2	May 26		
.....	Napoleon (D), Wildimir-Dieudonne	Oct. 27			
5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4		
7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Apr. 14	
7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Jan. 14	
5028	Riders of the Dark	Apr. 28	May 5		
7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18	
.....	Show People (CD), Davies-Haines	Oct. 9	Sept. 29	Oct. 27	
6487	Smart Set, Haines-Day-Holt-Boeworth	Feb. 25	Mar. 10	Apr. 21	
5801	Skirts, Syd Chaplin	June 2			
9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3	
5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24			
8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21		65.14%
.....	While the City Sleeps (MD), Lon Chaney			Oct. 20	
7965	White Shadows of the South Sea (MD), Monte Blue		July 7		
5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11		
.....	Wind, The (D), Lillian Gish		Nov. 3		
4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14		

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6199	Afraid to Love (C), Vidor	April 9		Apr. 23	
6951	Barbed Wire (D), Negri-Brook	Sept. 10		Aug. 3	55.11%
9879	Beau Geste (M), Coleman-N. Beery	Aug. 1			62.04%
6536	Chang (D), Special cast	Sept. 3		May 2	50.25%
6662	Children of Divorce (D), Bow	Apr. 2		May 2	63.75%
5408	City Gone Wild, The (M), Meighan-Millner	Nov. 12		Dec. 10	
7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6			
6296	Fashions for Women (CD), Ralston	Mar. 26		Apr. 9	
5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1		Dec. 10	49.60%
6376	Gay Defender, The (CD), Richard Dix	Dec. 10		Nov. 12	61.00%
6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15		Oct. 8	
5880	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7		72.16%
5862	Hula (CD), Bow-Brook	Aug. 27		Sept. 10	65.00%
6452	It (C) Clara Bow	Feb. 19		Feb. 12	66.77%
8656	Jesse James (D), Fred Thomson	Oct. 22		Oct. 22	
7656	*Kid Brother (C), Lloyd	Oct. 4		Jan. 29	65.91%
7080	Knockout Reilly (CD), Dix	Apr. 16		Apr. 23	53.57%
5617	Man Power (D), Dix	July 9		Aug. 6	50.82%
8039	Metropolis (D), Special cast	Aug. 13		Mar. 12	
6258	Nevada (W), Cooper-Todd	Sept. 10			70.07%
5798	Now We're in the Air (C), Beery-Hatton	Oct. 22		Dec. 17	
4551	One Woman to Another (CD), Vidor-Shotwell	Sept. 24		Sept. 24	
5599	Open Range (W), Lane-Chandler	Nov. 5			
6247	Rolled Stockings (CD), Hall-Brook	June 18		July 30	
5952	Rough House Rosie (C), Bow	May 14		June 4	
9443	Rough Riders, The (D), Astor-Farrell	Oct.1		Mar. 19	55.12%
5614	Rubber Heels (FC), Ed. Wynn	June 11		July 16	
6368	Running Wild (C), Fields-Brian	Aug. 20		June 18	47.60%
6634	Senorita (F), Daniels	Aug. 30		May 14	
5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14		57.64%
6170	Service for Ladies (C), Menjou-Carver	Aug. 6		Sept. 3	
5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12	
6015	She's a Sheik (C), Behe Daniels	Nov. 12	Jan. 21	Nov. 26	
5179	Shootin' Irons (W), Luden-Blane	Oct. 8			
6838	Soft Cushions (C), MacLean-Carol	Aug. 27		Aug. 27	
4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19		Dec. 3	44.08%
6200	Stark Love (D), Special cast	Sept. 17		Mar. 19	
6124	Swim, Girl, Swim (CM), Daniels-Hall	Sept. 17		Sept. 17	64.83%
6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22	66.27%
6497	Ten Modern Commandments (CD), Ralston	July 2		July 23	
4926	Time to Love (FC), Raymond Griffith	June 18		July 9	
5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17			
7643	Underworld (M), Bancroft-Brent	Oct. 29		Sept. 3	49.92%
8486	Way of All Flesh, The (D), Jannings-Bennett	Oct. 1		July 2	59.13%
5935	We're All Gamblers (D), Meighan-Millner	Sept. 3			47.36%
11764	Wings (M), Charles Rogers	Oct. 29		Aug. 20	
5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1	

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.....	Abie's Irish Rose (CD), Buddy-Rogers-Hersholt		Nov. 3		
5897	Adventure Mad (M), UFA	Mar. 31	Jan. 14		
6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7		
7560	Beggars of Life (MD), Wallace Beery-Brooks-Arlen	Sept. 15	July 7	Oct. 20	
5930	Big Killing (CD), Beery-Hatton	May 19			
.....	Docke of New York, The (D), Bancroft-Compson			Oct. 27	
5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21	Oct. 17	
7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16	
5365	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19		
5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10	
6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19	
6134	First Kise, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1	
6918	Fleete In, The (CD), Bow-Hall		Sept. 22	Sept. 15	
5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19	
7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4	
6871	Gentlemen Prefer Blonds (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13	
6263	Half a Bride (D), Ralston-Cooper	June 16			
5038	Hie Tiger Lady, Menjou-Brent	June 9	Mar. 31	June 16	
6528	Hot News, Behe Daniels	Aug. 14	June 9		
6039	Just Married (CD), Hall-Taylor-Ford	Aug. 18		Sept. 1	
7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23		
6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7	
8234	Laet Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4	
7415	Legion of the Condemned, Wray-Cooper	Mar. 10		Apr. 21	
5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25	
7159	Lovee of an Actress (D), Pola Negri	Sept. 18	June 23		
6325	Mating Call, The (D), Thomas Meighan		Sept. 8		
.....	Model From Montmarte (D), Nita Naldi		Sept. 15		
.....	Moran of the Marines (D), Dix-Elder			Oct. 20	
5741	Night of Mystery (D), Menjou	Apr. 7			
7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18	
6600	Partners In Crime (C), Beery-Hatton	Mar. 17	Feb. 25		
9818	Patriot, The (D), Emil Jannings		Sept. 8	Sept. 22	
5582	Peaks of Destiny	Jan. 23	Jan. 7		
6118	Pioneer Scout, The (W), Fred Thomson	Jan. 21	Dec. 10		
7646	Racket, The (D), Thomas Meigban	June 30			
6631	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17	

Length	Title and Players	Released	New Pictures	Comment	Ticker
5928	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9		
7194	Secret Hour, The (D), Negri-Hereholt	Feb. 4			
.....	Sins of Our Fathers (D), Emil Jannings			Oct. 20	
7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18	
4720	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3		
7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21	73.09%
5951	Sporting Goode, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18	
6218	Street of Sin (D), Jannings-Wray	May 26	Apr. 28	May 26	
6763	Sunset Legion (W), Fred Thomson	Apr. 21			
7060	Three Sinnere (D), Negri-Baxter	Apr. 14	Apr. 7	May 5	
5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25		
5991	Under the Tonto Rim, Arlen-Brian	Feb. 4			
5834	Vanishing Pioneer, The (W), Jack Holt	June 23			
5802	Vareity (D), Rogere-Brian		Aug. 4	Nov. 3	
6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15	
6509	Warming Up, Richard Dix	Aug. 11	May 26		
.....	Wedding March, The (D), Erich von Stroheim		Oct. 27		
5435	Wife Savers (C), Beery-Hatton	Jan. 7		Feb. 18	
6938	Woman From Moscow, The (D), Negri-Kerry		June 19		

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5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24		
6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5	
4335	Avenging Fangs (M)	June 5		June 4	
5326	Border Blackbirds (WD), Maloney	Aug. 28		Sept. 10	
4875	Born to Battle (W), Bill Cody	Sept. 11			
5412	Code of the Cow Country (W), Roosevelt	June 19		June 17	
5100	Combat (D), Walsh	Oct. 23		Oct. 15	
7500	Country Doctor, The (D), Schildkraut	Aug. 22			71.90%
4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14		
5478	Devil's Twin, The (W), Leo Maloney	Dec. 11		Dec. 10	
8586	Discord (D), Dagover-Ekman	Nov. 20			
6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5	
8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29		Sept. 17	
6403	Flying Luck (C) Monty Banks	Dec. 4			
6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5	
6859	Getting Gertie's Garter (F), Prevost			Feb. 19	50.40%
3303	Girl from Everywhere (C), Pollard	Dec. 11		Nov. 5	
5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5	
4968	Gold from Weepah (W), Bill Cody	Nov. 20			
7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18			
4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11			
5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5	
6035	Heart Thief (D), Schildkraut-De Putti			May 21	
4620	Hidden Aces (M), Hutchinson	Aug. 7		Sept. 3	
6788	His Dog (D), Schildkraut	July 21		July 24	
4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27			
5324	Jim, the Conqueror (W), Boyd-Faire			Jan. 1	
13500	King of Kings (D), All Star			Mar. 10	
4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14		
6472	Main Event, The (D), Reynolds	Nov. 21	Nov. 19	Nov. 5	
5750	My Friend from India (F), Panghorn-Fair	Dec. 19	Dec. 24		
5736	Night Bride (FC), Prevost			May 9	
6421	Nobody's Widow (FC), Joy-Ray-Haver			Jan. 15	45.60%
4575	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.	Oct. 16		Oct. 8	
4497	Phantom Buster, The (W), Roosevelt	Aug. 14		Aug. 20	
6000	Pieces of China (Travel)	Aug. 7			
4828	Pirates of the Sky (M), Hutchison	May 22		May 21	
5844	Rejuvenation of Aunt Mary (C), Robson			Aug. 6	
4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9		Oct. 3	
4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27			
6302	Rubber Tires (C), Ford-Love			Apr. 9	
5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7		
4562	Skedaddle Gold (W), Wales	July 31		Aug. 6	
4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25		Oct. 1	
5397	Turkish Delight, Schildkraut-Faye	Nov. 11			
5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17		July 17	
5921	Vanity (M), Joy			June 18	
6198	White Gold (D), Goudal			Apr. 9	
4485	White Pebbles (WD), Wally Wales	Aug. 7		Aug. 20	
5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5	
6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31			
7820	Yankee Clipper (M), Boyd			May 14	51.72%

1928 1928

3996	Alice Through a Looking Glass	Feb. 12			
5755	Apache Raider, The, Leo Maloney	Feb. 12		May 12	
4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8			
5927	Blonde for a Night, Prevost	Feb. 27	Mar. 3		
6589	Blue Danube, Leatrice Joy	Mar. 12	Feb. 18		
4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22	May 12		
5408	Bronc' Stomper, The, Don Coleman	Feb. 26	Mar. 17		
4550	Bullet Mark, The, Jack Donovan	Mar. 25	May 19		
7996	Chicago (M), Phyllis Haver	Mar. 5	Dec. 24		
4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29	Feb. 4		
6670	Craig's Wife (D), Irene Rich	Sept. 16	Sept. 22		
4480	Crashing Through, Jack Padjan	Feb. 5			
5398	Desperate Courage (W), Wales	Jan. 15			
7056	Hold 'Em Yale, Rod La Rocque	May 13	May 19	May 26	
4155	Laddie Be Good (W), Bill Cody	Jan. 1			
6650	Leopard Lady, The (W), Logan	Jan. 23	Jan. 28		
5888	Let 'Er Go, Gallagher! (M), Junior Coglan	Jan. 16	Jan. 28		
7530	Love Over Night (CD), Rod La Rocque				
4600	Marlie, the Killer, Klondike	Mar. 4			
5650	Midnight Madness, Logan	Mar. 26	Mar. 17		
5954	Night Flyer, The, Wm. Boyd	Feb. 5			
5494	On to Reno (D), Prevost	Jan. 2	Jan. 28		
5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15			
6092	Power (CD), Boyd-Hale		Oct. 13		
7935	Red Mark, The (D), Special Cast		July 14		
6902	Ship Comes In, A, Rudolph Schildkraut	June 4	June 16		
7040	Skyscraper, Boyd	Apr. 9		June 2	
5423	Stand and Deliver, Rod La Rocque	Feb. 20	May 12		
6370	Tenth Avenue, Haver-Varconi	Aug. 5	July 14		

1927 Rayart 1927

5035	Walking Back (M), Sue Carrol	May 29	Jan. 28		
6089	Cruise of the Helion (D), All star			Sept. 24	
5076	Heroes in Blue (M), Bowers-Rand	Nov.			
5916	Law and the Man, The (D), Santschi-Rockwell	Dec.			
5960	Light in the Window, A (D), Walthall			Nov. 12	
5970	On the Stroke of Twelve (M), D. Torrence	Nov.			
5502	Silent Hero (M), Bonaparte			Aug. 29	
4200	Wanderer of the West, A (W), Tex Maynard	Dec.			

1928 1928

6089	Branded Man, The (D), Chas. Delaney-Marlowe	May			
6673	Casey Jones (CD), Price-Lewis	Jan.			
5937	City of Purple Dreams, The, Bedford-Frazer	Sept.			
6076	Danger Patrol, The (D), Russell-Fair	Jan.			
4533	Devil's Tower, The (W), Buddy Roosevelt	June			

Length	Title and Players	Released	New Pictures	Comment	Ticker
5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July			
5976	Gypsy of the North (D), Gordon-Hale	Apr.			
5853	Heart of Broadway, The (D), Garon-Agnew	Mar.			
4797	Lightning Shot, The (W), Buddy Roosevelt	May			
5946	Man From Headquarters, The (D), Cornelius Keefe-E. Roberts	Aug.			
5262	Midnight Adventure, A (D), Landis-E. Murphy	May			
4548	Mystery Valley (W), Buddy Roosevelt	July			
5608	My Home Town (D), Brockwell-Glase	Jan.			
4571	Painted Trail, The (W), Buddy Roosevelt	Mar.			
5906	Phantom of the Turf, The (D), Costello-Lease	Feb.			
.....	Sisters of Eve (D), Mae Busch	Sept.			
.....	Sweet Sixteen (D), Helen Foster-Olmstead	Aug.			
4627	Trail Riders (W), Buddy Roosevelt	April			
5490	Wild Born (W), Tex Maynard	Mar.			
5260	You Can't Beat the Law, Lee Keefe	Jan.			
1927	**Sterling**				1927
5563	Closed Gates (M), Harron-Novak			May 28	
5400	Outcast Souls (D), Lewis-Bonner	Dec. 15	Nov. 12		
5500	Pretty Clothes (D), Ralston-Walker	Oct. 15	Dec. 31		
.....	Stranded (D), Mason	Aug. 15	Jan. 7	Sept. 10	
1928					1928
5300	Marry the Girl (CD)			Feb. 4	
1927	**Tiffany-Stahl**				1927
5754	Backstage (CD), Bedford			July 9	
5669	Beauty Shoppe (CD), Busch			July 16	
7300	College Days (CD), M. Day			Nov. 6	
4887	Enchanted Island (D)			June 25	
6482	Fools of Fashion (CD), Busch			Oct. 9	
5233	Girl from Gay Paree, The (F), Sherman	Sept. 15			
4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1			
5800	Joselyn's Wife (D), Frederick			Nov. 27	
6049	Lightning (W), J. Ralston	Sept. 1			
6235	Night Life (CD), Day-Harron	Nov. 1			
5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15			
5182	Snowbound (FC), Blythe			July 30	
5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10		
.....	Tired Business Man (C)				
6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10	
5614	Women's Wares (D), Brent-Lytell	Oct. 1			
1928					1928
.....	Applause (D), Sally O'Neil	Sept. 30			
6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15			
.....	Big Top, The (CD), Sally O'Neil	Oct. 30			
.....	Cavalier, The (D), Talmadge-Bedford	Nov. 1			
5209	Clothes Make the Woman, (R), Southern-Pidgeon	May 1			
.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20			
5510	Devil's Skipper, The, Bennett	Feb. 1			
.....	Domestic Meddlers (CD) Claire Windsor			Oct. 20	
.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 30			
.....	Geraldine Laird (D), Belle Bennett	Nov. 10			
.....	Ghetto, The (CD), Jessel-Gwen Lee	Aug. 1			
.....	Grain of Dust, The (D), Cortez-Windsor	July 10			
.....	Green Grass Widows (CD), Walter Hagen	June 10			
.....	Gun Runner, The (D), Cortez-Lane			Nov. 3	
5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1			
6553	Ladies of the Night Club (CD), Cortez-Moran	May 15			
5676	Lingerie (CD), White-McGregor	July 1			
5708	Nameless Men, Moreno	Feb. 15	Mar. 31		
.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10			
.....	Power of Silence, The (D), Belle Bennett	Oct. 20			
.....	Prowlers of the Sea (D), Cortez-Myers	June 20			
.....	Queen of Burlesque, The (CD), Belle Bennett	Sept. 10			
5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15			
5735	Stormy Waters (D), Southern-McGregor	June 1			
.....	Squads Right (CD), Gribbon-Stone	Nov.			
5652	Their Hour (D), Sebastian-Harron	Mar. 1			
.....	Three Keys to a Door (MD), Ricardo Cortez	Oct. 10			
5361	Tragedy of Youth, Miller-Collier	Jan. 15			
.....	Twelve Pound Look, The (D), Eve Southern	Oct. 20			
.....	Toilers, The, Fairbanks, Jr.-Ralston	Oct. 1			
5283	Woman Against the World, A	Jan. 1			
1927	**United Artists**				1927
5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17	
7500	General, The (C), Keaton			Feb. 12	43.07%
7311	Loves of Sonya (D), Swanson			Mar. 19	
8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24	
9120	Resurrection (M), La Rocque			Apr. 16	
9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19	
7456	Topsy and Eva (C), Duncan Sisters			Aug. 13	
8250	Two Arabian Knight (CD), Boyd-Wolheim			Oct. 29	
8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4	72.03%
1928					1928
6400	Circus, The (C), Charlie Chaplin			Mar. 3	
7000	Devil Dancer, The, Gilda Gray			Apr. 28	
9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26	
9100	Dove, The (M), Norma Talmadge			Jan. 7	
8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21	
7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4			
7650	Ramona (D), Del Rio	Aug.			
8600	Sadie Thompson (D), Gloria Swanson	Feb. 1		June 16	94.80%
6400	Steamboat Bill, Jr., Buster Keaton	Jan. 7		May 26	
9300	Tempest (M), John Barrymore			July 7	
8500	Two Lovers, Banky-Colman	Aug. 11	Sept. 1		
1928	**Universal**				1928
6243	Anybody Here Seen Kelly, Beesle Love-Moore	Sept. 9	Sept. 8		
.....	Beauty and Bullets, Ted Wells	Dec. 16			
.....	Clear the Decks, Reginald Denny	Dec. 23			
5311	Clearing the Trail, Hoot Gibson	Oct. 7			
4227	Cloud Dodger, The, Al Wilcon	Sept. 30			
4179	Crimson Canyon, The, Ted Wells	Oct. 14			
.....	Danger Rider, The, Hoot Gibson	Nov. 18			
5109	Flyin' Cowboy, The, Hoot Gibson	July 1			
7828	Foreign Legion, The, Lewie Stone-Kerry	Sept. 23	Sept. 22		
6474	Freedom of the Press, Lewie Stone	Oct. 28			
.....	Give and Take, Sidney-Hersholt	Dec. 2			
6194	Greased Lightning, Ted Wells	July 29			
6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28		
4868	Guardians of the Wild, Rex-Perrin	Sept. 16			
6307	Home James, Laura LaPlante	Sept. 2	Sept. 8		
5591	How to Handle Women, Tryon-Nixon	Oct. 14			
6832	Jazz Mad, Hersholt-Nixon	Nov. 11			
6674	Man, Woman and Wife, Kerry-Starke	Dec. 30			
10185	Man Who Laughs, The, Philbin-Veldt	Nov. 4		Oct. 13	
6030	Michigan Kid, The, Adoree-Nagel	Oct. 21			
6670	Night Bird, The, Reginald Denny	Sept. 16			
.....	One Rainy Night, Laura LaPlante	Dec. 9			
5907	Phillis of the Follies, Alice Day-M. Moore	Nov. 25			
4230	Prince of Fear, Bill Cody	Oct. 29			
4472	Quick Triggers, Fred Humes	July 15			
5424	Riding for Fame, Hoot Gibson	Aug. 19			
4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18			
10600	Uncle Tom's Cabin, All Star	Sept. 2			
.....	Wolves of the City, Bill Cody	Dec. 2			
1929					1929
.....	Blow for Blow, Hoot Gibson	May 19			
.....	Border Wildcat, The, Ted Wells	Aug. 18			
.....	Born to the Saddle, Ted Wells	Mar. 10			
.....	Charlatan, The, All Star	May 26			
.....	Come Across, All Star	June 9			
.....	Dangerous Dimples, Laura LaPlante	Apr. 21			
.....	Eyes of the Underworld, Bill Cody	Apr. 28			
.....	Girl on the Barge, The, O'Neill-Hersholt	Apr. 28			
.....	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14			
.....	Hero of the Circus, Maciste	Feb. 24			
.....	His Lucky Day, Reginald Denny	Mar. 3			
.....	Hoofbeats of Vengeance, Rex-Perrin	June 16			
6057	Honeymoon Flats, Lewis-Gulliver	Feb. 24			
.....	It Can't Be Done, Tryon-Sue Carol	May 5			
.....	Kid's Clever, The, Tryon	Mar. 24			
.....	King of the Rodeo, Hoot Gibson	Aug. 30			
.....	Lariat Kid, The, Hoot Gibson	Aug. 14			
.....	Last Warning, The, LaPlante-Boles	Mar. 17			
.....	Play Goes On, The, All Star	Mar. 31			
.....	Plunging Hoofs, Rex-Perrin	Aug. 4			
.....	Red Hot Speed, Reginald Denny	May 12			
.....	Red Lips, Rogers-Nixon	Apr. 14			
.....	Ridin' Demon, The, Ted Wells	May 19			
.....	Slim Fingers, Bill Cody	Mar. 24			
.....	Smilin' Terror, The, Ted Wells	June 30			
.....	Smilin' Guns, Hoot Gibson	Apr. 7			
.....	Stool Pigeon, The, Bill Cody	June 2			
.....	You Can't Buy Love, All Star	June 2			

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1927		**Warner Brothers**				1927
.....	5803	Black Diamond Express (M), Blue			July 23	50.20%
.....	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3			
.....	6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20			
.....	5897	Dearest (D), Rich			June 18	
.....	6408	Desired Woman, The (M), Irene Rich	Aug. 27			
.....	5003	Dog of the Regiment, A (M), Rin-Tin-Tin	Oct. 20			
.....	6767	First Auto, The, Oldfield-Miller	Sept. 19		July 9	
.....	6284	Gay Old Bird (FC), Fazenda			Mar. 12	
.....	5978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31		
.....	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26	
.....	5613	Ham and Eggs at the Front (C), Wilson-H. Conklin	Dec. 24			
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26	68.94%
.....	5200	Husbands for Rent, All Star	Dec. 31			
.....	6230	If I Were Single, McAvoy-Nagel	Dec. 17		Apr. 28	
.....	5397	Irish Hearts (CD), McAvoy			June 11	
.....	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1	
.....	6352	Matinee Ladies (C), McAvoy			Apr. 23	
.....	6310	Million Bid, A (M), D. Costello			June 4	
.....	6485	Missing Link, The (C), Syd Chaplin	Aug. 7		May 14	
.....	9961	Old San Francisco (M), D. Costello-Oland	Sept. 4		June 25	
.....	6357	One Round Hogan (M), Monte Blue	Sept. 17		Oct. 8	
.....	5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29	
.....	6295	Sailor Izzy Murphy (F), George Jessel	Oct. 8		Dec. 10	
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15	
.....	6124	Silver Slave, The (D), Rich-Ferris	Nov. 9			
.....	6412	Simple Sis (M), Fazenda			June 11	
.....	6412	Slightly Used, McAvoy-Nagel	Sept. 3			
.....	7647	Third Degree (M), D. Costello			Jan. 8	
.....	5813	Tracked by the Police (M), Rin-Tin-Tin			May 21	57.58%

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. means All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

Kind	Length	Title and Players	Released	New Pictures	Comment	Ticker
1928						1928
.....	6052	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18	
.....	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11		
.....	.....	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6	
.....	.....	City of Sin, The, Loy-Miljan-Wong				
.....	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14	
.....	7441	Glorious Betsy, D. Costello				
.....	7077	Jazz Singer, The, Al Jolson	Feb. 4			
A.T.	5267	Lights of New York, All-Star				
.....	6352	Lion and the Mouse, The, L. Barrymore				
.....	5331	Little Snob, The, May McAvoy	Feb. 11			
.....	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19	
.....	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18		
.....	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19		
.....	7169	State Street Sadie, Nagel-Loy	Aug. 25			
.....	6531	Tenderloin, Doloree Costello			Apr. 28	
A.T.	7654	Terror, The, McAvoy-Horton	Oct. 20			
.....	5527	Women They Talk About, Rich-Ferris	Sept. 8		Oct. 13	
1929						1929
A.T.	.....	Conquest, Monte Blue				
.....	.....	Desert Song, The, John Boles				
.....	.....	Fancy Baggage, Audrey Ferris				
.....	.....	From Headquarters, Monte Blue				
.....	.....	Frozen River, Rin-Tin-Tin				
A.T.	.....	Great Succees, The, Dorie Kenyon				
.....	.....	Greyhound Limited, The, Monte Blue				
.....	.....	Hardboiled Rose, Myrna Loy				
A.T.	.....	Home Towners			Nov. 3	
.....	.....	Kid Glovee, Conrad Nagel-Lole Wilson				
.....	.....	Land of the Silver Fox, Rin-Tin-Tin				
.....	.....	Little Wildcat, The, Audrey Ferrie				
.....	.....	Madonna of Ave. A, Dolores Cnstello				
.....	.....	Million Dollar Collar, The, Rin-Tin-Tin				
.....	.....	My Man, Fannie Brice				
.....	.....	No Defense, Monte Blue				
A.T.	.....	On Trial, Bert Lytell				
.....	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.				
.....	.....	Redeeming Sin, The, Dolores Costello				
.....	.....	She Knew Men				
.....	5992	Singing Fool, The, Al Jolson			Oct. 13	
A.T.	.....	Stark Mad, H. B. Warner-L. Fazenda				
.....	.....	Stolen Kisses, May McAvoy				

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

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

BEST GRADE repair work. Prices right. Free relief heads. Prompt service. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

Projector repairing by experts. Work guaranteed. Largest shop in West, rebuilt projectors and equipment. Low prices. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Equipment Wanted

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

BEST PRICES paid for projection machines, all types. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Wanted

WANTED—To exchange style O. Wurlitzer Organ rolls. Address Bonny Theatre, Mansfield, Mo.

LETTERS From Readers

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

The Organ vs. Sound Devices

PIGGOTT, ARK.—To THE EDITOR: I, as owner of a theatre in Piggott, Ark., have a few remarks to say to theatre owners who are trying to select proper music machines for their theatres. That is a matter of great importance to both exhibitors and their patronage.

It should come hand in hand with the selection of programs. A good picture with good music is a sure hit. A bad picture with good music goes over. It runs vice versa.

The sound, synchronous and non-synchronous devices are machines that I do not think have the ability to give the results predicted of them and I think many exhibitors will agree with me.

I do not own any of these things, but I am very, very proud of my choice after hearing all other mechanisms, lacking the initiative to do what you or me would want of it. I say again I am very proud and feel a tinge of honor to have gracing my theatre a member of the greatest musical family known which is the organ. No theatre is complete without one. Mine is a "Seeburg." They give you what you want and ask nothing in return. Do these other machines? Yes, they do not and don't give you value received.

The mighty organs, I say mighty because they are; they have to be to hold their rich and rare, uncounted treasures, yet they are humble and submissive. They yield to the daintiest and most skillful hands.

They will yield to perfection to the mood of their masters, the organist. Through their voices they can register the storm of the soul or tempest and elements; they can croon the softest love song or roar the most weird and fearful war song. They are ready in war and in peace.

What else can an exhibitor want and ask? These few things out of the uncounted number of their merits. Don't be fooled, exhibitors. Invest in an instrument that will always be there ready and yearning to do your and their master's bidding.

I have said this because I have heard them all, and that I have an organ and a master organist. I would not give a grind organ for 10 carloads of these new-fangled contraptions forging their way on the market trying to force good music out but listen, brother, "they can't buck an organ."

Some day a king of the music world is going to be selected and it will be the Dashing Romantic Prince, the "Organ."—E. J. CAEPERT, Franklin theatre, Piggott, Ark.

Cheaper Equipment and New Public Will Pay for Sound, Says O'Connell

(*Continued from page 28*)

sound picture programs they will require, and exert themselves to get a nationwide outlet for this type of product. They cannot exist on the revenue from the big first-run theatres alone, but must have representation in the smaller houses as well. So it is inevitable that they will work out some basis of cost on which they can do business with the small exhibitor.

Secondly, there can be no doubt whatever that talking pictures will swell the ranks of regular moviegoers to an extent that will surprise even the most optimistic showmen. That is proved by the reception already accorded all the really worthy productions in the sound field. A new clientele, recruited from among the devotees of grand opera, legitimate drama, musical comedy and other forms of stage entertainment, will supplement the portion of the public now patronizing the movies. There are always customers for goods worth the money.

Overhead Reduced

Also it might be apropos to point out that the present trend toward more seats and fewer theatres—larger houses, in other words—will, by reducing overhead expenses for the exhibitor, play no small part in restoring the motion picture industry to normalcy.

And when this matter of costs is adjusted, with the unconscious assistance of the new and greater patronage which audible photoplays will attract, the exhibitor's sound picture slogan no longer will be "As the man who owes for one."

E. L. Oldsmith Wins First Prize in Pathe Contest

(Special to the Herald-World)

NEW YORK, Nov. 13.—Top honors in Pathe's recent sales drive went to E. L. Oldsmtih of Kansas City. He received a watch and cash. His wife also received a fox fur set. Other divisional winners were: R. S. Ballantyne, Omaha; H. S. Lorch, Chicago, and M. E. Cory, San Francisco.

"Dawn," Columbia Film, Is Booked by Five Houses

(Special to the Herald-World)

NEW YORK, Nov. 13.—"Dawn," English made production released by Columbia, has been booked by the Lyda theatre, Grand Island, Neb.; the Gary, Gary, Ind.; the Parkway, Wilmington, Del., and the Plaza, Waterloo, Iowa.

Marquee 250 Feet Long Going Up at Paramount

(Special to the Herald-World)

NEW YORK, Nov. 13.—A new marquee 250 feet long and running the length of the Paramount theatre in 43rd street and connecting with the marquee at the main entrance on Broadway will accommodate the crowds which have suggested the marquee for protection in inclement weather, Sam Katz, president of Publix, announced this week.

Construction work on the marquee, which Publix officials say will be the largest in the world, has just started.

Photoplay to Prevail as Such, Producer Declares

(Special to the Herald-World)

NEW YORK, Nov. 13.—The introduction of sound will not affect the technique of the camera nearly as much as is now generally supposed, in the opinion of Ernest Maas, producer recently returned from Europe. The motion picture story, he declares, will always be told in the motion picture way, dialogue, orchestral synchronization, and sound effects nothwithstanding.

"The camera, though at present seemingly limited and hampered in its expression, will again come into its own when the tyranny of the microphone is at last overcome and the hundred and one problems which sound has introduced have been solved," he said. "The freedom of movement and liberty of action which the camera has so painstakingly achieved will not be sacrificed to this new addition to the screen."

Sound to Replace Silent, Declares Courtland Smith

(Special to the Herald-World)

NEW YORK, Nov. 13.—Sound pictures soon will supplant the silent variety entirely, Courtland Smith, general manager of the Fox-Case Corporation, told the American Women's Association at a dinner at the Plaza last week. He declared good actors will be even more abundant for synchronized product. Carl E. Milliken, secretary of the MPPDA, also spoke.

"Our Gang," on Stage, Plays to 1,516,700

(Special to the Herald-World)

NEW YORK, Nov. 13.—Hal Roach's "Our Gang" kids, having just completed a nine-week appearance in vaudeville did 287 performances and played to approximately 1,516,700 admissions.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

SUBMARINE: Jack Holt—While this is a great undersea picture it cannot be classed as being clean. It has dance scenes, love scenes and cigarette smoking by Miss Revier that would almost make any exhibitor hide his face when the fans leave the theatre. I wonder how much the tobacco companies pay the picture producers for having their actors display and smoke a carload of cigarettes in so many of their pictures. Let's take the cigarettes and filth out of our pictures and set a better example for the young boys and girls on whom we exhibitors depend so much for patronage.—A. E. Sharer, Plaza theatre, Brookfield, Mo.—General patronage.

MODERN MOTHERS: Special cast—November 1-2. A fair program picture with good drawing power. The Box Office Record has just arrived. Say, boys, do you ever write in and thank the HERALD-WORLD for getting out this Box Office Record for us, or do you just sit there and say, "That's damn fine," and let it go at that? Have you ever figured on how many hunks of tripe you have been able to steer clear of by the use of the Box Office Record? Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

WARNING: Jack Holt—50%. October 13. Good. —A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

THE WIFE'S RELATIONS: Special cast—60%. October 20. Liked by all as all other Columbia pictures that we have shown. Six reels.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

WANDERING GIRLS: Special cast—Very good program picture. Did average business. Print always good from Columbia, comments favorable. Six reels.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

COLLEGE HERO: Bobby Agnew—33%. October 21. A good comedy. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

AFTER THE STORM: Hobart Bosworth—25%. October 26. Just another program picture with a sea background. Will pass on a weak night. Print and photography good. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FBO

FRECKLES: Special cast—50%. October 21. Well, boys, I have read many poor reports on this one, so I did not advertise it much. But they came to see "Freckles" anyhow and if the director would have used more common sense he could have made a real picture. Well, it is good as it is but could have been better on the part of the director. Step on it, boys, and run it. Gene's story will bring them in. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

DRIFTIN' SANDS: Bob Steele—Good. Better than the average Western. Attendance well above average. Comments favorable. Five reels.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

NOT FOR PUBLICATION: Special cast—50%. October 31. FBO, I have to hand it to you on this one. It is the kind my town of 1800 likes. Very interesting picture. Seven reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

CHARGE OF THE GAUCHOS:—They call this a special but it even failed to please the kids.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronage.

THE TEXAS TORNADO: Tom Tyler—5%. October 22. Well now here is a picture that makes you stand up out of your seat. A Western all the way through and what! No business, so you never know when they will flop. We are glad we ran it because it's the best Tom male yet. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

CHICAGO AFTER MIDNIGHT: Ralph Ince—One of the best underworld pictures made. Many favorable comments. Business good. Print not so good. —Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

LITTLE MICKEY GROGAN: Frankie Darro—5%. October 15. Good little picture. Should be advertised strong and it will please the children more than grownups. Very poor business for us on an off night. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

WHEN THE LAW RIDES: Tom Tyler—October 27. A good Tyler picture. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: $75 (average daily gross of picture reported) divided by $100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in THE BOX OFFICE TICKER column of "Quick Reference Picture Chart."

First Division

TEMPTATIONS OF A SHOPGIRL: Betty Compson—10%. October 10. This picture was as good as any of the better ones and if some of the big fellows had it they would have made it two or three reels longer and would have roadshowed it all over the country, but this way we can get it right and make some money. If we knew what we had coming, should be played two best nights in the week so lots of people could see it. 100 per cent picture. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

First National

WATERFRONT: Mackail-Mulhall—50%. October 30. A good comedy, with wisecracks. Seven reels. —W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

BURNING DAYLIGHT: Milton Sills—20%. October 11. Sills always satisfies them. If we had more people nowadays as Milton Sills has acted in this picture, this world would be different to live in and I thank you, Mr. Sills, for more like this one. Seven reels.—Rudolf Duba. Royal theatre, Kimball, S. D.—General patronage.

BURNING DAYLIGHT: Milton Sills—October 19-20. Attention: Miss Jane Winton. A certain family in my town would like a photo of you as they claim you resemble a sister-in-law of theirs who lives in Los Angeles and who has also been in pictures. Could you please send a photo to Mr. S. Myron direct or to me. Now, as to the picture, it is a very good story of Alaska that should draw on account of the story by Jack London and will please after they get in.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

OUT OF THE RUINS: Richard Barthelmess—65%. October 19-20. Another good one. A war story, but a pleasing show, with fine acting. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE WHEEL OF CHANCE: Richard Barthelmess —25%. October 21-22. After a rather draggy start, this picks up after the fourth reel and provides some real entertainment. Dick in a dual role does a splendid piece of work. This boy is rapidly coming to the fore as a better B. O. star that he ever was. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Canada.—General patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—50%. October 19. A splendid picture. The star's best, pronounced here. Pleased them all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General aptronage.

SHEPHERD OF THE HILLS: Special cast—November 2-3. This drew and pleased as have all Harold Bell Wright stories in my town. If you are looking for pictures that have something to them,

Yes, Sir! I've Reported on
ALL PICTURES PLAYED LAST WEEK

We Take a Bow!

You're right, Trags, it does take a lot of effort, but when we know that our time and labor are expended in the publication of something valuable to our readers we do not begrudge it.

All of which refers to the Box Office Record and William E. Tragsdorf's appreciatory remarks—

" 'The Box Office Record' has just arrived. Say, boys, do you ever write in and thank the HERALD-WORLD *for getting out this 'Box Office Record' for us, or do you just sit there and say, 'That's damn fine,' and let it go at that? Have you ever figured out how many hunks of tripe you have been able to steer clear of by the use of the 'Box Office Record?' "*

And in return we want every contributor to "What the Picture Did for Me" to know our real appreciation of the wholehearted part they have played in making this department the valuable medium of information which it has been continued to be for many years.

Come one, come all, let's make the next issue bigger than ever.

don't pass this one up.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

THE RED RAIDERS: Ken Maynard—25%. October 5-6. Good show. Just like all others of his plays. Better than average pictures. Ken always satisfies the patrons no matter what he plays in. In straight Westerns, he just has more pep than anything else on the screen—that's all I can say. Seven reels.—Rudolf Duha, Royal theatre, Kimball, S. D.—General patronage.

THE GORILLA: Special cast—October 24. Mystery comedy combination which went over fairly well.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE UPLAND RIDER: Ken Maynard—20%. October 19-20. Another good one from Ken. The race just woke up everyone and made them cheer at the finish. " Come on, Ken, Come on, Ken," was heard all over the house. Seven reels.—Rudolf Duha, Royal theatre, Kimhal, S. D.—General patronage.

Fox

THE RIVER PIRATE: Victor McLaglen—50%. October 26. My people liked this. While Vic is not handsome, he has always drawn for me and all I have run have heen good.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

WHY SAILORS GO WRONG: Cohen-McNamara—96%. October 13. This is sure a scream all the way through. This was sent as a substitute picture and pleased a good house gathered for a Western play.—C. E. Robinson, Town Hall theatre, Carmel, Me.—Small town patronage.

WHY SAILORS GO WRONG: Special cast—October 30-31. A roughneck slapstick affair with lots of laughs. With that title and a meaningless cast, I added a magician to the bill, hut he didn't help a lot. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

WIN THAT GIRL: Sue Carol—45%. October 19. Just fair, but it fooled me as no foothall is played here. Receipts best of any program picture played since last May. Pleased patrons better than it did me.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

GIRL SHY COWBOY: Rex Bell—This is a novelty, a regular bathing beauty Western with cowboys in it. Pronounced a joke hy my patrons.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE STREET ANGEL: Gaynor-Farrell—100%. October 12. "Seventh Heaven" helped this. Did better husiness on "The Street Angel" and is ahout as good as "Seventh Heaven." Both fine.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

THE ARIZONA WILDCAT: Tom Mix—We don't know yet what makes an Arizona wildcat wild and this picture did not enlighten us, hut it was Tom Mix and the Tom Mix fans came and seemed to like it. Five reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

NONE BUT THE BRAVE: Sally Phipps—45%. October 5. Fine program picture with about one and one-half reels in technicolor that sure pleased my patrons as well as myself. Six reels.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

DRESSED TO KILL: Edmund Lowe—50%. October 17-18. One of the hest underworld stories we have ever played. Extra good.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CHAIN LIGHTNING: Buck Jones—15%. October 12-13. Fair little Western. Buck has his fans as all other Western stars and they sure come to see him too. Six reels.—Rudolf Duha, Royal theatre, Kimball, S. D.—General patronage.

BLOOD WILL TELL: Buck Jones—100%. October 27. Jones always does 100 per cent. The only thing I am sorry about is he can't make them fast enough for my use. Five reels.—C. E. Robinson, Town Hall theatre, Carmel, Me.—Small town patronage.

WHAT PRICE GLORY: Special cast—The remarks made to us by two lady patrons, they "fully agreed that it was too long, that the photography was good, that it was huilt around war stuff of which the people have had too much and that there were a few suggestive scenes that ought to shock the 'hard boiled' let alone the unsopisticated ones, and withal, that we would call it a good picture." As these two ladies are informed on pictures, hooks and the like, we simply place the stamp of approval on their appraisement of the picture. Twelve reels.—Giacoma Brothers, Crystal theatre, Tomhstone, Ariz.—General patronage.

Metro-Goldwyn-Mayer

WHILE THE CITY SLEEPS: Lon Chaney—October 19-20. This is a 1929 picture and a good feature worth showing. Very different from Chaney's previous pictures as he is a foe to the crooks of the big city. Plays his part well and pleased a good crowd for two nights during Tri-State Fair which was only a short distance away. Box Office receipts second to best I have ever had. Drawn out a little longer than necessary. Better than the usual underworld picture. Nine reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

BROTHERLY LOVE: Dane-Arthur—70%. October 26. A good comedy that pleased a Saturday night audience. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

FOUR WALLS: John Gilbert—October 23-24. This one starts off rather draggy but picks up and becomes a rather interesting picture but underworld pictures have been ridden to death and do not draw now. Metro should keep Gilbert in stories of the "cossack" type. Miss Crawford miscast as a moll. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Canada.—General patronage.

THE PATSY: Marion Davies—80%. October 20. Pleased all. A hreezy little picture all the way through. The daddies of all girl families appreciate its ending. Six reels.—C. E. Rohinson, Town Hall theatre, Carmel, Me.—Small town patronage.

THE PATSY: Marion Davies—10%. October 3-4. About the best picture I have run and the poorest husiness. Had I played it on a better night it would have made some record, hut this way I just wasted a good picture on a poor night. I thought she would draw on an off night hut she failed to do so. No fault of the picture. Eight reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

BEAU BROADWAY: Aileen Pringle—50%. This one failed to please for me, and I was told about it. Sue Carol captures what was to be captured out of the story. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

EXCESS BAGGAGE: William Haines—Good entertainment. Should please 95 per cent of the people. Eight reels.—P. V. Williams, Roxy theatre, Munday, Tex.—General patronage.

THE COSSACKS: John Gilbert—75%. October 21-22. A great picture, lots of rough stuff, the work of Gilbert-Adoree-Torrence fine. Good general satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE CARDBOARD LOVER: Marion Davies—October 15-16. Here's Marion back at her old trick—pleasing the puhlic with neat comedy.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE MYSTERIOUS LADY: Greta Garbo—43%. October 28-29. Love and intrigue on the Continent before the war. Not just exactly small town stuff but it's a finished piece of work and while Greta has no following here to speak of, we drew a very good house the first night from the surrounding territory. However, the second night was a dud and we believe this mostly due to dark, dark print and fuzzy photography, as many of the first nighters commented on it. With Conrad Nagel and Gustav Seyffertitz. Nine reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

SKIRTS: Syd Chaplin—November 3. Good little comedy. Lots of action and variety. It seemed to please our patrons and drew a fair crowd on a had night. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

ACROSS TO SINGAPORE: Ramon Novarro—60%. October 30. An excellent picture. Well liked by those that saw it. Photography good. Eight reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

ACROSS TO SINGAPORE: Ramon Novarro—Here is a picture that went over very fine. The first reel gives it a fine start. Eight reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

ADVENTURE: Tim McCoy—70%. October 7-8. Pleased—C. B. Blata, Savoy theatre, Louisville, Ky.—General patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—October 17-18. Drew lighter and pleased fewer than any Chaney we have had.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

CALIFORNIA: Tim McCoy—62%. October 20. Disappointed a Saturday night house. Just nothing to it at all hut a lot of hokum that don't go over. Six reels.—Paul Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

FOREIGN DEVILS: Tim McCoy—10%. October 17. Good picture for any house, but a Western would have pleased them better. Tim is a very good actor to our folks here. They like him but he is too new for them yet. Will be better after he huilds himself up. Five reels.—Rudolf Duha, Royal theatre, Kimball, S. D.—General patronage.

THE CAMERAMAN: Buster Keaton—40%. October 21-22. Well, this did and it didn't. Some of our patrons were wild over it and others said they didn't care if they never saw Keaton again. Personally, thought it was very entertaining, although it did smack some of very attenuated two-reel comedy. Perfectly clean all the way through. Marceline Day was a happy choice as the girl. and there is a very good character group in support. From projection standpoint much of this picture was punk.

Looked as if the photography must have been done by Buster himself on his tin type shotgun, varying all the way dark and foggy to bright and crystal clear, and these changes would sometimes occur in the same sequence. We agree with the fellow who said the lion ought to roar for a little more light. We can show Paramount or Universal features to perfection, also Metro comedies, but Metro's features are nearly all fuzzy and dark. We are losing some face by showing them on our best night and are going to shove them back to our weak nights if they keep on coming this way. Eight reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

TWELVE MILES OUT: John Gilbert—Our folks liked this one. The men thought it was great. Eight reels.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

BEN HUR: Ramon Novarro—90%. October 19-20. Truly a wonderful picture, yet some of the people walked out on it. Received a bum print on this one. The reading cut so short in places no one could read it. Twelve reels.—Frank H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—Small town patronage.

SHADOWS OF THE NIGHT: Flash—October 20. A well trained dog in a pretty fair picture. Underworld? Of course!—J. S. Walker, Texas theatre. Grand Prairie, Tex.—Small town patronage.

ROSE MARIE: Special cast—October 26. Dandy good picture which drew a good crowd and received many favorable comments. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE FAIR CO-ED: Marion Davies—Good little light comedy about team work in a college basket ball team.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

IN OLD KENTUCKY: James Murray—68%. September 8. Most of my patrons did not like this picture. However, it drew a good crowd. I think it has a good title.—F. H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—Small town patronage.

THE SMART SET: William Haines—October 13. Good. The Haines comedies can't be beat. He gets more compliments from our patrons than any other star. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

BUTTONS: Jackie Coogan—17%. October 9. Good little picture that brought out a few extras and when they do that the star draws them in. Well, Jackie is getting a little bigger and won't be babied much longer. It's just too bad as it seems that there isn't any boy star as good as he was when he was smaller. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE STUDENT PRINCE: Ramon Novarro—90%. October 26. If this is not a special they don't make 'em. Oh, but the ladies sure go wild over that good looking boy. He is an actor too. Photography good. Ten reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

THE THIRTEENTH HOUR: Special cast—October 13. This is a good Saturday picture for small towns. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE THIRTEENTH HOUR: Lionel Barrymore—October 20. This picture sure has a kick. Of all the mystery dramas this beats them all. If you want to give your patrons the thrill of a life time, run it. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE BUGLE CALL: Jackie Coogan—October 30-31. Very good picture. Patrons said best Coogan for some time.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—25%. October 18. Good as Lon Chaney has made yet. This is the best of his releases since the "Black Bird." Mystery entertainment through all seven reels. Give us more like it, Lon. Thank you very much. Please send us a photo for the lobby, will you? Thanks in advance to you. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

MR. WU: Lon Chaney—Very beautiful though not truly just. The white man loved her and wronged her but did not hasten to marry her, so her father had to kill her according to their belief. Eight reels.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

THE BIG PARADE: Gilbert-Adoree—October 15. All I could say has been said before. It's fine.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Paramount

THE FLEET'S IN: Clara Bow—October 18-19. Our reports are few, but just have to come right out and say how swell this picture went over here. You all know how we like to hang out the S. R. O. Well, that's what we did both nights. This was a bit different from the usual flapper style picture of Clara's. We might say it was well cast and directed. James Hall sure knows his "gob" actin' and Clara knows her "stomp." We book every Bow picture as early as possible. You can't go wrong with 'em.—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

BEGGARS OF LIFE: Wallace Beery—32%. October 23. Ran this on our weakest night and didn't draw. Nothing wrong with the picture, however. It is different from anything we have run yet. Nine reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

WINGS: Special cast—65%. October 16-17. Of course, the greatest picture of aviation. Although the percentage is low it was because of a sound equipped house 15 miles from me playing it two

J. C. Jenkins—*His Colyum*

OMAHA, NEB., November 8, 1928.

DEAR HERALD-WORLD:

Writing reviews of pictures is like forecasting the result of a presidential election, it's a one man's gucss and he might guess right or he might guess wrong, depending entirely upon one's personal likes and dislikes. We wrote a review once of "SEVENTH HEAVEN" and we haven't heard the last of it yet. We were the only guy in the whole United States that looked at it as we did, so we have come to the conclusion that if our opinion on pictures was sold at its intrinsic value it wouldn't buy a soupbone for Crocket Brown's Bullfoundland.

Keeping this thought in mind you are at liberty to read what we have to say about the following pictures should you have nothing of more importance to do.

"FREEDOM OF THE PRESS"

A UNIVERSAL picture made along the lines indicated by the title.

Lewis Stone, Marceline Day, Malcolm McGregor and Henry B. Walthall join forces in putting together a very interesting newspaper story that develops into a couple of hours of delightful entertainment.

The only adverse criticism we would have to offer on this picture is that Universal has fallen into the same habit of some other producers of putting Mr. Walthall in some of the lesser roles.

Henry is of the "old school," and the "old school" has an alma mater whose progeny is scattered from Maine to California and from Grindstone, S. D., to Tombstone, Ariz., and every mother's son of 'em is strong for Henry and we are one of the aforesaid progeny.

In localities where papers are read, FREEDOM OF THE PRESS ought to satisfy, and we think it will. It measured up to our ideas of good entertainment.

"WINGS"

You probably know more about "WINGS" than we do, but when Buddy Rogers, Clara Bow, Richard Arlen, Gary Cooper and Henry B. Walthall can't make a good picture under the PARAMOUNT banner then you can look for Will Rogers to carry Pennsylvania and Raskob's predictions to come true.

To sit through "WINGS" you will experience that thrill that will come to you when Missouri has the ball down on the Cornhusker's two-yard line and Blue Howell grabs a fumble and races for a touchdown.

You can shout your head off about "WINGS" and after the first showing the community will join in the chorus and make it unanimous, and if you don't play "WINGS" then you should stop kicking about "poor service killing the business," there is some other reason, look for it around your theatre. This is simply a one man's opinion concurred in by everyone who sees the picture.

"WHILE THE CITY SLEEPS"

If Metro-Goldwyn hadn't put Lon Chaney in the principal role in this underworld crook story we would have wondered what they were in the business for. They surrounded him with some other pretty good people, too. Look 'em over: Anita Page, Polly Moran and Wheeler Oakman.

Anita Page is a new one to us but she looks like a "comer" and an electric sign carrying her name will only require nine letters and that won't cost very much. It has been a long time since we saw Wheeler Oakman, but that's probably our fault, but if Wheeler keeps on playing "heavies" as well as he did in this picture we are going to think that Taylor Holmes and William V. Mong are flapping their wings and playing solo parts on their harps.

Then there was Polly Moran, don't forget Polly, (wonder if she's a Swede.) If we were picking a thousand girls (we use "girls" advisely) to play comedy roles we'd pick Polly for 999 of 'em and take chances on the other one slipping by on the weak nights. We haven't forgotten Polly in the "CALLAHANS AND MURPHYS," and we doubt if we do. We should like to see more of Polly, that is, we want to see her in more pictures, that's what we mean, for she just about measures up to our standard. Whenever you play, Polly, we'll be there.

When the city sleeps will not be the time when "WHEN THE CITY SLEEPS" is on showing at your theatre. The whole town will be wide awake and the "static" will put every radio set out of commission. Believe it or not.

"MASK OF THE DEVIL"

Had Metro-Goldwyn only put John Gilbert in this picture it would have still been worth the money, but they put in some other help also.

Eva Van Berne (who is fairly good but will improve with age and proper direction,) Alma Rubens, (Alma where do you live, and where in the dickens have you been all these years? We used to play you away back in the old Mutual and General days and we would get up on top of the theatre with a megaphone and shout the cast and when we announced your name you ought to have seen 'em come), Theodore Roberts (and his cigar) and Ralph Forbes.

We don't care very much for this kind of a story (presume if we were a bachelor director we would) for it is one of those "make love to the other fellow's wife" stuff while he is away in Australia, or Chicago, don't make any difference which, just so he is away, but the way John Gilbert handles the principal role will make you forget that your wife is waiting for you down at the ribbon counter and you will stick to the last flicker of the fadeout. It's funny how the girls all fall for John (we have gone through that experience ourself, had to fight 'em off until after we passed 70) but if we had been John we would have cuddled up to Alma instead of the other girl, for when they cuddle up to Alma, boy, they are cuddling up to something. Notwithstanding the type of story,

(*Continued on next page*)

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

John Gilbert's superb acting in this picture will thrill you as you bave seldom been thrilled before, and every girl in the audience will wisb she was that other fellow's wife, that's bow well Mr. Gilbert plays the part. You will like it, we don't think you can help it, and we predict general satisfaction wherever the picture is sbown.

We bave just attended a pre-showing of one of the late pictures of Tom Mix, we think the title is "COWBOY DAYS," at least that's our understanding of it. Tom and his gang of cowboys are hunting for the shero's lost father down in South Africa, or some other locality, maybe it was South Omaha, anybow there was a bunch of Arabs mixed up in it wbich makes this one entirely different than tbe usual Mix picture, and wbich caused us to sbout, "Hurrah, they've got a new idea at last." Well (as Al Smith said at the commencement of every sentence) if you want a good Mix picture don't overlook this oen for we believe tbere is more money in it for you tban tbere was in "JUST TONY," and you know what "JUST TONY" did. In fact we are willing to stake our enviable reputation on tbe statement that tbis one is the better of tbe two.

We bave seen a number of other pictures that we don't consider worthy of a review, so we are not going to review them, we are going to let you get stung as we were. Isn't that an ornary way to treat friends?

Joe Gorman, who for many years managed tbe Liberty and Orpheum at Lincoln, Neb., has resigned from that position and is now manager of the New Iowa theatre at Cedar Rapids, Ia. It just seems like every time Iowa wants an up-to-tbe-minute manager sbe comes over to Nebraska and grabs him away from us. It's grand larceny, that's what it is, and Iowa ought to be asbamed of herself.

J. C. Lakin who has been operating the Cosmo theatre at Winner, S. D., for a number of years bas sold his tbeatre and bas accepted a position as general sales manager for Warner Brothers out of Omaha. This means that Warner Brothers pulled a fast one over the other distributors when they booked up witb J. C.

Frank Sanders, salesman for Pathe, has just been released from the hospital where be underwent an operation for sinus trouble. We don't know bow Frank's pocketbook looked after the operation but tbey sure relieved bim of a lot of fat. The only thing that seems to worry Frank is the fear that they removed bis appetite.

M. G. Rogers wbo used to furnish a lot of the gray matter in the booking department of Metro-Goldwyn, bas surrendered bis desk and is now the head of the Film Transport Company, wbich company is acting as the common carrier for all the film going out of Omaha tbat can reasonably be handled by trucks. The slogan of this company is, "We get 'em there and we get 'em back," and we understand delivery is made at less cost than by any otber means. This service should have been inaugurated long ago. We hope tbe new company succeeds.

The Strand theatre here in Omaha will reopen December 1, after being closed for a year. The Empress, wbich was closed for several months, has been reopend and is running vaudeville.

Harry Watts, who for many years managed the Strand but who is now the manager of the Rivera, is soon to resign from that position but it is not yet known just wbat his future endeavors will be. There are several guesses along film row but as far as we could learn they are only guesses.

Earl Miller, manager of the Idle Hour theatre at Dunlap, Ia., met with a very serious accident at the approach of the Douglas street bridge here in Omaha tbis week. His car was wrecked by a Council Bluffs street car and Earl is now in a very critical condition in the bospital.

We are also sorry to report that Frank O'Hara, manager of the Community tbeatre at Elgin, Neb., has undergone a very serious operation but the indications are at this time tbat the operation was successful and bis friends are hopeful for a speedy recovery.

Friends of both Mr. Miller and Mr. O'Hara can reacb them by letter care St. Catherine's hospital here in Omaha and we are sure a line of encouragement to these good scouts will be appreciated.

Whenever we go out to Denny Donelson's to dinner we come away witb a "stuffy" feeling just like you used to when you were down to grandma's for Thanksgiving dinner and sbe filled you up on turkey, doughnuts, huckelberry pie and ice cream. We have just come back from Denny's.

Denny sells film for F B O and Mrs. Denny puts in her spare time going througb tbe cook book looking for new ideas on how to frameup a real meal and she basn't missed a receipt in the last 10 years.

Tbey invited us back, which indicates that we didn't clean up quite all there was on the table. Are we going back sometime? Watch us honey, watch us.

We are going down to see the "Show Me" boys next.

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

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weeks ahead of me. I estimate 75 per cent of my patrons motored away to see it. It's great though. Have seen it three times and I'd see it again. Thirteen reels.—C. E. Robinson, Town Hall theatre, Carmel, Me.—Small town patronage.

THE RACKET: Thomas Meighan—October 22-23. In my opinion, here's a picture in which the story is submerged in the intensely interesting setting of the picture. They had trouble with the censor in Dallas over this picture but we believe that it should be shown before every Voters' League, Civic Club, etc., in the country. It's Louis Wolheim's picture, not Thomas Meighan's!—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

MODEL FROM MONTMARTRE: Nita Naldi—This is one that will make you hide when the people come out. It's absolutely a crime to run a picture like this. Why they made it is more than I can figure out.—P. V. Williams, Roxy theatre, Munday, Tex.—General patronage.

JUST MARRIED: Special cast—75%. October 28. A farce comedy of the usual bedroom stuff but with a different slant to it that makes this an excellent entertainment. Was well liked by all. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

HALF A BRIDE: Esther Ralston—43%. October 25. A good comedy drama. Don't be afraid of it. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SOMETHING ALWAYS HAPPENS: Esther Ralston—October 30. This one is fine and we had a good crowd by putting on some extras and calling it a Halloween show. Good print and photography. Five reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE FIRST KISS: Cooper-Wray—50%. October 21. Many favorable comments. Attendance poor because of weather conditions but those who did come out were well pleased.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE FIRST KISS: Gary Cooper—Good picture. Gary Cooper certainly is coming to the front. Six reels.—P. V. Williams, Rovy theatre, Munday, Tex.—General patronage.

EASY COME, EASY GO: Richard Dix—54%. October 27. A good comedy. Richard Dix is one of our best drawing cards. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HOT NEWS: Bebe Daniels—October 15. We did a good business on this one. Miss Daniels knows how to "hoot" from any angle and she gets the laughs. This is a very entertaining picture. Our patrons were pleased with it.—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

THE SUNSET LEGION: Fred Thomson—63%. October 27. Up to the usual class of Thomsons and so all were satisfied. Many came just to see the horse as he alone is worth the price of admission and when Thomson is added it is a show well worth seeing. They are always good for a house with us. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE SUNSET LEGION: Fred Thomson—56%. August 22. A dandy Western picture. If they were all as good wouldn't it be nice. I wish Paramount had put Thomson in their Zane Grey pictures this year instead of Jack Holt. Jack Holt is a good actor, but my patrons don't want to see him.—F. H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—Small town patronage.

THE SUNSET LEGION: Fred Thomson—October 23. Good Western. A Western is about the only thing that will get them out here on Tuesday night. Good print and photography. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE SUNSET LEGION: Fred Thomson—September 21-22. A wonderful Western. Even better than the "Pioneer Scout." Patrons pleased S. R. O. Seven reels.—P. R. Egner, Community theatre, Ozawkie, Kan.—Small town patronage.

THE BIG KILLING: Beery-Hatton—50%. October 20. Our patrons have always liked these and they came in to see this last one. We would like to see two or three of these made each year. This is a good comedy after it gets started. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE DRAG NET: George Bancroft—23%. October 22-23. A hodge-podge of underworld familiar to all theatre goers. The fromula for this kind of movie would be about as follows: One bushel of revolvers, three stacks of machine guns, seventy-five pounds of Evelyn Brent, 90 feet of film of any old underworld ballroom scene. Two hundred pounds of George Bancroft, a few mob scenes, all relieved by a sport who shoves her leg up against an iron post and above her head to show that if her leg is not straight the post is crooked, and who shows her nether parts as she skoots to her seat save for one fold of mosquito netting. Throw the whole thing in the Paramount hopper and call it the "Drag Net." As I looked at this scene with no principle to "point a moral or adorn a tale" the term "manufactured" seemed to hit it off. For to say that this is a work or to say that a dramatist wrote a play, or an author composed a drama—shades of Christopher Marlow and Ben Jonson defend me from a misnomer! And as I looked at that audience of men, their response to those manufactured stars was about as to a set of wooden figures or marionette operated by strings. The one thing needed to complete the illusion being the shoestrings we often get on our screens from an overworked print. Just one good thing to say about this film, the print was good. Eight reels.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

THE DRAG NET: George Bancroft—20%. October 19-20. I think the public are about fed up on these underworld pictures. This is a first class one, yet if failed to draw as have the last few we have

run. Bancroft and Brent are great in this and it pleased those who saw it. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Canada.—General patronage.

ONE WOMAN TO ANOTHER: Florence Vidor—34%. October 26-27. Neat little program number but no drawing power. It's fair entertainment but deserves little comment except that Miss Vidor is beautiful and talented as ever. Would make a good second on a double feature bill. Five reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE SHOWDOWN: George Bancroft—54%. September 12. Poor picture. Too long drawn out and not enough story. It is a queer picture. Eight reels.—F. H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—Small town patronage.

OLD IRONSIDES: Special cast—October 27. Very entertaining. Your patrons will all speak well of it.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

RED HAIR: Clara Bow—45%. September 29. One of Clara Bow's best since "It." A rainy night but those present well pleased.—R. W. Hempstone, Waverly theatre, Poolesville, Md.—Small town patronage.

RED HAIR: Clara Bow—Does Clara bring 'em in? Best of Clara's pictures we have shown. Packed house. Folks, don't be afraid of Clara Bow pictures. There is nothing vulgar about them or suggestive, either. Your young patrons demand her and of course so do the old ones. But have not had one of her pictures that had anything wrong with it. A toss up between Clara and Zane Grey's. They both mean jammed houses. Here is one community that is for Clara.—P. R. Egner, Community theatre, Ozawkie, Kan.—Small town patronage.

UNDER THE TONTO RIM: Special cast—53%. October 17-18. A disappointment to those who had read the book, but an excellent picture. Story, acting, scenery all good. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

TILLIE'S PUNCTURED ROMANCE: Louise Fazenda—October 15-16. We have never seen a good report in the HERALD-WORLD on this picture and were afraid to run it but found it a very good comedy which pleased the kids and adults alike. It didn't draw, however, and the rental was too high as it is on most of the Paramount pictures. It's no special but is a good program picture. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

SPORTING GOODS: Richard Dix—48%. September 19. This is a good light comedy draw. Dix is the poorest drawing card of the Paramount stars, costs the most money, yet everyone seems to like him. How in (you know) do you figure this out.—Frank H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—General patronage.

SWIM GIRL SWIM: Bebe Daniels—October 12-13. A very good comedy drama that my crowd enjoyed very much.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

THE MAGNIFICENT FLIRT: Florence Vidor—41%. October 18. A good picture. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE MAGNIFICENT FLIRT: Florence Vidor—October 24-25. We found it to be just a moving picture.—J. S. Walker, Texas theatre, Grand theatre, Grand Prairie, Tex.—Small town patronage.

THE OPEN RANGE: Special cast—44%. October 19-20. Can rate this as only a fair Zane Grey Western. Did not draw nor satisfy nearly so well as "Nevada," although it is better than the ordinary garden variety of horse opera. Betty Bronson is a very winsome little prairie flower, but Lane Chandler looks more like a college boy on a vacation than a rip-roaring son of the herds. Fred Kohler is the "meany." Average picture, average print, average satisfaction. Six reels.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

KIT CARSON: Fred Thomson—20%. September 28-29. Good picture but rotten photography. About the poorest Thomson picture I have run. As to photography Paramount sure made a fizzle in painting this print as well as "Jessie James." Well, Fred, you better make up a couple good ones or so if you don't want to be forgotten. Take my tip, will you? Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE LEGION OF THE CONDEMNED: Wray-Cooper—75%. July 14. A fine program picture of the aviation in the world war. Something different, and all pleased. Eight reels.—R. W. Hempstone, Waverly theatre, Poolesville, Md.—Small town patronage.

FEEL MY PULSE: Bebe Daniels—55%. October 20. A clean action picture, plenty of comedy, kept all in a roar. Patrons 100 per cent pleased. A picture with the come back appeal. Six reels.—R. W. Hempstone, Waverly theatre, Poolesville, Md.—Small town patronage.

Wot a Picture!

In reading this department this week you won't miss this comment on "The Terror":

"CROWDED INTO THE LOBBY SO THAT THEY BROKE MY DISPLAY FRAMES DOWN."

There's a record to aim at.

BARBED WIRE: Pola Negri—52%. October 17. The best Negri picture I have seen yet. It pleased nearly everyone here. Negri no drawing card here, however. Eight reels.—Frank G. Gatcomb, Armstrong's theatre, Vanceboro, Me.—Small town patronage.

BARBED WIRE: Pola Negri—The best one by this star we have ever used. Most of her pictures a flop with us but this one very good.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

GET YOUR MAN: Clara Bow—60%. October 20. Clara's all right here. All like her and I hope they won't put her in any other class of picture for she is "it" when it comes to getting the men. She sure did tell the old fools where to get off at and that pleases the young folks. Play it boys, but won't stand a raise in price. Six reels.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

PARTNERS IN CRIME: Beery-Hatton—October 26. An improvement. Seven reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

SPEEDY: Harold Lloyd—100%. October 13. Broke all records. You have heard the expression, "house full and yard full." Well, we had 'em. Small town fellows, if you have not played this one, do so at once. Eight reels.—R. W. Hempstone, Waverly theatre, Poolesville, Md.—Small town patronage.

SPEEDY: Harold Lloyd—October 13. Owing to our county fair didn't get them out, but a good picture. Of course anyone just expects to get a good laugh and what I got out liked it fine. Good print. All told me a good picture even if I didn't do anything on it. Eight reels.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—20%. October 7-8. Good picture to poor business. Well, if they don't care for real pictures like this we will give them Westerns regardless of star. We have them plenty. It's not much use of showing people what the majority of men are, as they know 'em as they come along anyway. The Chicago trip just spoiled it all. Nine reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

BEAU GESTE: Special cast—October 26-27. Although old, this is well worth playing in any theatre. If you haven't run it do so. Ten reels.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

KNOCKOUT RILEY: Richard Dix—October 20. Right smart prize fight picture. Dix has made better but this one will please the majority. Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE VANISHING PIONEER: Jack Holt—October 19-20. Every Zane Grey draws for us. Just have to advertise name "Zane Grey" and it is packed house for us. This is a real good Western.—P. R. Egner, Community theatre, Ozawkie, Kan.—Small town patronage.

Pathe-P D C

KING OF KINGS: Special cast—All the stars and men that have spent their time on this marvelous picture should be congratulated. It is really the best picture we have ever shown. It brought people that never have been inside of our house. Will go over big if gone after properly. Ask all the ministers to cooperate. We didn't have any trouble getting the ministers to announce the showing of the picture. Twelve reels.—B. R. Parson, State theatre, Springfield, Minn.—General patronage.

KING OF KINGS: Special cast—A big star cast and a big 12 reel picture. As I have not seen any writeup on this one I can only give you my opinion and the comments of my patrons. I will say it's a mighty big picture. My patrons said it was wonderful. Pathe must love this one as they put a big C. O. D. on it and we had to put up the cash before it went on our screen. And that's not all. Just as we were beginning a nice young gentleman drops in the box office and says, "I am your checker on this picture. Please give me the starting numbers on your tickets." Well, I don't know whether or not Pathe does business with all of their patrons like this or not, but I do know this is the way they handled this picture with us. I am not falling out with any producer for selling his pictures on any terms that he thinks is business-like on his part, because that is his business end of it and you must not fall out with any man for the way he conducts his business. He is bound to look after his interest and the same applies to all exhibitors. For my part, if I were booking my pictures I would never buy one with a percentage split and I think, my son, who is booking all our pictures, is going to try this plan out hereafter. Twelve reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

POWER: William Boyd—35%. October 22-23. Another Pathe special that was only a program comedy. A good feature comedy, but not worth what we paid for it. Business poor. Print and photography were good. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

TENTH AVENUE: Special cast—70%. October 11-12. Pleased.—C. B. Blata, Savoy theatre, Louisville, Ky.—General patronage.

THE INTERFERING GENT: Buffalo Bill Jr.—90%. October 27. Ran this in competition to the road and ballyhoo show, "The Passing of the Oklahoma Outlaws." Business was very good and it seemed to please. Photography and print poor. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE BRONC STOMPER: Don Coleman—60%. October 27. A fairly good Western picture. The star however is not so good. I am afraid he will never become popular. Eugenia Gilbert as leading lady was all right and Yea Bo Smith as the star's pal was very funny and helped the picture out considerably. The rodeo scenes were not taken good as they jumped around so you could not follow the photography closely. Six reels.—Frank H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—Small town patronage.

THE RED MARK: Special cast—Well, I guess this must be a big town picture, as my patrons said to me it was out of their reach of understanding. I hope some of Pathe salesmen will see this notation of mine and book this picture in with the big city folks or in the part of the country where it will be understood better for it may be a great picture in the right theatre. Eight reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

SKYSCRAPER: Boyd-Hale—October 28-29. Fair program picture dragged into eight reels. Tells of the loves of a coupla rivet rasslers. Didn't cause any excitement around here. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

STAND AND DELIVER: Rod La Rocque—25%. October 24. An action picture that might take the place of a Western on a weak day. Print and photography poor. Six reels.—G. O. Tunstall, Midway theatre, Martinsvile, Va.—Small town patronage.

THE COP: William Boyd—48%. October 24. I would consider this a poor crook story. After reading Harrison's Reports on this one I was very disappointed. Boyd needs to take some reducing exercises. He's too fat. Pathe had better put some romance in their Boyd pictures, if they want them to satisfy. This one did not please here one little bit. Eight reels.—Frank H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—Small town patronage.

Rayart

YOU CAN'T BEAT THE LAW: Lila Lee—10%. October 16. Good mystery play about the police force of a city. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

Tiffany-Stahl

THE HAUNTED SHIP: Special cast—70%. October 31. Don't let your patrons sit on the front seats while seeing this picture, because it is so rough blood will splash in their eyes. Good sea picture, but plenty rough. Print and photography poor. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE GRAIN OF DUST: Special cast—65%. October 29. A good program picture that ran to only fair business. Print and photography good. Seven

reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

United Artists

RAMONA: Dolores Del Rio—One of the best pictures we have played this year, a picture that every town should play and should go over big if advertised well. We enjoyed a very fine business. Eight reels.—B. R. Parsona, State theatre, Springfield, Minn.—General patronage.

RAMONA: Dolores Del Rio—75%. October 29. While I did not pack them in on this one due to had weather it went over fine and I must say is the best I have run in several years. Eight reels.—J. A. D. Herrington, Gem theatre, Pontotoc, Miss.—General patronage.

THE DOVE: Norma Talmadge—40%. October 14. Norma's first United Artist picture and a punk one, too. You better give us a good one again, Norma, or we have to keep you out of our theatre. Print very dark all the way through and just a few spots that were clear photography. Rest of it too foggy and bleary to make a good picture. Good story spoiled with a rotten print and almost killed Norma for us. Nine reels. Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

MY BEST GIRL: Mary Pickford—28%. Real picture, satisfied 100 per cent and business just fair. Seems as if Mary's slipping just like all others. Few good pictures make the starts but one poor one kills them at the box office. Nine reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

Universal

UNCLE TOM'S CABIN: Special cast—A wonderful picture hut did not do the business it should have. Everyone who saw the picture was well pleased but we couldn't get them in. It seemed to draw the older people. The young folks would not come. Twelve reels.—W. L. Crouse, Ideal theatre, Bloomer, Wis.—General patronage.

TRICK OF HEARTS: Hoot Gihson—October 27. Just silly, that's all. Six reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

RIDING FOR FAME: Hoot Gihson—25%. October 26-27. The hest Gihson in some time. Hoot leaves the comedy to Slim Summerville and Slim is there with that stuff. Everyone pleased and business good. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoha, Canada.—General patronage.

RIDING FOR FAME: Hoot Gihson—Pleased our Saturday night. Had quite a number of good comments. Hoot is liked here.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronage.

WE AMERICANS: Special cast—October 12-13. Wonderful picture for everyone. All patrons satisfied. You can book this one and give them something different. Nine reels.—P. R. Egner, Community theatre, Ozawkie, Kan.—Small town patronage.

THANKS FOR THE BUGGY RIDE: Laura La-Plante—October 19. A disappointment. Stern Brothers must have made it.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE HUNCHBACK OF NOTRE DAME: Lon Chaney—57%. October 30-31. Still has the old time drawing power. We did very good business on this re-issue and it gave excellent satisfaction to everyone except our projectionist, who nearly had a hemorrhage on account of the condition of the film. While there are many night scenes, you fellows who hate dark prints need not he afraid of this, as it is not dense, and we got very good results with our Mazdas. Very glad to have had the picture. Ten reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

ALIAS THE DEACON: Jean Hersholt—Very entertaining program picture. Will please the men and hoys. Average Saturday business.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

ROLLING HOME: Reginald Denny—Old hut good. Denny well liked here. His pal, Ben Hendricks Jr., is half the show.—Adam Horning, Opera House, Victor, Mont.—General patronage.

THE FLAMING FRONTIER: Hoot Gihson—78%. October 28. A good picture if we could have had a good print on it. The film was cut up and hroke several times. The print was out of the Salt Lake office. Nine reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THREE MILES UP: Special east—Nothing to rave about. Unlversal gave it, a news and two reel comedy, to us to raise money for the Red Cross. It didn't draw and we didn't get any comments either way. Five reels.—Adam Hornung, Opera House, Victor, Mont.—General patronage.

Warner Bros.

THE TERROR: Special cast—Very good picture. Showed this picture midnight matinee Halloween night to almost capacity husiness. Opened the window at 11 and the people crowded into the lohhy so that they hroke my display frames down. Six reels.—P. V. Williams, Roxy theatre, Munday, Tex.—General patronage.

LION AND THE MOUSE: Special cast—60%. October 23-24. Did not pull.—C. B. Blata, Savoy theatre, Louisville, Ky.—General patronage.

ACROSS THE PACIFIC: Monte Blue—October 17. Fair enough for program.—Frank Sahin, Majestic theatre, Eureka, Mont.—Small town patronage.

TENDERLOIN: May McAvoy—80%. October 16-17. Pleased and drew.—C. B. Blata, Savoy theatre, Louisville, Ky.—General patronage.

SAILOR IZZY MURPHY: Special cast—10%. October 16. One of the worst I ever saw. No one satisfied. Too bad.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

State Rights

THE BIG TOP: (S R) Buck Jones—75%. November 3. Buck, you certainly gave us a hig flop in your picture you called "The Big Hop." Drew but did not please. Too long. Print and photography excellent. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

TOP SERGEANT MULLIGAN: (Anchor Film) Special cast—25%. October 27. The most indecent picture we have shown in three years.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

Serials

HAUNTED ISLAND: (Universal) Jack Daugherty—Have played eight episodes and has been well received. Patrons say much better than "Blake of Scotland Yard."—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

THE HOUSE WITHOUT A KEY: (Pathe) Alleen Ray—The best serial that I have run. Increased attendance about 15 per cent and holding them. Picture a little old hut film in perfect condition. Two reels.—R. W. Hempstone, Waverly theatre, Poolesville, Md.—Small town patronage.

TARZAN THE MIGHTY: (Universal) Special cast—This serial, in our opinion, is a feature in itself. We started with a wonderful business which has been steadily increasing. Our congratulations to Mr. Laemmle and Universal. D. M. Nowlin, Prattauga theatre, Prattville, Ala.—General patronage.

Short Features

EDUCATIONAL

GIRLIES BEHAVE: Jerry Drew—Very good.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

HALF PINT HERO: Lupino Lane—Not so good as some of his previous comedies. Two reels.—Rudolf Duha, Royal theatre, Kimball, S. D.—General patronage.

INDISCRETE PETE: Jack Drew—Not much of a comedy. No laughs to speak of. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

IT'S ME: Monte Collins—Not much. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

LUCKY DUCK: Very good. One reel.—S. B. Kennedy, Central theatre, Selkirk, Manitoha, Canada.—General patronage.

NEW WRINKLES: Lloyd Hamilton—This one was a knockout for thrills and laughs also. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

PAPA'S BOY: Lloyd Hamilton—Just fair. Not the best Lloyd made hut will pass. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

RACING MAD: Al St. John—The best comedy we have hooked for some time, a real car race and that sure made them cheer all over the house. Thanks Al. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

REST DAY: Monte Collins—Very poor single reeler.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

SIMPLE SAP: Larry Semon—Just a fair comedy with a few laughs.—Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

FBO

POP PATS: Al Cooke—Not so very good but passed for a filler. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

TURKISH HOWLS: "Wisecrackers" series. Not as good as the former series. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

FOX

SILLY SAILOR: Al St. John—Not as good as "Racing Mad." Title explains the whole two reels, "Silly Sailor." Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

METRO-GOLDWYN-MAYER

ALL FOR NOTHING: Charlie Chase—Just nothing. Will leave nothing hecause you can't get anything out of nothing. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

BATTLE OF THE CENTURY: Laurel-Hardy—Good comedy which kept them laughing, especially in the last reel. Two reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

BUFFALO BILL'S LAST STAND: A fine technicolor picture, interesting and heautifully colored. Two reels.—R. W. Hempstone, Waverly theatre, Poolesville, Md.—Small town patronage.

DUMB DADDIES: Charlie Chase—This was a good title to tell everybody what it is going to be about. Nothing much to it. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

GROWING PAINS: Our Gang—Fair. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

IMAGINE MY EMBARRASSMENT: Charlie Chase—Good enough for anybody's house. Feature it when it comes to you. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

IMAGINE MY EMBARRASSMENT: Charlie Chase—We hought the 1929 Chase comedies because we were still foolish enough to believe a film salesman, who said they would he entirely different and much, much bettah! If this is a sample we are going to wear our hardest armor henceforth. Chase may he good hut not for us. Fine print. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

LEAVE 'EM LAUGHING: Max Davidson—A great long laugh. Plenty of fun and we call it good when they do such stuff. Two reels.—Rudolf Duha, Royal theatre, S. D.—General patronage.

SPOOK SPOOFING: Our Gang—Good for the kiddies. Grownups walked out. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

THAT NIGHT: Max Davidson—Here's the best from Max in a long time, and an ideal comedy for Halloween. It's spooky and thrilly and full of laughs. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoha, Canada.—General patronage.

TWO TARS: Laurel-Hardy—Boy, oh boy! what a comedy. I thought this pair couldn't make 'em any hetter than they have been doing hut this is just about the best yet. Play it. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoha, Canada.—General patronage.

PARAMOUNT

BEHIND THE COUNTER: Edward Everett Horten—Just a lot of foolish action around the counter, that's all. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

CAMPUS CUTIES: Jack Duffy—Good comedy as Jack Duffy always makes them laugh all the way through it. Two reels.—Rudolf Duha, Royal theatre, Kimhall, S. D.—General patronage.

CRAZY TO FLY: Bohhy Vernon—We have liked all of these comedies from Paramount and this is another good one. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

KRAZY KAT: I believe the children would try to moh me if I would discontinue these. ¾ reel.—R. W. Hempstone, Waverly theatre, Poolesville, Md.—Small town patronage.

A MOONEY MARINER: Billy Dooley—Mirabile dictu, this was almost good! Novel picture and good photography hut Dooley poisons it. However, it got lots of laughs and is therefore passed with great relief. Rotten print. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

NEWS: These are good newsreels, hut aren't as young as we would like them. One reel.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

NEWS NO. 15: These should be named Paramount's Air News—all about airplanes. I do wish they could find something hesides aeroplanes to film. One reel.—Frank H. Gatcomh, Armstrong's theatre, Vancehoro, Me.—General patronage.

SKATING HOME: The first of the "Confessions of a Chorus Girl" I have had. I wish it were the last. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

SOCK EXCHANGE: Bobby Vernon—Slapstick that gets laughs. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

SOCK EXCHANGE: Bobby Vernon—A good two-reeler.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

SWISS MOVEMENTS: Jimmie Adams—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

VACATION WAVES: Edward Everett Horton—Who told Paramount this was a comedy? Two reels. —S. B. Kennedy, Central theatre, Selkirk, Manitoba, Canada.—General patronage.

PATHE

FLYING FEET: Did not like it here. One reel.—Frank H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—General patronage.

THE GIRL FROM EVERYWHERE: A good scenic for the tired business man, but there aren't any of the Jaspers here. It's not so good for the small towns. Two reels.—Frank H. Gatcomb, Armstrong's theatre, Vanceboro, Me.—General patronage.

MANY SCRAPPY RETURNS: Charlie Chase—Another good one from Charlie. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

ONE HOUR MARRIED: Mabel Normand—This wasn't a comedy, it wasn't anything. Two reels.—Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

SMITH'S CUSTOMER: Everyone of these Smith comedies are good. Full of good laughs. Two reels. —Frank Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

TEN YEARS OLD: Our Gang—Good comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

UNIVERSAL

ALL BALLED UP: Charles Puffy—Average comedy, a few laughs. Two reels.—Glen Jennings, Globe theatre, Buena Vista, Va. General patronage.

ALL WET: Not a very good print but the cartoon compares very favorably with other cartoons. One half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

CASH CUSTOMERS: Mike and Ike—Another Mike and Ike—"they look alike"—and that's silly as h——. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

KING OF SHEBAS: Arthur Lake—It's a one reeler.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

NO BLONDES ALLOWED: Mike and Ike—Good. Drew many laughs. Two reels.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

OLE' SWIMMING 'OLE: Oswald—One of the best cartoons we've had yet. One reel.—Glen Jennings, Globe theatre, Buena Vista, Va.—General patronage.

REEL LIFE: Another "Keeping Up with the Jones." Do you need anything further? Two reels. —J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE SPEED SHEIK: Film condition okay but otherwise can't give this much credit. Nothing to it and there was only about 25 feet of decent photography in the whole reel. We're not kicking because we got it at a give-away price and it killed 12 minutes for the audience. One reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

Two broadsides being used by the Chicago Evening American to draw advertising of the motion picture theatres

Broadsides Show What Press Does To Get Theatre Ad

The theatre needs the newspaper and the newspaper needs the theatre. That holds true in advertising as well as in news stories. What the Chicago Evening American, for example, is doing to attract theatre advertising is shown in the cut in the adjoining columns.

Charlie Dawn of the motion picture department of that newspaper, writes to the HERALD-WORLD as follows:

"I am sending you herewith two broadsides that the Evening American has sent to approximately two hundred theatres not using daily newspaper advertising in Chicago.

"We believe that the use of the daily newspaper is instrumental to bigger business for the smaller theatre and for that reason I thought you might be interested to know what the Evening American is doing to stimulate interest."

Tom Mix Rodeorope Will Be Made for F B O

F B O has arranged with a firm of athletic goods manufacturers whereby the Tom Mix Rodeorope will be produced and marketed.

A portrait of Tom is placed on the cover of the box, which is printed in four distinctive colors with a view to flash window displays. The rope is to be manufactured in two sizes, one 14 feet long to sell for $1.00, and the other 21 feet long, for $2.50.

The rope is particularly suitable for trick roping and by means of the booklet enclosed the makers claim that almost any boy can master his rope in a couple of hours.

Radio Fans to Win Awards at Opening Of Brooklyn House

Two hundred radio stations in the United States, Canada and Mexico, and four in Europe, will broadcast "salutes to Brooklyn" next week, and Brooklyn radio fans who compile the five largest lists of stations heard will each receive an annual complimentary ticket for the new Brooklyn-Paramount theatre, good for two admissions, with the compliments of the theatre and the Brooklyn Chamber of Commerce.

The radio salute was arranged by the Brooklyn-Paramount theatre, which opens at Paramount Square November 24. It is estimated that during the week 100,000,000 listeners will have heard the glories of Brooklyn and its newest wonder-theatre extolled.

The new theatre, thru the Publix theatres chain of which it is a part, has arranged with its actors and musicians and stars who will be playing in each city, to broadcast from a local station, singing or playing a song in salutation to Brooklyn, to Paul Ash who is to be master of ceremonies at the new theatre; to Henry Murtagh, who is to be solo-organist; or to "Gamby," radio ace who will make a personal appearance as premiere ballerina on the opening week's program.

Release Educational Picture

NEW YORK.—"The Story of Rail Steel," an educational film in three reels produced by the Rail Steel Bar Association, has been released for distribution to architects, engineers, contractors, building officials, engineering students and all those interested in the relation of the steel industry to reinforced concrete construction.

Midwesco Launched New Bimonthly House Organ

A new house organ, of Midwesco Theatres, has been launched by William Fox Enterprises under the title "Vigor," with Milwaukee as publishing headquarters. It is published every other week.

Host to 125 Miners

Charles Kear, manager of the Minersville (Pa.) Opera House, acted as host to more than 125 miners recently when he entertained delegates to the convention of the United Mine Workers of America, District No. 9, which met in Minersville.

CHICAGO PERSONALITIES

By J. F.

THE Pershing theatre, 1716 Roosevelt Road, was destroyed by fire early the morning of November 12. The theatre, one of the oldest picture houses in the city, was owned by Sam Halper, who owns the Irving and, with Abe Boder, the Mitchell. It is expected that Halper will rebuild.

A. H. Miller, manager of the Plaisance, had a little run-in with the bad boys of gangland last Sunday night, when he was held up while in the office of the theatre. As it happened, the episode turned out more humorous than otherwise, for the receipts of Saturday and Sunday had just been removed from the theatre, and when the badmen were told that the $40 they had taken from Miller was all he had, they gave it back to him and went away empty-handed.

* * *

Yes, it sounds pretty thick, but that's Miller's story and we're going to stick to it.

* * *

Just to reverse the usual order, A. H.'s brother, Jack, left this week (Wednesday) for New York, to sit in on the solemn proceedings of the national board of directors of the M P T O A.

* * *

We told you they would. And they did. All three of them, the Congress, the 20th Century and the Lexington inaugurated sound picture policies over the week-end.

* * *

The Row took on the aspect of old, familiar times this week, with the appearance of Cecil Maberry, now Columbia's general sales manager, on the scene. He returned to New York Tuesday.

* * *

Great States is going to try musical stock with pictures in its Bloomington house. The theatre was using vaudeville. Musical stock has been played by this circuit in Peoria and elsewhere at times, and the verdict is that the policy is good for periodic runs.

* * *

Great States opens with sound shows in two more towns this month—in Kankakee and Alton, and in two more next month—Galesburg and Streeter.

* * *

Col. H. A. Cole, head of the Texas exhibitors' association, was in town last week, and while he withheld possible asseverations concerning the M P T O A, Pete Woodhull, et cetera, he was not an idle man. He visited the offices of Musical Devices, makers of Dramaphone, and came out with the portfolio of representative for that company in his vast state.

* **

Thus we are reminded that Hill and Haverkamp have bought a non-synchronous Dramaphone for their Hollywood theatre.

* * *

And to make this department a gem of coherence, let us add that Henry Levey and Floyd D. Morrow, who operate the prosperous L & M circuit in Cincinnati, have become representatives of Musical Device in their town. They also have purchased a synchronous Dramaphone, the new product coming out this week, for one of their theatres and intend to install Dramaphone in others.

* * *

The Pathe exchange this week is celebrating the 18th anniversary of Pathe News, a name that those 18 years has made a synonym for newsreel. A big feature of the celebration is the inauguration of the sound newsreel, which was given its first public showings last Sunday, which was Armistice Day——a swell day to start a war on other sound newsreels!

* * *

After 18 years of service, Norman Fields will leave the position of general manager of Jones, Linick & Schaefer. A banquet will be given for him at the Covenant Club November 15.

* * *

Sol Goldman, Gotham's genial booker, tells us that Jack London's "Smoke Bellew" will be released December 9. The picture has a theme song called "At the End of the Trail." Conway Tearle and Barbara Bedford have the leading roles.

* * *

Harry Graham, former country manager at Pathe and now branch manager of the Indianapolis exchange, was presented with a handsome desk set by his former co-workers in the Chicago office, where he was so long a factor in making that exchange a delightful one to visit.

* * *

Here's speed for a speedy age. Fifteen minutes after the vote was conclusive that Hoover was to be the next president, Pathe News flashed upon the screens of the loop theatres, with shots of the victor. Gene Cour, editor of Pathe news in the middlewest, was in charge.

* * *

E. M. Saunders, western salesmanager for M G M, was a visitor at the Chicago exchange last week.

* * *

Frank Ishmael said the only news he could give us this week was that Hoover was elected president. Good or bad?

* * *

We had to sneak this item out. Dan Roach, Pathe publicity man, one of the noblest of his clan, was scheduled to attend a boy scouts' meeting this week, and the way we understand it, Dan was to be garbed in regular boy scout's apparel. Now, let your imagination do what it can.

* * *

Finklestein & Ruben, Abe Blanke Circuit, Kunsky Circuit and the Butterfield Circuit have completed contract on the Pathe sound Fables.

* * *

The Marbro and Granada theatres, Chicago, have booked Pathe's first sound picture, "Captain Swagger." The picture is made with Phototone.

* * *

Another theatre opened with sound last week. The Rosewood started their talking screen off with Warner Brothers' "State Street Sadie."

* * *

He whom they call the "Rajah of Jazz"—must we be so unnecessary as to say Paul Ash?—leaves us again this week, taking the old-fashioned railway train for Brooklyn, to open a new Publix house in the Long Island metropolis. Brooke Johns will endeavor to take his place and at least offer something "different" at Ash's Oriental—er—we mean, B & K's.

PHOTOTONE
is proving a *sound* investment for hundreds of theatres. Keep up-to-date and make money too.
L. V. KUTTNAUER
845 So. Wabash Ave., Chicago Harrison 0737

"Beware of Blondes!" He Doesn't; Loses $3,000

(Special to the Herald-World)

KANSAS CITY, Nov. 13.—Next time S. Bernard Joffee, manager of the Uptown theatre, first-run house, sees a pretty blonde woman rummaging around a private locker room in the theatre, offering the explanation that she is "looking for a telephone booth," he probably will call the police. He failed to do so one night last week, and bandits later rifled the safe and escaped with $3,000 in receipts. Police investigation revealed that a window in the locker room had been opened and a large red poster heart, used for advertising purposes, had been placed in the window as a signal, apparently by the woman. The bandits had entered through that window.

Ten Industrial Firms Merge with License to Make Talking Pictures

(Special to the Herald-World)

NEW ORLEANS, Nov. 13.—The General Business Film Association, an organization of ten leading educational and industrial motion picture concerns throughout the United States with the first rights ever licensed to members of their business to use talking motion pictures, came officially into being November 7, with the receipt in New Orleans of final papers by A. Harrison, Jr., president of Harcol Motion Picture Industries, Inc. New Orleans will be the major link in the merger.

The consolidation makes possible national production, distribution and service covering industrial and advertising motion pictures. The units will operate under a General Business Film Association trade-mark, but each division will retain its identity.

"Many economies will be effected," Harrison said, "chief among them being enlarging the studio and plant facilities at New Orleans, St. Louis, Chicago, Detroit and New York. These four points will increase laboratory and production facilities."

New Vitaphone Branch

(Special to the Herald-World)

NEW YORK, Nov. 13.—Cleveland has been selected as the seventh branch distributing point for Vitaphone subjects.

FOR RENT
Large Movie Theatre
Fully Equipped
On one of Chicago's Busiest Streets
All day run
Communicate by letter only
H. Fisher, 4133 W. Madison St., Chicago, Ill.

Look to Eastman

Panchromatic motion picture film, now used in practically every important production, represents one of the many contributions, nothing short of revolutionary, made to the art by Eastman scientists.

In the future, as in the past, look to Eastman for advances that will help the motion picture industry to attain still higher levels of artistic achievement.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

A New Comedy Star Takes a Bow

MONTY COLLINS

has been registering hit afte. hit for a year in a spectacular climb to popular fame and a box-office name. Now he takes his place with Educational's regular comedy stars.

See "HOLD THAT MONKEY" and "SOCIAL PRESTIGE". They'll show you how he is adding new blood and new laughs to the always popular

MERMAID COMEDIES

(Jack White Productions)

Educational discovered a genuine comedian when they signed Collins...He's rising rapidly. —*M. P. News*

Up and coming comedian...Monty Collins is steadily piling up his following. —*Film Daily*

Monty Collins is rapidly becoming one of Educational's best bets. —*Associated Publications*

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

IN TWO SECTIONS

SECTION ONE

EXHIBITORS HERALD and MOVING PICTURE WORLD

Look Out!

Look Out!

Look Out for

LISTEN!

'Tis safe to predict that "Jimmy" will be at home to visitors for months to come. For sheer entertainment the picture rates ace high. —*Cannon, American*

Make ready for some box-office whoopee. —*Kann, Film Daily*

"Alias Jimmy Valentine" corker. This is one we heartily recommend for laughs and a couple of tears. Don't miss it. —*Thirer, Daily News*

"Alias Jimmy Valentine" will be at the Astor for months, make no mistake of that. —*Gerhard, Eve. World*

Alias JIMMY VALENTINE

Starring
WILLIAM HAINES
with
LIONEL BARRYMORE
KARL DANE
LEILA HYAMS
Directed by Jack Conway from Paul Armstrong's play

The $2 Talking Hit! A Great Picture With or Without Dialogue! Twice Daily for a long time at the Astor, B'way & 45th St.

METRO-GOLDWYN-MAYER

It's a pleasure!

Member of Motion Picture Producers and Distributors of America, Inc

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BIOPHONE

THE STANDARD
TALKING PICTURE MACHINE
OF THE WORLD

FORMERLY TONEFILM

PERFECT
BIOPHONE
INSTALLATION

AT THE

STANLEY–FABIAN
GOODWIN THEATRE

NEWARK, N. J.

AUDIENCE ACCLAIMS TONE QUALITY

MARVELOUS

250 Perfect Installations Monthly

SEE IT–HEAR IT

BIOPHONE
CORPORATION
ALFRED WEISS ~ President
THE STANDARD TALKING PICTURE MACHINE OF THE WORLD.

WORLD PREMIERE

Paramount's First ALL-TALKING Picture

"Interference"

Carthay Circle Theatre, Los Angeles, Monday, November 5

An epic making event in motion picture history

PARAMOUNT ALL-TALKING PICTURES — Paramount Pictures

¶Audience cheers—critics unite in agreeing that "'Interference' is a marked step forward" and Paramount assumes

its rightful place as LEADER in the production of QUALITY All-Talking Pictures! ¶With a great cast of stage trained stars.—Evelyn Brent, Clive Brook, Doris Kenyon, William Powell. Directed by Roy J. Pomeroy from the Lothar Mendes Production of the play by Roland Pertwee and Harold Dearden. . . . . .

"A new experience in talking pictures."
L. A. Times

"They all came to see—and seeing, were conquered."
Hollywood Citizen

"There is no doubt that 'Interference' is a step forward."
L. A. Herald

"Won new converts to the heretofore doubtful talkies."
L. A. Examiner

"The most intelligent use of dialogue that I have encountered."
Film Spectator

"So far in advance that the stoutest skeptic must give ground."
L. A. Express

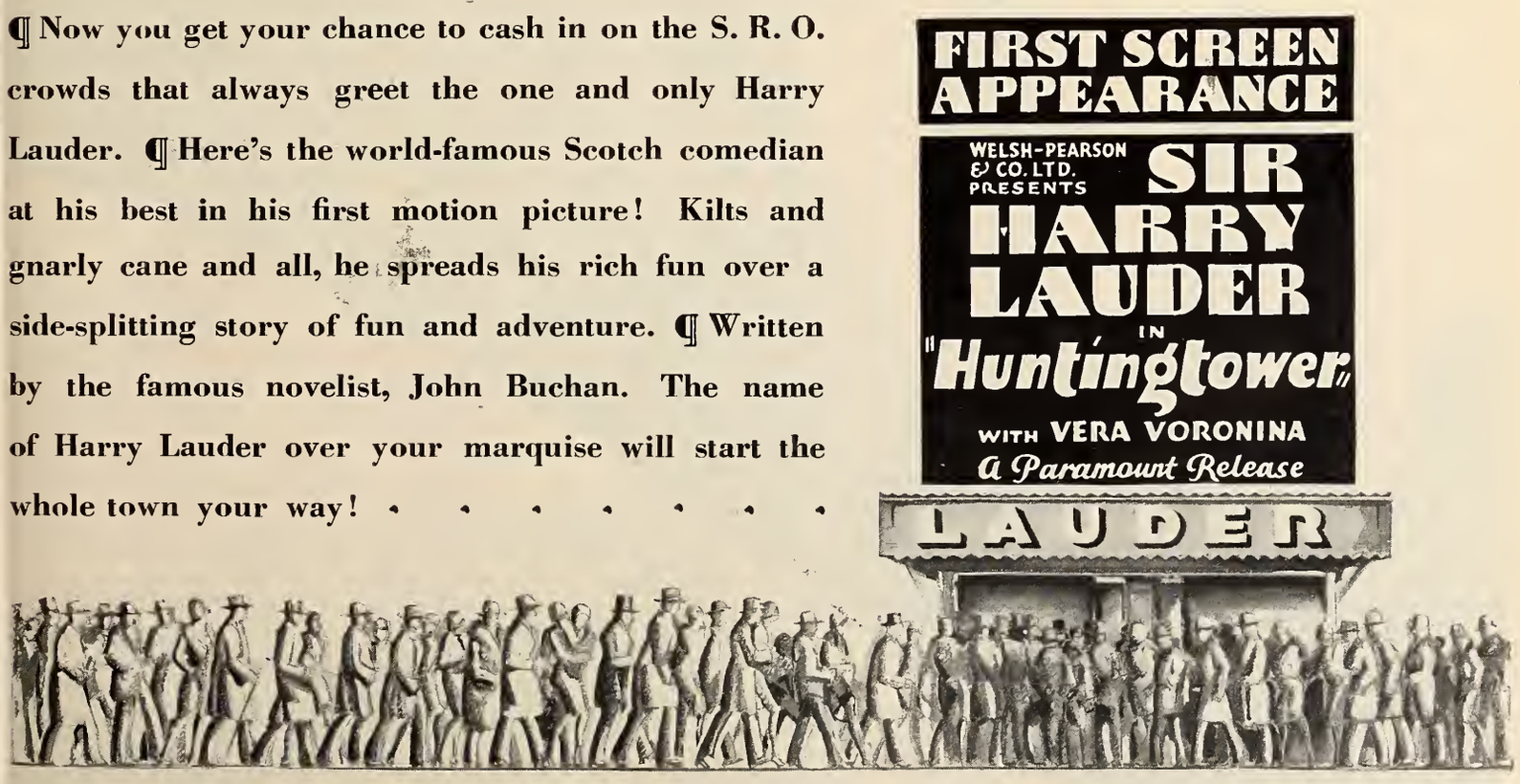
And even bigger ones coming!

"The Doctor's Secret," "The Letter," "Night Club" and more, and more in Paramount's Greatest Year!

SIR HARRY LAUDER

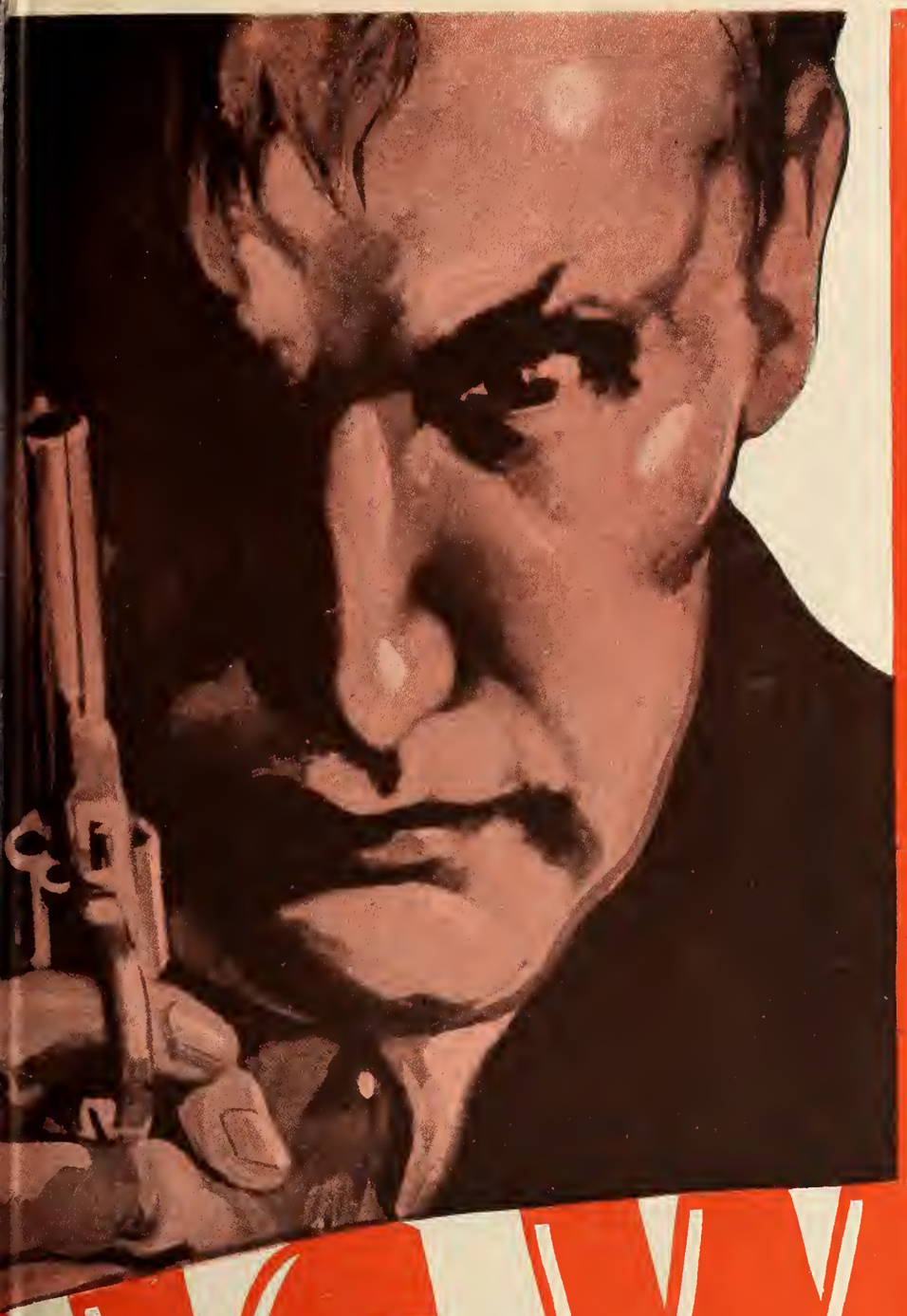
—a star with millions of followers, brought to the screen by PARAMOUNT!

¶ Now you get your chance to cash in on the S. R. O. crowds that always greet the one and only Harry Lauder. ¶ Here's the world-famous Scotch comedian at his best in his first motion picture! Kilts and gnarly cane and all, he spreads his rich fun over a side-splitting story of fun and adventure. ¶ Written by the famous novelist, John Buchan. The name of Harry Lauder over your marquise will start the whole town your way! . . . . . .



PARAMOUNT—world's greatest stars!

GREAT FBO Talker
IN SLAM-BANG TRIUMPH
N·Y· COLONY CLICKING TO RECORD GROSSES CURRENT WEEK!
Watch for
FBO's GREAT NOVELTY ALL TALKER
It's a Honey! . . . . . .
William Le Baron
Presents
FA



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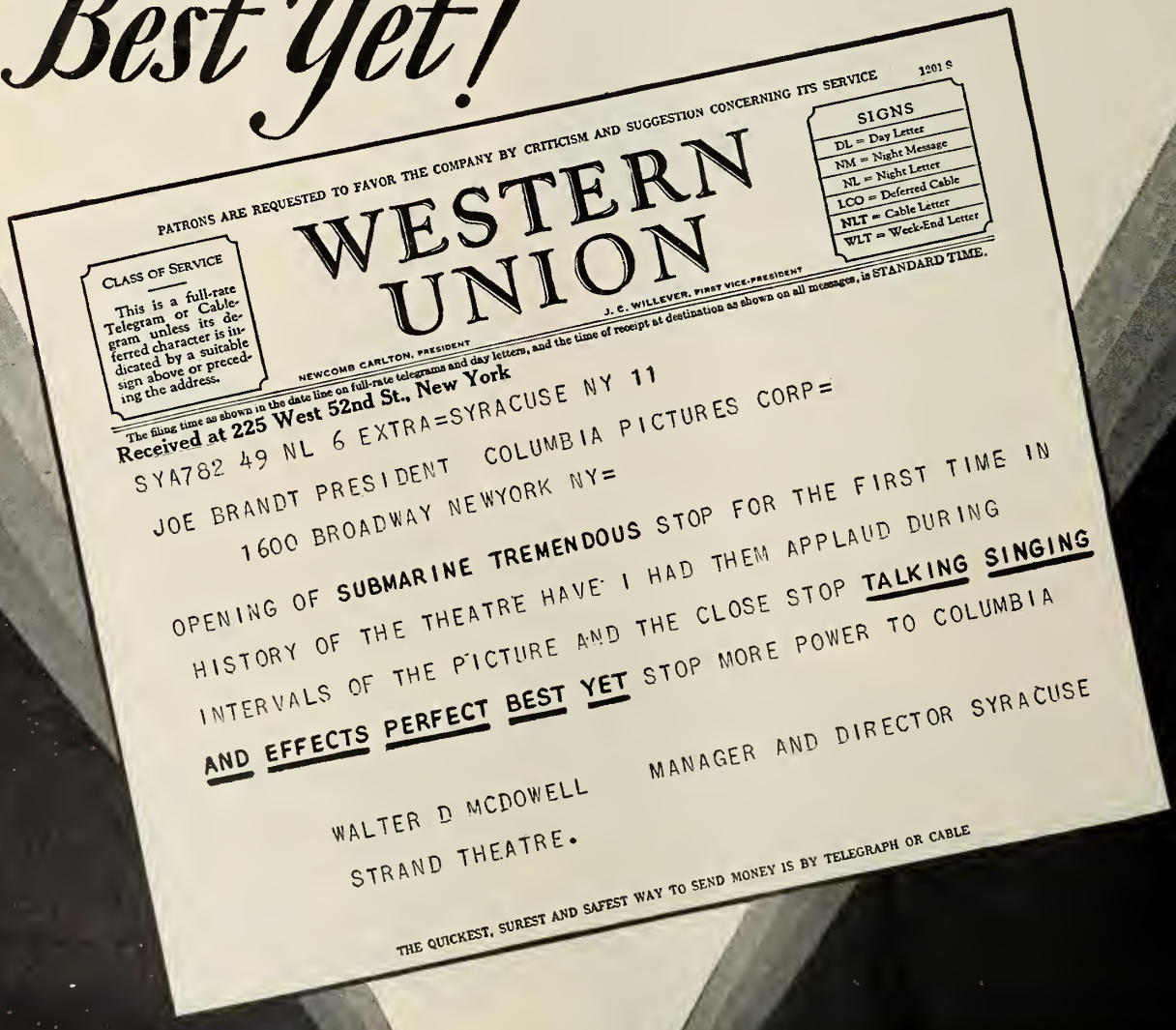

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By FANNIE HURST

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HOW TO PUT "JOY WEEK" OVER WITH A BANG!

Go to your nearest Universal Exchange and ask them to give you the marvelous and special complete lineup of Universal's GREAT Joy Week Product.

Announce in your programs, in your heralds, in your one-sheets, on your poster stands the coming of JOY WEEK. Use all your advertising means to put the BIG DATE across—December 23rd to January 2nd.

Call on your local newspaper Editor—tell him about the big hookup—He'll be glad to cooperate.

See your local merchants—make a Prosperity Tie-Up with the live wires. You can cover the town with JOY WEEK propaganda without extra cost to yourself. The whole world loves laughter—the whole world wants JOY WEEK—make them remember the date—December 23rd to January 2nd.

Show your local merchants our special posters and window cards on JOY WEEK. Tell your patrons you've got the Joy pictures sewed up for your Theatre — tell them about DICKEN'S CHRISTMAS CAROL; tell them about OSWALD in THE FARMYARD FOLLIES, the funniest cartoon comedy that ever raced across a screen—tell them about HORACE IN HOLLYWOOD—the one reel picture with the BIG background of stars—tell them about WOODEN SOLDIER — the Laemmle Novelty with the highpoint of Christmas cheer—tell them you've got a complete Joy Week program of short reel pictures that stand alone and make them laugh—laugh—laugh.

Shout the glad tidings in all of your advertising—stress the date—December 23rd to January 2nd. Get started early and you'll sure get the holiday mobs.

THRILLING SOUND VERSION

Playing to packed houses at Marbro and Granada theatres, Chicago

Rod La Rocque in "Captain Swagger" is more than fulfilling advance predictions. This initial Pathe *sound* production is proving a veritable sensation in Chicago pre-release—playing to packed houses at every performance at the Marbro and Granada Theatres.

Here is a partial list of exhibitors who have already booked this great SOUND picture for a CLEANUP!

Ilion, N. Y.	Capitol
Oneida, N. Y.	Madison
Rome, N. Y.	Capitol
Selma, Ala.	Academy
Tuscaloosa, Ala.	Bama
Buffalo, N. Y.	Colonial
Buffalo, N. Y.	Shea's Opera House
Rochester, N. Y.	Eastman
Chicago, Ill.	Granada
Chicago, Ill.	Marboro
Danville, Ill.	Terrace
Ashtabula, Ohio	Palace
Dallas, Tex.	Capitol
Detroit, Mich.	Michigan
Flint, Mich.	Regent
Logansport, Ind.	Colonial
Kansas City, Mo.	Main St. Orpheum
Wichita, Mo.	Uptown
Los Angeles, Cal.	Cameo
Los Angeles, Cal.	Pantages
Manitowoc, Wis.	Capitol
Sheboygan, Wis.	Sheboygan
Faribault, Minn.	Grand
Bridgeport, Conn.	Cameo
New Haven, Conn.	Rogers Sherman
New Haven, Conn.	Garde
Middle Villiage, L. I.	Arion
Bradford, Pa.	Bradford
Greensburg, Pa.	Manos
Johnstown, Pa.	Cambria
Wheeling, W. Va.	Court
Baker, Ore.	Clarick-Orpheum or Empire
La Grande, Ore.	Arcade
Medford, Ore.	Craterian
Fresno, Cal.	Pantages
Spokane, Wash.	Clemmer
Tacoma, Wash.	Pantages
Baltimore, Md.	Palace
Baltimore, Md.	Rivoli

SOUND OR SILENT

"SENSATIONAL SUCCESS"

Telegraphic report says:

"CAPTAIN SWAGGER WITH RCA PHOTOPHONE SOUND VERSION SENSATIONAL SUCCESS THIS WEEK MARBRO AND GRANADA THEATRES STOP AUDIENCES UNANIMOUS IN THEIR PRAISE OF PICTURE AND SYNCHRONIZATION STOP PLAYING TO PACKED HOUSES AT EACH PERFORMANCE."

ROD LA ROCQUE IN "Captain Swagger"

with

SUE CAROL

A Hector Turnbull Production
Adapted by Adelaide Heilbron
from an original story by Leonard Praskins
Directed by Edward H. Griffith

Pathe Picture

BROADWAY TO PATHÉ

CAPITOL THEATRE, New York

MARK STRAND THEATRE, New York

B. S. MOSS' COLONY THEATRE, New York

BALTIMORE GOES PATHE ON SOUND NEWS

Baltimore cast its vote unanimously for Pathe Sound News. Telegraphic reports just received from seven theatres read:

"Pathe Sound News greatest yet. Congratulations."
Frank Price
Rivoli Theatre

"Your Sound News a revelation! Allow me to congratulate you and staff."
Arthur B. Price
Aurora Theatre

"The Pathe Sound News as screened last night in Baltimore is more than a news. It is a revelation. Congratulations!"
F. H. Durkee Enterprises
C. W. Henderson

"After seeing the first Pathe Sound News it proves that Pathe will always be the Leader. Congratulations."
Walter D. Pacy
McHenry and Garden Theatres

"Pathe Sound News is the greatest entertainment viewed by me since the birth of Pathe News eighteen years ago."
E. A. Lake
Hippodrome Theatre

"Had the pleasure of viewing the first Pathe Sound News and if this is what we can expect the Pathe News will live for many more birthdays. Congratulations."
J. L. Rome
Associated Theatres

"Just sat in on special screening Pathe Sound News at Rivoli Theatre. Congratulations."
Julius Goodman
Astor and Ideal Theatres

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

LEADS IN LANDSLIDE SOUND NEWS -

CAPITOL — MARK STRAND — B. S. MOSS' COLONY

Head vast multitude of theatres playing the newest and most startling revelation in sound news reels beginning Saturday, Nov. 10

PATHE SOUND NEWS starts off with a bang!

117 theatres now set with Pathe Sound News

From Broadway to Dixie—from Coast to Coast—the bookings on Pathe Sound News come rolling in—and all indications point to a *landslide* to Pathe.

PATHE *SOUND* NEWS

...and now comes

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IN

The Awakening

"as one of the best pictures of the year"

Los Angeles Ill. Daily News

▼

Presented by

SAMUEL GOLDWYN

Story by Frances Marion

with

LOUIS WOLHEIM

WALTER BYRON

A Victor Fleming Production

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UNITED

A BANKY

The AWAKENING *is marvelous— box-office*

"One of the best human interest stories yet screened. New screen team wins Hit. Took an enthused audience by storm. It ought to pack the United Artists for weeks to come."

—Los Angeles Illust. Daily News

"Gives the finest performance of her career. None could fill her place in romantic drama. I sense a greater actress than we have ever known her to be. Compelling love interest."

Los Angeles Eve. Herald.

"Colorful love story. Should increase her appeal greatly for her admirers."

Los Angeles Times.

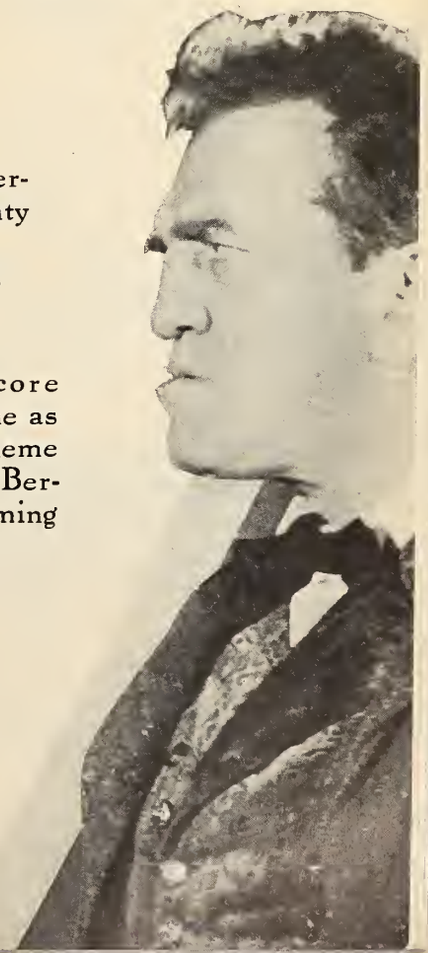
"The lovely Vilma packed them in all by herself. 'The Awakening' has colorful story, plenty of action and suspense."

Los Angeles Record.

"Will be a money maker. Film has strong appeal. Beauty combined with interesting story helps crowd the theatres."

"The synchronized score by Hugo Reisenfeld as fine as any ever written. The theme song, 'Marie,' by Irving Berlin, has most of us humming it."

Los Angeles Examiner



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AVAILABLE TO *EVERY* THEATRE

EVERY BOOKING INCLUDES EQUIPMENT IF THEATRE IS NOT WIRED

EQUIPMENT NOW READY

PICTURE NOW BOOKING

TWO O'CLOCK IN THE MORNING

A $200,000 SENSATIONAL MYSTERY DRAMA

6~REELS~6 OF DIALOGUE AND SOUND

Directed by **ANDREW STONE**
with
A REAL BOX OFFICE CAST

Dialogue and Sound by the New Process

PHOTONE

LICENSED UNDER HARRISON W. ROGERS' INC. PATENTS

Superior Tone Quality~Interchangeable~Easy to Install
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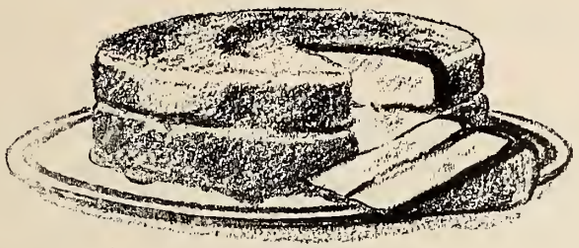


Like a Cake Without Frosting

You probably would not think of serving cake without frosting at a kid's party. Would you think of making up a Holiday Program intended to appeal to youngsters without plenty of comedy?

A good comedy on a kids' program is what the frosting is to the cake, or ice cream is to the dinner!

What could be more sure-fire in appealing to children in the Holidays, for example, than a Big Boy-Juvenile Comedy?

These current comedies from Educational will all click with the kids at Christmas!

Educational Pictures
"THE SPICE OF THE PROGRAM"

BIG BOY—JUVENILE
Comedies
(Jack White Productions)
"Kid Hayseed"
"Hot Luck"
"Come to Papa"
"Follow Teacher"

LUPINO LANE
Comedies
"Roaming Romeo"
"Pirates Beware"
"Fisticuffs"
"Be My King"

DOROTHY DEVORE
Comedies
(Jack White Productions)
"Rah, Rah, Rah!"
"Companionate Service"
"Misplaced Husbands"

IDEAL
Comedies
(Jack White Productions)
with
JERRY DREW
"Girlies Behave"
"The Quiet Worker"
"Wives Won't Weaken"

MERMAID
Comedies
(Jack White Productions)
"Call Your Shots"
"Polar Perils"
"Stage Frights"
"Hold That Monkey"
"Hot or Cold"
"Social Prestige"

TUXEDO
Comedies
(Jack White Productions)
"Blondes Beware"
"Wedded Blisters"
"Making Whoopee"

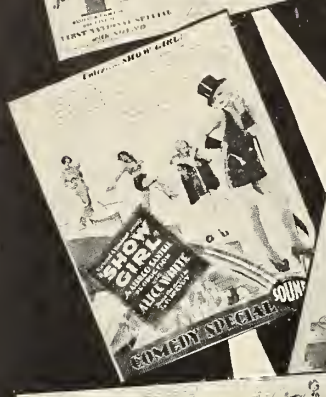
CAMEO
Comedies
"The Lucky Duck"
"All in Fun"
"Hay Wire"
"Bumping Along"
"Playful Papas"
"Murder Will Out"

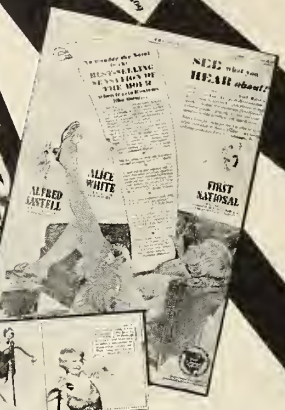
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Every Single Word Has Come True!

Compare our advance promises on "Show Girl" with the performance, as shown by sensational premiere and overwhelming verdict of N.Y. Critics!





Nov. 10th We said in Exhibitors Herald-World—"She's one million watts of what your box-office cries for."

Oct. 8th Report from San Francisco— "Show Girl" had tremendous opening at Golden Gate Theatre. Press and public raving over picture and star. All predict great future for Alice White. Everyone to be congratulated on this wonderful picture."

Sept. 19th We said in *Variety*—"You will scream with laughter . . . Don't miss it!"

Nov. 5th N.Y. Daily News said— "Strand audience went into howls of laughter, gales of giggles, uproars. It is as cute and bright as they come. You will laugh yourself off your seat."

Sept. 26th We said in *Variety*—"'Show Girl' is bound to be the comedy hit of years."

Nov. 10th N.Y. Strand reports— "Came through with an enormous business beating week previous by $8,000 and pulling biggest business that Strand has had in several months."—*Morning Telegraph*

Oct. 6th We said in *Motion Picture News*—"As torrid a little trooper as ever gave a Butter-and-Egger the frigidair—and made him like it!"

Nov. 6th N.Y. Sun said— "'Show Girl' will stand far ahead of the rest of the gold-digger sagas when the great day of box-office reckoning comes."

Sept. 29th We said in *Exhibitors Herald-World*—"She'll give you all the best of IT."

Nov. 7th Variety said— "Alice White socks home plenty of that s. a. Strand reported biggest Saturday midnight show to date."

First National Pictures

With or Without **SOUND**

"SHOW GIRL"

an **ALFRED SANTELL** production

with **ALICE WHITE**

From the Novel by J. P. McEvoy

Presented by Richard A. Rowland

has made good!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Public is supporting sound films but has not accepted them, Laemmle survey discloses—Hoover will follow Coolidge's policy of non-interference with motion picture industry; Believes that films help boost foreign trade and that big business is good economy—The Taj Mahal, Mr. Coolidge and the Motion Picture, by John W. Root and Wallace Rice, is one of many outstanding articles of importance and interest in "Better Theatres," which appears as Section Two of this issue.

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U. S. Trade Commissioner will protect American industry's interests abroad; official of Department of Commerce will be attached to Paris office.

Seventy box office records are broken by Al Jolson's "The Singing Fool"; One theatre's patronage exceeds town's entire population.

First National will expend more than seven millions on revised schedule—Three sound premieres on Broadway show strides in technique.

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EXHIBITORS HERALD and MOVING PICTURE WORLD

Martin J. Quigley, Publisher & Editor

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Other publications: The Chicagoan and Polo, class journals; and the following motion picture trade publication published as a supplement to Exhibitors Herald and Moving Picture World: Better Theatres, which is published every fourth week.

Whole Vol. 93, No. 8 (Vol. 35, No. 11) November 24, 1928

The Question of Dialogue

A NOTABLE trade event of the past week was the opening at the Criterion theatre, New York, of Paramount's first all-dialogue picture. The subject is based on the stage play of the same name, "Interference." It is performed principally by two American actresses, Evelyn Brent and Doris Kenyon, and two English players, William Powell and Clive Brook. It is an English play and in its stage version it met with considerable success both in the United States and in England.

The trade's interest was focussed upon this premiere because of the long and convincing quality record of Paramount in silent pictures and because the story selected seemed to offer the subject matter for a practical and decisive test, both of the dialogue picture essentially and also with respect to the question of just how far the industry has progressed in the handling of the new medium.

"Interference" is a finely and expertly made production. It is particularly notable in its nice modulation and restraint. It is a polite subject, politely done. The performances of the several principal players are creditable throughout, although each of them carries into the dialogue production more than a permissible amount of the technic of motion picture acting. This is not intended as adverse criticism but simply the statement of an impression, because it may be realized that no complete abandonment of the technic of ordinary motion picture acting may have been attempted.

* * *

IN its technical aspects the production is notable. The voice reproduction throughout, while it may still have certain lesser imperfections, is pleasingly acceptable, particularly in the small Criterion theatre in which it is being exhibited. There is nothing harsh, blatant or screaming about it and it moves smoothly and faithfully along. As far as the practicability of dialogue reproduction is concerned, within the necessary limits of genuineness and faithfulness, this production is conclusive in its lessons. The dialogue picture in a practical state of perfection has definitely arrived. This statement is not based merely upon "Interference," but with the other evidence that has gone before which points in this direction, the case may now be considered settled.

So much for the arrival of the technically perfect dialogue picture. As to what it means in the amusement world the case is not as plain and understandable. Granting the fine merits of "Interference," in production qualities, direction, acting and the other essentials, we are still not convinced that for the motion picture public this production excels or even equals the attraction that similar elements would have built into the same subject done as a silent picture.

As a practical matter of the day this subject doubtlessly would amount to a greater attraction as a sound picture because of the public's interest and curiosity, but this interest and curiosity is only a temporary condition which will not long persist. Eventually the sound and the silent picture must be compared on the basis of entertainment value and it is this inevitable comparison as to whether this is a better picture with dialogue than it would have been as a silent picture that prompts the question with which we are concerned.

Every analysis of the dialogue picture at this time must make due allowances for defects that will be remedied in the very near future. But with these due allowances made, there still remains the question as to just what essential improvement is accomplished through the introduction of dialogue in all pictures, except those particularly suited to such treatment. Synchronization, of course, is accepted as an improvement; likewise, the introduction of occasional spoken words. We are now considering only the full dialogue picture or the picture with substantial dialogue sequences.

* * *

PARAMOUNT'S first important effort in a dialogue play appears exceedingly slow-moving at times. The sweeping tempo of the well-made motion picture seems to have been lost. The spoken word conveys a thought much more haltingly than is done in pantomime. In this dialogue subject almost every deviation from the usual practice of stage direction, as distinguished from motion picture direction, seems to be harmful. When the camera is cut from the main scene to a supplementary scene, the second scene flashed in, instead of building to the main scene as is accomplished in silent pictures, seems only to be a distraction.

An observation based on viewing "Interference" is that the full-dialogue picture to be increasingly successful must be built to the pattern of the stage play. The lines must be spoken expertly as the stage demands. The motion picture school of acting must be minimized; players must be more legitimate in their acting and less given to "having their picture taken."

There are reasons for believing that the silent picture instead of being converted into a dialogue picture by the introduction of the voice must go its own way; and that the dialogue picture must strike away from the silent picture on its own capabilities and evolve into a distinct subject, apart from the silent picture and employing its own methods and technic which will be borrowed more from the stage than from the studio.

Another conclusion is that as far as melodrama is concerned there is little reason for suspecting that the ordinary silent motion picture is to be outdone. On the other hand, in comedy the dialogue picture seems to have possibilities never attained by its silent sister.

—*MARTIN J. QUIGLEY.*

Public Supporting, But Has Not Accepted, Sound Films, Laemmle Survey Discloses

By Peter Vischer

NEW YORK, November 20.

The public has not yet accepted sound pictures.

Although going in droves to see the newest developments of motion picture production, uniting sound and screen, it must be admitted that synchronized pictures and talking pictures have by no means replaced the silent. While there is tremendous interest in the new pictures, to say nothing of box office value, and many see almost limitless possibilities for them, it is nevertheless true that the new has not yet replaced the old.

These conclusions are indicated in the first returns to the appeal for information made by Carl Laemmle, president of Universal, to the public through the Saturday Evening Post. The trend of more than 2,000 letters received by Universal still favors silent pictures.

In making public the letters received by Universal, still coming in at the rate of more than a hundred a day, Laemmle is sharing with the industry at large his investigations of the public mind. The best of these letters will be published exclusively in the *Herald-World*, beginning with this issue.

It must be borne in mind, while studying these documents in the case of Sound vs. Silent, that they are not yet conclusive. In considering the interesting fact that the present trend of picture patrons is still in favor of silent pictures, it might be remembered that innovations are not always accepted with alacrity. Will Irwin, in his new biography of Adolph Zukor, makes it all too plain that even the motion picture itself had to win its public.

CARL LAEMMLE

The first replies to Mr. Laemmle's international survey on the public reaction to sound pictures appear on the two following pages.

On the other hand, the testimony offered by the thousands of letters sent to Laemmle and Universal from all parts of the country has enormous value. When a patron of the film writes that silent pictures are a Godsend to the deafened, then he is making a point that is indisputable. When another writes that sound and dialogue open brand-new possibilities, that is a matter for the future to decide. When still another makes the point that the eye absorbs more readily than the ear, that may be a psychological fact worthy of deep consideration.

Hardly a group of motion picture executives anywhere in the world has met without serious discussion of the future of motion pictures now that sound is available. Probably every shade of opinion has been expressed, at one time or another, and still these letters written voluntarily to the Universal office, in response to the Laemmle appeal, will be found fresh and bright and exceedingly keen in their viewpoints.

The obvious intelligence of these correspondents need not be pointed out. Laemmle and Universal deserve the thanks of the industry for making their letters public in this way.

The Public, and Sound

The first of the replies received in Carl Laemmle's international survey to obtain the public's reaction to sound pictures are published on this and the following page. These replies, of vital importance to the motion picture industry, are being published exclusively by the HERALD-WORLD.

Sound Is One of the Coming Things

"I believe sound production is one of the coming things right now. I have had the pleasure of hearing and seeing several sound pictures, including Al Jolson in 'The Jazz Singer,' Dolores Costello and Conrad Nagel in 'Glorious Betsy' and May McAvoy in 'The Lion and the Mouse,' and many of the short Vitaphone acts, and one edition of the Fox Movietone news reel. I find these talkies quite interesting with the exception that the musical scores become rather tiresome, especially in 'Glorious Betsy.' However, the musical score in 'The Lion and the Mouse' was a great improvement, inasmuch as the orchestra seemed to have more life and pep in it.

"I am of the opinion that the stars who haven't the advantage of a good voice should go 'silent' and let us enjoy their charms as we are accustomed to. When we hear an actor or an actress in sound films who can't talk, it 'sours' us on that particular player."

VERNON FITZ, Waynesboro, Pa.

* * *

Public Passive Toward Sound

"I am sure the talking picture is here to stay. Not that I am at all thrilled by it. But producers have sunk too much money in talkies to fail now to see the project through.

"The public outside of theatres is passive in its attitude toward talkies. Inside the theatre the dialogue grips its audience and hypnotizes it into believing that the destinies of these talking celluloid creatures are the only important things in life. I'm sure everyone felt as if something inside his own person had snapped when, at a recent showing of 'The Lion and the Mouse,' the film broke and the talking stopped.

"I am just old fashioned enough to be skeptical. I prefer the unreality of the silent drama. Many audiences may soon realize that they, too, miss something of the silence of 'yesterday's' movies."

DANIEL W. BROWN, Plymouth, Mass.

* * *

In My Humble Opinion, Talkie Is Inevitable

"In my humble opinion, I believe that the 'talkie' is inevitable. It is a wonderful invention and is here to stay—not just snatches of conversation in the high spots, but talking from beginning to end and with all other sound audible—if a train arrives, or a gun is fired, we shall hear it. 'The Lights of New York' with Helene Costello and Cullen Landis is on the line of what I mean though I noted that in that picture the action was all confined to interiors whereas I believe the picture of the future will include both interior and exterior views and sounds.

"And to the outsider, no matter how familiar he has become with the features of the actors and actresses, they have always been rather ethereal—make believe people, but with the advent of the 'talkie' it sort of makes them, when hearing their voices, seem so much more natural, so much more lovable, or, in other words, it seems to bring them down to earth."

WALTER ALDERMAN, New Haven, Conn.

* * *

Let the Moving Pictures Alone

"How considerate you are, Mr. Laemmle, to remember that some people do not hear accurately. In truth, this is a fact with the majority of theatregoers. Besides, the public loves to read, even signs. Silent pictures demand the attendance of the audience who like to show they know 'how to read.'

"Many harsh criticisms have been passed on actors at theatres who cannot enunciate their lines and the public say they only hear a snap of the voice at the pictures. The talking movies will never be a success. When a man has made a fortune, his hearing is affected. Is it not so?

"Even the big newspapers say 'let the moving pictures alone.' You be sensible and take a hint from one who admires your pictures."

E. P., Virginia Beach, Va.

* * *

For Music, Yes— For Dialogue, No

"I should like to express my view of sound pictures. I think that any sound effects such as music from cabaret scenes, roaring of guns, etc., would be very impressive, but I have no desire to hear 'talkies.' I should imagine that the audience would not always catch all the dialogue, due to unnecessary noises in the theatre."

GUS McKNIGHT, Sydney, N. S., Canada.

* * *

Confident of the Success of Sound

"I am fully confident the 'talkies' will be the thing in the future, but on the other hand I am afraid they will hurt the theatres throughout the country by throwing thousands of musicians out of employment to say nothing of organists, but perhaps I may be mistaken."

ARTHUR PITT LIGHT, Saginaw, Mich.

* * *

Silent and Sound— Two Distinct Arts

"With regard to the question of synchronization, personally I would not deem it advisable to embark in large proportions on that sphere in its present stage. Although

I thoroughly agree with you in saying that this new departure is a splendid and wonderful invention in every sense of the word, I think that it is not as yet sufficiently advanced to tackle in large proportions, at least to ensure complete success.

"The talking picture and the silent picture will be two separate and distinct arts. Just like the present silent picture and the talking stage in my opinion. However, here a big problem presents itself. What about the question of censorship? A few cuts by a censor might spoil a sound picture whereas the same cut in a silent picture might not matter at all. The censor might object to a certain part of a dialogue or a talking sequence and would therefore be compelled to make cuts. I think that in countries where censorship is in operation synchronized films will not meet with complete success. However, the issues will be decided in due course."

WILLIAM A. BAURESS, Dublin, Ireland.

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Sound Makes Film More Realistic

"In relation to vocalization of the screen in general. After seeing 'The Lights of New York,' which is certainly not an unusual picture, the talking made it infinitely more realistic.

"The whole production was vocalized and I have reversed my original decision as to vocalization entirely. It lends reality and serves to hold what otherwise might be a wandering attention on the part of the spectator. I went to see it purely for experimental purposes and I emerged afterward convinced that noise should have a part in screen technique. In fact, I fully enjoyed what, otherwise, was without question a mediocre piece of work. I, therefore, trust that Universal will do something like this soon and get away from just talking sequences.

"My conclusions are that either a picture should be entirely one thing or the other, no noise at all or all noise to put it rather inaccurately."

FREDERICK A. SOUTHMAYD, East Orange, N. J.

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Give Me the Silent and a Good Orchestra

"Well, I was in Chicago for a week in September and heard some talkies and 'soundies'—some were effective and others just awful, but I still don't see, no matter how good in its own line it may become, that the talkie has anything to add to or help the motion picture. The talking newsreels and vaudeville 'shorts' are great—they bring us the big people and famous actors of the day that we might never hear otherwise, but talking and sound takes something away from a longer feature picture—gimme 'em silent, with a real, live orchestra every time, instead of the faint, half-sick musical attachments such as went with 'Excess Baggage' and 'Our Dancing Daughters.' However, the music with 'The Street Angel' was good."

GEORGE PATTERSON, Winnipeg, Man., Canada.

* * *

It's Tinny—I'd Rather Stay Home

"I would rather stay at home than listen to movietone music. It sounds too tinny."

PAUL M. BEHLER, Sacramento, Cal.

Great Possibilities For Sound Comedies

"Now here's my opinion on the talkie. It will be comparatively easy to please the American and English speaking public with the talkie while it is still a new thing or rather a novelty. Just as it was easy to please the public with just moving pictures when they were new. When the novelty wears off, talkies, like 'Lights of New York,' as well done as it was, will seem undernourished. More than ever before, drama in pictures will have to be much more lifelike than stage or late silent drama, because talkies are life's nearest imitation.

"The motion pictures will not lose international appeal as silent entertainment with the voice extracted, if the continuity for every future talkie is constructed as it was for the silent movie so that the maximum amount of action can be retained in the shooting. In other words, dialogue saves countless feet of film action. When the talkie is run off black and white and titles substituted for dialogue, the action is bound to be lost and the effect spoiled. In 'Lights of New York,' how could the audience have the same kick watching all that fine acting of Gladys Brockwell with printed titles? How can you interrupt a continuous flow in acting of that type without marring the effect? Fifty per cent of the pathos was in her voice and the other half in her expressions (confession scene). Here's my advice: take out all lip movement from silent continuity, but otherwise there should be no change for talkie continuity and titling. That is, if you have an eye on the foreign 40 per cent net.

"As far as I can see, there's no reason why a talkie should have a different dialogue than a silent picture, if the scenario is done as above suggested. An experiment will prove this to you. I think that the greatest possibilities for comedy and dramatic effects lie in sound, since utter gloom is expressed in a sigh and great happiness can be expressed in the sweetness of a woman's hum and in the quality of a man's whistle. The booming of the surf can be sinister and brooding, and a world of fun in a baby's prattle. And greatest of all, understanding of sound is universal."

PHILIP BERG, Bronx, N. Y.

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Talking Pictures Are Impossible

"I think the talking pictures are impossible. The silent drama is more appreciated. Furthermore, the eye absorbs more readily than the ear."

MISS E. JEANNE LAMBERT, Saranac Lake, N. Y.

* * *

I Cannot Share Your Enthusiam!

"As to synchronized pictures, I regret that I cannot share your enthusiasm. I rather expected you to keep away from them. I have seen one and I never want to see another.

"A synchronized picture is neither a silent drama nor is it a stage play. It is a bastard with more defects than advantages. To get into details would take up too much space, but suffice it to say that, as far as I am concerned. I shall never want to see another synchronized picture. I should prefer a stage play to a show of ventriloquists. It's too spooky, as a young lady said.

"I wonder where the million and a half deaf and partly deaf people in the U. S. are left now, with neither the speaking stage nor the movies."

VICTOR A. BUNTZEL, Portland, Ore.

BROADWAY

Talking

BROADWAY is the street of sound pictures. One great house after another has forsaken the silent screen in the rush to keep abreast of the times. As a result, the impression has gone abroad that New York has nothing but wired houses, that the silent theatre upon which the fame of motion pictures was built has gone into the limbo of the forgotten.

That is far from the truth. Outside of the big Broadway theatres and the important chain houses, New York is hardly more wired than any other section of the country. There's many a house in New York going slowly on sound, whether from choice or from inability to get promised equipment promptly.

Naturally, lesser exhibitors in New York are just as anxious to get their houses wired as are exhibitors in the backwoods west of the Hudson. They have seen 'em piling into Warner's, into the wired Winter Garden where Al Jolson is playing, into the other great theatres now advertising sound in far from quiet tones.

And while none of them is certain of the future of sound, they insist on it for the present and rather expect any necessary new developments and refinements to take care of the future.

* * *

Three new sound pictures of importance came to Broadway on three successive nights. All showed marked advancement in the production of sound pictures.

"On Trial," shown at Warner's, was notable in that it employed the familiar flash-back in a new and highly promising role. "Alias Jimmy Valentine," refurbished by Metro-Goldwyn-Mayer and shown at the Astor, emphasized once more the tremendous value of stage experience, Lionel Barrymore all but enfolding the talking scenes in his capacious arms. "Interference," Paramount's first all-talking picture at the Criterion, was made with evident care and craft and showed that the Zukor organization is as usual well up in the parade of progress.

* * *

It will be noted that each of these three new works, so important to motion pictures, is a stage play done over.

The suggestion may be pardoned that the great talking picture, for which we are all waiting, will not arrive until someone works directly for the new medium, not rehashing some other production, however good.

* * *

Laurel

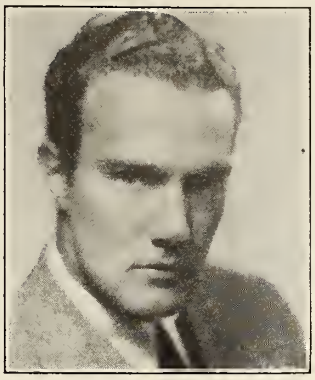
In running around with laurel leaves intended for some worthy brow in exchange for international achievements well done, the official congratulators of the motion picture world might well have rested before one Jack Connolly.

Connolly, as you all know, made it possible for one European celebrity after another to speak to American audiences via Movietone. He brought Mussolini to the American screen, and King Alfonso of Spain, and G. B. Shaw, and I don't pretend to know how many others, Connolly is the man called in when the nut seems too hard to crack.

Connolly's latest find for the talking screen is King George of England, Emperor of India, etc., etc., etc. His Majesty will appear in a forthcoming issue of Fox Movietone News, which makes further comment quite superfluous.

PETER VISCHER.

Woman Takes Part in War



John Holland, featured.

INSPIRATION'S "She Goes to War" is a different sort of war picture, exalting woman's part in the late conflict. Henry King is directing it for United Artists release. The production will be synchronized with both music and dialogue.

Alma Rubens, featured.

John Boyce-Smith, vice-president of Inspiration, on the "She Goes to War" set with recent guests, William J. Locke, the novelist, and Miss Sheila Locke.

Eleanor Boardman and Edmund Burns in "She Goes to War."

Hoover Will Follow Coolidge Policy of Non-interference

Believes Films Boost Trade; Calls Big Business Economy

Emphasizes That Americans Have More Time and Money for Recreation Than Ever Before

[By Washington Correspondent of the Herald-World]

WASHINGTON, Nov. 20.—A firm believer in self-government of industry, Herbert Hoover as President is not expected to depart from the policy of non-interference with the film industry held by the present administration. Legislation giving the government an interest in the industry, through censorship or other control, which has been before Congress during the past few years, has not been introduced at the instigation of the administration, but represents the efforts of individuals, both in and out of Congress, to fetter the industry.

As secretary of commerce or as candidate for the presidency, Mr. Hoover never voiced any indication of a view that the motion picture industry should be regulated by the Government, but, on the other hand, such an opinion would be repugnant to his often-expressed belief that the Government cannot run business as well as private individuals and that it should not interfere in any private business beyond protecting the public and the industry from monopolistic control and unfair trade practices.

Sees Motion Picture as Aid to Trade

Under Hoover's administration of the Department of Commerce, the film industry's interests were well cared for, by the creation of a special motion picture section in the Bureau of Foreign and Domestic Commerce, the appointment of a special representative of the industry in Europe and the gathering of information regarding foreign markets, etc., as well as the protection of the industry from piracy of copyright, quota laws and other adverse influences.

He considers the motion picture and radio two of the most important factors in the dissemination of information which the people should have, and is a firm believer that the motion picture has aided materially in increasing the sale of other American products abroad.

Furthermore, the President-elect has had always in view the intangible factors in American life, and has repeatedly stressed the fact that today the average American enjoys the time, money and opportunity for more recreation than ever before.

Believes in Big Business

A forward-looking, liberal-minded man, it is not anticipated that Herbert Hoover as President will look with favor upon the efforts of any group to impose rigid government control upon any industry.

A believer in big business as an economic factor, mergers in industry do not cause him any great concern so long as they do not run afoul of antitrust statutes. The policy of the next administration will not be greatly different from that of the past eight years.

Paramount Man Pays $44 to Paramount Show

(Special to the Herald-World)

NEW YORK, Nov. 20.—The premiere of Paramount's first all-talkie, "Interference," Friday night at the Criterion cost one Paramount man the neat sum of $44. He bought eight tickets at the top admission price, $5.50 a seat. Contrary to precedent for Paramount picture premieres, very few Paramount men were given tickets. Other Paramounters who saw the picture paid their way in at $5.50 a seat. Passes were issued only to the newspapers and the trade press. The house was filled, too.

Berlin Government Buying Emelka for Political Leverage

Rumors of a deal whereby the Schlesinger interests of England were to control Emelka received a setback when, according to dispatches from Berlin, the German government went after control itself and prepared to invest another $500,000 for acquisition of the film pool to which Emelka belongs.

The government "needs the films for political reasons," Finance Minister Hilferding, Socialist, said.

Ohio M P T O Goes into Action; Governor-elect Is Speaker at Banquet

(Special to the Herald-World)

COLUMBUS, Nov. 20.—Following a preliminary dinner last night by officers of the M P T O of Ohio, the two-day state convention went into action today with President W. M. James presiding. Sessions are at the Deshler-Wallack hotel.

Speakers at the banquet tonight will be Myers Y. Cooper, governor-elect of Ohio; Rev. William M. MacLeod of Pinehurst, N. C.; R. F. Woodhull, president of the M P T O A; and C. C. Pettijohn, general counsel of the Film Boards of Trade.

Early registration pointed to an excellent attendance.

Finlay, Pioneer Showman, Killed in Auto Accident

(Special to the Herald-World)

OTTAWA, ONT., Nov. 20.—Ken E. Finlay, formerly of Ottawa, Ont., and a pioneer showman of Eastern Canada, was killed in an automobile accident at Goldsboro, N. C., it is learned here. Finlay started his career with a penny arcade in Ottawa 20 years ago, and his first "store show" was the Nickelodeon on Albert Street in this city. It was destroyed in 1913 in the Grand Opera House fire.

Mike Yack Passes Away

(Special to the Herald-World)

BOSTON, Nov. 20.—Mike Yack, theatre manager in New England for many years, died at the Massachusetts hospital in this city. He was 69 years old. A wife and daughter survive him.

"Uncle Tom" Is Barred in Birmingham; "South Would Forget Sectional Feeling"

(Special to the Herald-World)

BIRMINGHAM, Nov. 20.—"Uncle Tom's Cabin," Universal special, is barred from showing in any theatre in Birmingham, according to a letter sent by Mrs. Myrtle W. Snell, city amusement inspector, to Vernon Reaver, manager of the Ritz here. The picture has been scheduled for November 26. The ruling followed a screening attended by members of the Birmingham Better Films Committee and a number of officers of the United Daughters of the Confederacy.

Manager Reaver stated he would submit the ruling to the officers of the Inter-State Amusement Company and abide by their decision. But he added he could see no reason for barring the picture, since the few scenes to which objection had been made could be deleted.

In her letter, the inspector said, "The South is trying to lay aside sectional feelings and has become in spirit and in truth a part of the United States."

Three Sound Premieres on Broadway Show Strides in Technique

"Interference" Called Most Grown-up—"On Trial" Draws Reactions of Stage Play—"Alias Jimmy Valentine" Deftly Handled

(Special to the Herald-World)

NEW YORK, Nov. 20.—Two important Broadway moving picture premieres last week, and three this week; such is the stride of the industry these days. Wednesday night Warner Brothers ushered into the Warner theatre its latest all-talkie, "On Trial"; the following night M G M presented New Yorkers its first talking picture, "Alias Jimmy Valentine," at the Astor theatre, and on Friday night Paramount brilliantly put forth its first all-talkie, "Interference," at the Criterion at an opening top of $5.50.

"INTERFERENCE," this initial Paramount all-talkie, received a particularly fine send-off from a distinguished audience which demonstrated its enthusiastic approval of this picture translated from the successful stage play of the same name.

Credit to Pomeroy

Roy J. Pomeroy, who directed the picture, has taken a great stride forward in the latest entertainment medium. A great deal of study, hard work and the profiting by earlier mistakes in sound pictures is evidenced in the production. "Interference" is the most grown-up and sophisticated all-talkie to reach the screen thus far, in the opinion of those who witnessed the opening Friday night.

If the audience reaction is to be taken as a criterion, the actors, all of them, spoke their lines and performed in a manner that would be found acceptable on any Broadway legitimate stage. Clive Brook probably deserves the highest honors of the cast, but William Powell closely seconds Brook's fine work. Doris Kenyon and Evelyn Brent were not far behind the two male stars in their skillful acting and reading of their lines.

There is little comedy to relieve the tense dramatic situations of the play which reach a climax in a murder among a group of sophisticated English folk of the higher class.

Not one printed word is used throughout the film, and in only one short sequence—the last few seconds of the play—is the musical background, generally employed in dialogue pictures, used here. "Interference" undoubtedly sets a new pace for the dialogue film.

The picture was preceded by an address of welcome delivered by Daniel Frohman, who in person introduced for Adolph Zukor the first multiple-reel motion picture to an American public. It was "Queen Elizabeth," starring Sarah Bernhardt, on the night of July 12, 1912. In part Frohman said: "Tonight I speak to you again. Not haltingly, doubtingly, from the stage. I speak to you from the screen itself—triumphantly and with utter confidence in the new future that stretches before us. . . . No more will our best plays be confined to a few big cities. These plays, with their stirring drama enhanced by the richness of the human voice, will go out to the whole world, for the enjoyment and happiness of all mankind."

Two Paramount short features also preceded the picture, these being two songs rendered by Ruth Etting and songs and dialogue by Eddie Cantor. The latter was exceptionally good.

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"On Trial" Shows Advance

The first showing of "On Trial," before a big and distinguished audience at Warner's, also gave clear indication that notable advances have been made in the presentation of talking pictures. "On Trial" was 100 per cent talking, from start to finish.

The locale of "On Trial," in a courtroom, was of course admirably suited to the talking method of presentation. Action was developed in the witness chair, and flashbacks, cleverly inserted, kept the development from seeming stilted and static.

The cast assembled for "On Trial" was excellent for its purpose. Pauline Frederick, despite several moments when her voice was lost, was well received. Bert Lytell and Lois Wilson were splendid.

Curiously, the audience reacted just as it would have at a legitimate theatre. It sat in evident excitement, not relaxed as at a silent picture, but intently listening. The point was made plain when the audience began to cough, just as it does in theatres where stage plays are given.

"Alias Jimmy Valentine"

The new Metro-Goldwyn-Mayer picture, "Alias Jimmy Valentine," which has had an honorable career both on the stage and on the screen, is a combination of silent and talking picture. The first part is silent, and was accepted as a deft piece of action and direction centered about William Haines. The second half starts talking, with superb results achieved by Lionel Barrymore as the famous detective.

The Metro picture was received by a crowded house and by enthusiastic criticisms.

$5,000 Fire Damages Liberty at Watertown

(Special to the Herald-World)

ALBANY, Nov. 20.—Fire of an undetermined origin did $5,000 damage early Saturday to the Liberty theatre in Watertown, N. Y., owned by Charles Sesonske, one of the pioneer exhibitors in New York state. Several firemen were overeome by smoke. The front of the theatre as well as the stage were severely damaged.

Paramount Stars Score In KNX Introduction

(Special to the Herald-World)

NEW YORK, Nov. 20.—The introduction of Paramount stars to the radio audience over station KNX last Saturday proved a success. Those who took part in the show were Charles Rogers, Baclanova, Neil Hamilton, James Hall and Nancy Hall. The performance lasted from 7 to 8.

Universal Releases "The Man Who Laughs"

(Special to the Herald-World)

NEW YORK, Nov. 20.—The current general release of "The Man Who Laughs" was announced by Carl Laemmle, president of Universal. Conrad Veidt and Mary Philbin head the cast.

Zukor's Vision in Showing First Multiple-Reel Is Rivaled in "Interference"

Frohman, Who Introduced "Queen Elizabeth" 16 Years Ago, Repeats

(Special to the Herald-World)

NEW YORK, Nov. 20.—Sixteen years ago—July 12, 1912, to be exact—Adolph Zukor made the biggest step in his entire career. It was a daring step—one that demanded courage. On that historic night he presented at the Luceum theatre the first multiple-reel motion picture ever to be presented before an American public.

There were scoffers and doubters who declared Zukor was a fool and a dreamer. They said it was impossible for people to look at a long picture and retain a grip upon the story. They even declared humans could not withstand such a strain. Yet Zukor put over the picture with great success, which marked the beginning of the present Paramount Famous Lasky Corporation.

Before the showing of that picture, motion pictures were shunned by the intelligent public. They had no standing with the serious in art and entertainment and were shown in the side streets of the poor.

In one supreme gesture Zukor pulled motion pictures out of the mire and won the attention and admiration of an intelligent public for motion pictures. He used Daniel Frohman, a man whose name was known and honored throughout the world of the "legit" stage, to give this first feature picture, "Queen Elizabeth," starring Sarah Bernhardt, the respectability it demanded. Frohman introduced the picture before its first New York audience.

Now history repeats itself. When Paramount introduced its first all-dialogue picture, "Interference," last Friday night at the Criterion theatre, marking a new era for Paramount, Daniel Frohman again introduced the picture, but this time not upon the stage in person, but in his screen shadow and voice.

Yes, history repeats itself, for again Adolph Zukor has striven to arouse and attract the intelligent lover of the drama with a new interest in motion pictures and a new era in motion pictures—the all-dialogue film.

R C A Subsidiaries Elect Harbord on Both Boards

(Special to the Herald-World)

NEW YORK, Nov. 20.—Election of officers for two new subsidiaries of RCA have been announced by General J. G. Harbord, president of RCA. The two companies are the RCA of Argentine and the RCA of Brazil, which will act as agents.

Both company boards will include General Harbord, David Sarnoff, Joseph L. Ray and Van Ness Philip. In addition Paul A. Dana will be on the board of the Brazilian company, while George W. Hayes will be on that of the Argentine subsidiary.

Oswald Comedy Cartoon Series Will Have Sound

(Special to the Herald-World)

NEW YORK, Nov. 20.—Oswald, the "lucky rabbit" of Universal cartoon comedies, will be synchronized in the near future. The first with sound to be made will be called "Oswald's Ragtime Band."

Representative for Mary

(Special to the Herald-World)

NEW YORK, Nov. 20.—Carrol Trowbridge, Eastern representative for Douglas Fairbanks, has been appointed to serve in a similar capacity for Mary Pickford.

Giant with Baby Voice To Score in Darmour's 48 Talking Short Films

Comedy Series for F B O Get 25 Per Cent Dialogue Under Producer's Plan

(Special to the Herald-World)

NEW YORK, Nov. 20.—Before long even the cartoon strip characters with whom all newspaper readers have long been familiar are to speak as well as appear upon the screen. This announcement comes from Larry Darmour, short feature producer who releases through F B O. Darmour was in New York to close a contract with Joseph I. Schnitzer, senior vice-president of F B O, for his coming year's product. In an interview with a Herald-World representative, Darmour declared that the deal was practically closed to make 48 two-reel talking short features for release through F B O.

The 48 two-reel comedies will consist of four series of 12 each using the "Toots and Casper," "Barney Google and Spark Plug" and "Mickey McGuire" cartoon strip characters and another series of the H. C. Witwer stories.

"Twenty-five per cent of each comedy will be in talking sequences," Darmour said, "the remaining 75 per cent to be shot silent and then synchronized with music and sound effects. The RCA Photophone system of recording will be used.

"We believe that this percentage of talking sequences will be enough for if too much talking is used the action is slowed up and action is the first demand in a comedy. The talking sequences will not be taken in the studio altogether. We plan to shoot a great deal of the actual talking sequences on location where we can pick up such sounds as the ocean waves and street sounds. However, a great deal of experimenting will have to be done and we expect to learn as we go along.

"But we have one thing in our favor which with the producer of feature dialogue films proves a handicap. We do not have to worry about good voices. The more "goofy" the voices of the actor portraying the cartoon characters are, the funnier they will be, provided of course, their voices are clear and understandable. For instance, suppose we have a man six feet four inches tall in one of our comedies. If his voice sounds like that of a small boy, that would be funnier than if his voice was in keeping with his size."

Pathe News Shows Lava Razing Italian Village

(Special to the Herald-World)

NEW YORK, Nov. 20.—Pathe News had a preview today of 600 feet of film showing the destruction of the Italian village, Mascalia, by the eruption of Mount Etna.

Never has a public disaster been more faithfully photographed. Throughout the entire length of the film is seen the great wall of lava traveling three miles an hour spreading destruction before it. Buildings crumble and burn; finally the entire village is inundated by the burning lava. Just so must the ancient Pompeii have been destroyed by Vesuvius. The picture is being released this week as a special.

Sunday Shows Granted

(Special to the Herald-World)

CORVALLIS, ORE., Nov. 20.—Sunday shows for Corvallis was granted after a vote by the city voters favored Sunday pictures. Students of the Oregon State college sent out petitions to all voters urging the measure's passing.

Final Settlement of Inter-use Problem Is Expected in Week

Ludvigh and Legal Committee Nearing Satisfactory Basis of Negotiation with Electrical Research Products—Distributors Tell Managers to Go Ahead with Sales

(Special to the Herald-World)

NEW YORK, Nov. 20.—The trying problem of interchangeability is nearing a solution. Within a week this new concern of the industry, which reached importance when pictures took to sound, may be entirely settled, with interchangeability an accepted fact.

A committee of legal lights, under the leadership of Elek John Ludvigh, principal counsel for Paramount, has been in conference with the powers of Electrical Research Products, Inc., which markets sound recording and reproducing devices on behalf of Western Electric. The conferences are nearing a satisfactory basis of negotiation.

"The twelve producing companies licensed by Western Electric have, of course, been keenly interested in the sale of their sound pictures," said Ludvigh in a frank summary of the situation for Exhibitors Herald-World. "Their salesmen have, however, been advised by their lawyers to move slowly in the matter of permitting sound pictures made under Western Electric license to be reproduced on machines not made by Western Electric. Contracts with Western Electric are specific and we have no desire to evade any clauses or incur any penalties.

"We have apparently reached a point where Western Electric will permit sound pictures to be heard over rival reproducing devices, provided there is no letdown in the quality of reproduction. We are now proceeding to get that permission in writing, or at least find out just how much can be obtained in writing and how much won't.

"I must say that all through these negotiations we have found the gentlemen of Electrical Research Products more than willing to treat fairly with us. They appreciate our needs and desires. They realize that they cannot provide all the industry with equipment all at once and that, looking at the future broadly, they are only widening their own market by permitting interchangeability now.

Managers Told to Go Ahead

"Indeed, Electrical Research Products has already sent us a letter offering certain modifications in the contracts now existent. I am confident that interchangeability will be an accepted fact promptly, perhaps in a week."

Once negotiations between the lawyers of the various companies and Electrical Research Products have been concluded, Ludvigh and his committee will negotiate with the Society of Authors, Publishers and Composers, which is, of course, deeply interested. In the meantime, Paramount and other companies have instructed their branch managers to go ahead and sell film to houses equipped with other than Western Electric devices provided the quality of reproduction is of a high grade.

According to P. L. Thomson, director of publicity and advertising for Western Electric, there has been no disagreement between the company's 12 licensed producers and the company.

"Working in Perfect Harmony"

"Our licensed producers and Electrical Research Products are working in perfect harmony," he declared. "We are willing to cooperate in every way with our licensees and they have the same spirit toward us. We will do nothing to keep money out of our licensees' pocketbooks.

"I think it will be found that before our licensees sell their pictures our system of reproduction to exhibitors using devices other than Western Electric, they will consult with us. I do not believe they are leaving it up to their exchange managers to deside whether an exhibitor should be serviced with sound pictures using the Western Electric system of recording for exhibition on a device other than Western Electric."

Incidentally, Will H. Hays is keenly interested in the acceptance of interchangeability. While he has never officially stated his position, it is no secret that he is satisfied interchangeability must come for the good of all concerned.

Manager Calms Patrons As Flames Hide Screen

(Special to the Herald-World)

WINNIPEG, MAN., Nov. 20.—A rush for the exits was stopped at the Monarch theatre, a neighborhood house, last Friday, by the prompt action of Manager Walter Deering, who, although crippled, made his way to the front of the theatre and restored order while flames were shooting up from the stage floor in front of the screen. The blaze occurred during the evening performance when 400 patrons were in the Monarch. Women fainted, but Deering, by his commands and example, quieted their fears, and the people were soon proceeding calmly to the exits. No one was injured. Firemen soon had the fire under control.

Fox Net Profit Grows 49 Per Cent Over Third Quarter of Last Year

(Special to the Herald-World)

NEW YORK, Nov. 20.—The Fox Film Corporation for the third quarter of 1928, showed a net profit increase of 49 per cent over the same period of 1927, the net income for this period of 1928 being $1,500,668 after depreciation but before federal income tax. Net income for the first nine months was $4,384,160 after depreciation, but before federal income tax, compared with $2,507,259 for the same period last year.

S. A. Perlin Dead

(Special to the Herald-World)

OAKLAND, CAL., Nov. 20.—Samuel A. Perlin, manager of the Parkway theatre and for years an East Bay exhibitor, died at his home here last week, following an illness of less than twenty-four hours.

"Singing Fool" Sets 70 Records And Adds More Almost Daily

Patronage at Menominee, Mich., Actually Exceeds City's Population—Every Large Ticket Agency in New York Buys Block—Midnight Shows Increase

(Special to the Herald-World)

NEW YORK, Nov. 20.—Al Jolson's "The Singing Fool," called the biggest money making attraction in the world of entertainment today, has rung up seventy box office records and these are being added to almost daily as other premieres take place, says Warner Brothers.

Sam E. Morris, general manager of distribution, cites that Jolson has accomplished the seldom duplicated feat of following up a most sensational first success with one that surpasses it. "The Jazz Singer," Warners' most successful box office production of last season, already has been outstripped by a two to one business done by "The Singing Fool."

In New York "The Singing Fool" is registering the heaviest business on Broadway not excepting the legitimate theatres. The advance sale, which exceeded $100,000 before the production had played three weeks, has now reached such proportions that every big ticket agency in town has departed from a strict policy against handling motion pictures to buy a large block of seats. Meanwhile, Warner Brothers is meeting the situation by adding extra performances to the Winter Garden schedule, which now calls for two on weeks days, three on Sundays and four on Saturdays and holidays, the fourth being a midnight show.

Booked Solidly by Circuits

"The Singing Fool" is booked 100 per cent in every big circuit throughout the United States. Independently owned houses, too, are signing up in tremendous numbers, the picture already having brought more contracts to the Warner books than any release they ever have handled. Scores of theatres where wiring has just been completed are choosing "The Singing Fool" for their opening attraction, just as last year "The Jazz Singer" started a Vitaphone policy in many houses.

Among the houses reporting new box office records with "The Singing Fool" are:

Astor theatre, Reading, Pa.; the Rose, Santa Barbara, Cal.; Majestic, Providence; Madison, Mansfield, Ohio; Great Lakes, Buffalo; Earl, Allentown, Pa.; Liberty, Zanesville, Ohio; Court, Wheeling, W. Va.; State, New Bedford, Pa.; Embassy, San Francisco; Empire, Lawrence, Mass.; Lloyd's, Menominee, Mich.; Maine, Portland, Me.; Cambria, Johnstown, Pa.; Paris, McKeesport; Grand, Clarksburg, W. Va.; Stillman, Cleveland; Olympic, Steubenville, Ohio;

Neth's Grand, Columbus, Ohio; American, East Liverpool, Ohio; Capitol, Des Moines; Ella Nay, El Paso; Mission, Amarillo, Tex.; Strand, Wichita Falls; Imperial, Jacksonville, Fla.; Howard, Atlanta; Riviera, Omaha; Saenger, New Orleans; Virginia, Atlantic City; Cataract, Niagara Falls; Palace, Dallas; Worth, Fort Worth; Savoy, Bethlehem, Pa.; Arcadia, Wilmington, Del.; Rialto, Tulsa; Strand, Albany; Metropolitan, Baltimore; Cameo, Bridgeport, Conn.; New Broadway, Charlotte; McVicker's, Chicago; Aladdin, Denver; Strand, Erie; Apollo, Indianapolis;

Newman, Kansas City; Parkway, Madison; Garden, Milwaukee; State, Minneapolis; State, New Bedford, Conn.; Roger Sherman, New Haven; Orpheum, Ogden; Aldine, Philadelphia; Stanley, Pittsburgh; Music Box, Portland, Ore.; Capitol, St. Paul; Capitol, Salem, Ore.; Liberty, Oregon City; Victory, Salt Lake City; Plaza, San Diego; Music Box, Seattle; Liberty, Spokane; Eckle, Syracuse; Grand, Terre Haute; Vita-Temple, Toledo; Troy, Troy, N. Y.; Stanley, Utica; Metropolitan, Washington, D. C.; and the Blue Mouse, Washington.

Many interesting angles to the box office history of "The Singing Fool" have been supplied to Warner Brothers by the management of these theatres. The Publix Circuit reports that in a number of their houses receipts have been tripled. Several out-of-town exhibitors have instituted midnight shows. This proved an excellent way to realize more profit in Denver, Pittsburgh and Columbus, Ohio.

Patronage Exceeds Population

H. M. Addison, managing director of the Great Lakes theatre in Buffalo, is authority for the statement that in that house 168,575 persons saw "The Singing Fool" during the first two weeks and that never before in Buffalo has a film been held for a third week with the first two days of the third week equaling the first two days of the second week.

In Mansfield, Ohio, "The Singing Fool" stood up for a solid two weeks when the longest engagement had been four days. In Menominee, Mich., one and one-half times the entire population paid to see the attraction during its week's run.

JACK L. WARNER
Vice president

LLOYD BACON
Director

AL JOLSON
"The Singing Fool"

Is Paramount Looking For Cheaper Equipment? Kent Tests 50 Devices

(Special to the Herald-World)

NEW YORK, Nov. 20.—Since Paramount's entrance into the field of sound pictures last Spring, Sidney R. Kent, general manager, and other Paramount officials have tested approximately 50 sound devices in the Criterion theatre here. The theatre has been used as a sort of testing grounds for all sorts of electrical devices allied with motion picture entertainment, even television sets being tested, it is said.

Paramount is a licensee of Western Electric and many Publix theatres throughout the country are wired with Western Electric sound devices. What is the purpose of these tests? A Paramount official explained that it is Kent's business to know all the developments in the sound field, and that he is merely striving to acquaint himself with all developments. But these tests may mean that Paramount is looking for other and cheaper equipments. This is merely conjecture, but after all, who knows!

West Coast and Publix Close Association; Nine Theatres Are Affected

(Special to the Herald-World)

LOS ANGELES, Nov. 20.—West Coast theatres and Publix have come to a parting, according to Harold B. Franklin, president of West Coast. The theatres, which have been operated under an arrangement between the two circuits for over a year, will cease to have any connection with West Coast beginning December 1.

The theatres affected in Los Angeles are the Metropolitan and Million Dollar; in San Francisco, the Granada, St. Francis, California, Imperial and Portola. The Portland is the only theatre affected in that city, and the Seattle theatre in that city.

In association with the Marcus Loew interests, West Coast Theatres will continue to operate Loew's State in Los Angeles and the Loew's Warfield in San Francisco. The Fifth Avenue in Seattle and the Broadway in Portland, always West Coast theatres exclusively, continue in the circuit of the Fox-West Coast chain.

Exhibitor Sentenced to $25 Fine or 30 Days in Jail Under Lottery Law

(Special to the Herald-World)

NEW ORLEANS, Nov. 20.—Alfred Crosx, proprietor of the Cortex theatre, was sentenced by Judge A. D. Henriques to pay $25 or serve 30 days on a charge of violating the lottery law.

The evidence showed each person, on entering the show, was given a ticket with a number and at the conclusion of the performance prizes were awarded.

Theatre Crowds Given Papers Boosting Film

(Special to the Herald-World)

NEW YORK, Nov. 20.—Warner Brothers effected an interesting tie-up with the *Morning World* last week. On Wednesday night, when the newest Vitaphone talking picture, "On Trial," opened at the Warner Brothers theatre, the *World* distributed 13,000 copies of the Thursday morning paper to the crowds leaving 14 playhouses along Broadway. Each carried a pink sticker on the front page headed, "Compliments of Warner Brothers," while space on the sticker was also devoted to advertising "On Trial," as well as Al Jolson in "The Singing Fool."

Well, Who Wouldn't Drop Temperament for $200,000

(Special to the Herald-World)

NEW YORK, Nov. 20.—Jeanne Eagels, whose temperamental outbreaks have earned her no end of newspaper notoriety, is behaving like a lamb for Paramount during the filming of "The Letter." Not once has her temperamental streak manifested itself, although she has been required to work from early morning to late hours in the evening.

Probably a great deal of the credit for her docility should go to Monta Bell, the director of "The Letter," for he is skilled in handling stars, but the star's hopes for a big contract with Paramount probably has had more to do with her humbleness. Paramount is said to have offered her $200,000 to make three pictures during the next year. Well, who wouldn't be nice for a contract like that? It is known that another film company warned Paramount against signing the star on a contract because of her temperamental ways.

MPTOA Directors Pick Committee to Help Get Inter-use

(Special to the Herald-World)

NEW YORK, Nov. 20.—The board of directors of the MPTOA in meeting here last week appointed a committee to study interchangeability and standardization of sound reproducing devices, and further resolved that the committee should aid in effecting this desirable move.

The resolution reads:

"That it be the sense of this meeting that the interchangeability and standardization of sound reproducing apparatus is desirable and that a committee be appointed in effecting this interchangeability and standardization and to report the fact to the entire industry."

This committee as appointed consists of Fred Desberg, Joseph W. Walsh and Colvin W. Brown.

The legislative committee as appointed consists of Harry M. Crandall, Fred J. Dolle, Harold B. Franklin, Sam Dembow and M. E. Comerford. The new administrative and finance committee consists of Comerford, Dembow and Fred Desberg.

Sarnoff Denies RKO Buying of Interstate Circuit Through South

(Special to the Herald-World)

DALLAS, Nov. 20.—Emphatic denial of rumors pervading Film Row that RKO had made an out and out purchase of the Interstate Amusement Company, operating the Majestic theatres and playing Orpheum vaudeville throughout the South, has been received the same day by John Rosenfield, Jr., dramatic critic of the Dallas News, who wired David Sarnoff, president of RCA, in New York, who answered that the rumor was without foundation and "absurd."

Evelyn Brent Married

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Evelyn Brent, Paramount star was married to Harry Edwards on November 15 at Agua Caliente.

Special U. S. Commissioner to Protect Film Interests Abroad

Trade Executive Will Watch Europeans' Restrictive Laws—Official of Department of Commerce Will Be Attached to Paris Staff, Says Klein

[Washington Bureau of the Herald-World]

WASHINGTON, Nov. 20.—Special arrangements have been made by the Department of Commerce to have a special trade commissioner attached to the Paris staff to keep in touch with new and proposed legislation looking to motion picture restrictions, quota limitations and other regulatory measures adopted by different European countries, it is disclosed in the annual report of Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce.

Studies of the foreign field for industrial and educational pictures and for film accessories were made during the year, and special services were rendered the industry in connection with the admission of American films into several foreign countries, it is reported.

The department has also been active in protecting American copyrights and trade marks abroad, this being one of the most important phases of its work, due to the widespread piracy of trade marks and copyrights which has been encountered in several countries.

Services Expanded

Activities of the motion picture section of the department during the year are outlined in the report, as follows:

"For the motion picture section the fiscal year 1928 was largely one of expansion and development of services inaugurated in the preceding year. Six trade information bulletins were published as against 2 in 1926-27 and 22 foreign market bulletins as compared with 4, the former completing a survey of the major European film markets and covering also the sales possibilities abroad of short subjects. In addition, the section's weekly press service started in September, 1926, has been so revised and extended that it now goes to a mailing list of nearly 75 newspapers and syndicates. Numerous special articles were contributed to the trade press last year.

Aid Accessories Sales

"A trade information bulletin on Markets for Industrial Educational Motion Pictures Abroad brought immediate and warm response from the industry. . . .

"At the request of the motion-picture equipment industry, effort was made to promote foreign trade in film accessories, this assistance consisting of the distribution of information on sales possibilities supplemented by conferences at which sales methods and kindred topics were discussed.

"Among the year's special services might be mentioned . . . advice in the establishment of an export department by a prominent motion picture distributor; aid to a secretary of state in the preparation of scenic pictures of his state; and assistance to a large motion-picture equipment corporation in extending its trade in Latin America.

"The work of the motion picture trade commissioner set the same high average as in the preceding year; over 100 reports of great value were submitted by him for subsequent distribution to the trade, including a survey of the European motion picture industry in 1927 published as a trade information bulletin. The foreign offices of the bureau also did very valuable and effective work for the film industry; to name but one example, the trade commissioner in Singapore aided an American film distributor in signing a 50-week contract calling for more than $10,000 worth of additional business."

Ticket Taker Calls It "The House of Don't"

(Special to the Herald-World)

NEW YORK, Nov. 20.—A leading theatre here has been given a nickname, and curiously enough, it comes from an employe. The nickname is "The House of Don't."

A "Herald-World" representative paid his way in the other night, and asked the direction to the men's smoking room.

"You can't go there now," replied the stalwart ticket taker, who, perhaps, received his preparatory training at West Point.

"Why?" he was asked.

"Why, man, don't you know this is the house of don't? It's don't go there, and don't do this and don't do that," was the good-natured reply.

By the time the "Herald-World" man had been "donted" all over the place without ever getting to the smoking room, he was in entire accord with the doorman. "The House of Don't" should be put in lights above the marquee.

Cinephone Used on Colony W. E. Wiring For Sound Cartoon

(Special to the Herald-World)

NEW YORK, Nov. 20.—Mechanical interchangeability was further demonstrated Sunday when the Colony theatre here exhibited a one-reel cartoon subject drawn by Walter Disney and recorded by Powers Cinephone. It was shown on the Western Electric device.

RCA Photophone is the only other recording to be reproduced on a Western Electric device. So far this showing is the first public demonstration of Cinephone. The cartoon called "Steamboat" is also said to be the first cartoon subject to be made specially for sound.

Fire Destroys Star

(Special to the Herald-World)

MISSISSIPPI, Nov. 20.—The Star theatre was destroyed by fire last week. A new theatre is under construction.

Takes Over Theatre

(Special to the Herald-World)

MIDDLEBURGH, N. Y., Nov. 20.—The Rex theatre at Middleburgh has been taken over by Shelmandine.

F N Will Spend Seven Millions Under Revised Production Plan

Half Million More Will Be Used on Sound Stage Equipments—26 Dialogue Pictures and 11 Others with Sound Synchronization Will Be Made at Burbank

(Special to the Herald-World)

NEW YORK, Nov. 20.—First National will expend more than seven million dollars on its pictures for 1928-1929, a revised schedule calling for 26 dialogue productions and 11 others with sound synchronization, President Irving D. Rossheim announced yesterday.

Besides the seven millions on production, an additional half million will be spent on buildings and equipment for the sound stages, the first unit of which is nearly complete.

Eight specials are part of the all-dialogue program. These include three Colleen Moore pictures—"Synthetic Sin," "That's A Bad Girl" and an untitled picture; "The Divine Lady," starring Corinne Griffith; "The Barker," with Milton Sills and Dorothy Mackaill; "His Captive Woman," with the same stars; "The Squall," from the play of that name, and a Billie Dove starring vehicle.

The feature pictures include three starring Corinne Griffith—"Saturday's Children," "Paid For" and "Prisoners"; three starring Richard Barthelmess, including "Weary River" and "Diversion"; two starring Billie Dove, including Elinor Glyn's "The Man and the Moment"; three starring Milton Sills, including "The Comedy of Life"; one with Dorothy Mackaill, "The Girl in the Glass Cage"; two co-featuring Miss Mackaill and Jack Mulhall—"Children of the Ritz" and "Two Weeks Off"; two starring Alice White—"Hot Stuff" and "On the Air"; two mystery thrillers, A. Merritt's "Seven Footprints to Satan," and the Broadway hit, "Sh! The Octopus!"

There will be three specials with sound synchronization and eight feature productions with sound effects.

Included in the latter are Corinne Griffith in "Outcast," Richard Barthelmess in "Scarlet Seas," Billie Dove in "Adoration" and "Night Watch," Dorothy Mackaill and Jack Mulhall in "Waterfront" and Alice White in "Naughty Baby."

Successful Tests Made In Use of Biophone with Big Product, Says Weiss

(Special to the Herald-World)

NEW YORK, Nov. 20.—Alfred Weiss, president of the Biophone Corporation, announced here today that successful demonstrations were made in reproducing the sound films of several of the biggest producers. Tests on other product, notably Warner and Metro-Goldwyn-Mayer, will be publicly made shortly, he added.

Weiss said that Biophone is in a position to make immediate delivery.

"7th Heaven" Wins Photoplay Medal

Fox's "7th Heaven" is the winner of the eighth annual award of the Photoplay gold medal as the year's best picture, says the December issue of the Photoplay magazine. Frank Borzage, who directed Janet Gaynor and Charles Farrell in "7th Heaven," also won the award in 1920 with "Humoresque."

The Photoplay article pays a tribute to the Fox organization for its array of new talent and its advanced standards, and gives special praise to William Fox, president, and Winfield Sheehan, vice-president and general manager.

This is the second outstanding recognition of Fox product this year. In January a Berlin newspaper announced that a survey of critics in 25 countries placed F. W. Murnau's "Sunrise," also with Miss Gaynor, as the best picture released last winter.

Titles Registered at Washington

Photoplays Registered Week Ended Nov. 15

25808	The Head of the Family	Lumas Film Corp.
25809	Times Square	Lumas Film Corp.
25810	Tarzan the Mighty (Serial)	Universal
25811	Lonesome Babies	Bray Prod., Inc.
25812	A Clean Sweep	Universal
25813	A She-Going Sailor	Paramount
25814	Avalanche	Paramount
25815	The Bush Ranger	M G M
25816	The Wind	M G M
25817	Driftwood	Columbia
25818	Yellow Contraband	Pathe
25819	Taxi Beauties	Pathe
25820	Hubby's Week End Trip	Pathe
25821	Eagle of the Night (Serial)	Pathe
25822	Eagle of the Night (Serial)	Pathe
25823	Eagle of the Night (Serial)	Pathe
25824	The Giant Worker	Educational
25825	Stage Frights	Educational
25826	Napoleon	M G M

Columbia Will Produce Two Versions of Sound Films, Says Brandt

(Special to the Herald-World)

NEW YORK, Nov. 20.—Columbia will make two versions of every picture produced with sound, President Joe Brandt declared today in presenting a plan which confirms an exclusive announcement recently in the HERALD-WORLD.

"Although we are all set to synchronize and introduce dialogue in as many of our productions as the exhibitor demands," says Brandt, "Columbia is still very decidedly committed to the production of a strong program of silent pictures, and for a very good reason. With only 1,500 houses out of 22,000 wired to date, the ratio is still very much in favor of silent picture.

"In order to give the owners of both types houses only the best, we have decided to make two versions of every picture we produce with sound. We will make one version in the technique suite for dialogue and the other in the best manner we know how as a silent picture. This undoubtedly will add materially to our production costs, but we feel that it is warranted."

Talking Sequences for "Love in the Desert"

(Special to the Herald-World)

NEW YORK, Nov. 20.—Olive Borden, Hugh Trevor and Noah Berry, who have recently finished filming the silent version of "Love in the Desert," have been recalled to make the talking sequences for the F B O feature.

Louis Shimon Manages Columbia at Kenosha

(Special to the Herald-World)

KENOSHA, WIS., Nov. 20.—Louis Shimon, formerly owner and operator of Uptown in Sheboygan, has returned to the show business. He will now operate the Columbia theatre in Kenosha.

Orman Talks Over Radio

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—A radio discussion of newsreels Thursday was the thirteenth of a series of talks over KFI by Felix Orman.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Thelma Salter becomes Mrs. Edward Kaufman. Kaufman is scenario editor at Educational, while Mrs. Kaufman, formerly a feature star, has been playing in Educational comedies. Shown are Judge Biard, Mrs. Kaufman, Mr. Kaufman, William Russell, who acted as best man; and Bonnie Ruff and Ouida Willis, who acted as bridesmaids.

On their way East to shoot sequences. Vilma Banky and Alfred Santell, who is directing Miss Banky in her new Samuel Goldwyn production for United Artists, as they arrived in Chicago, New York bound to make exterior scenes. (Herald-World photo).

Beauty a la mode. (No ice cream intended!) In tribute to a waning season, we present Josephine Dunn, M G M player, hitting through right tackle.

At the testimonial dinner in Los Angeles given Jack Cohn, treasurer of Columbia, before his return to New York. Standing—Teddy Tetzlaff, Denver Harmon, Scott Dunlap, Howard J. Green, Phil Rosen, Frank Capra, Cohn, Benny Rubin, Samuel J. Briskin, Sam Coslaw, Erle C. Kenton, Joseph Goldberg, Billy Rhodes, John LeRoy Johnstone. Sitting—extreme left, Edward Schulter, Ray Howell, Alan Roscoe and Sam Wolf; inside left, Jack Raymond, Peter Milne, Johnnie Grey, Tenny Wright, Joseph Cooke, Sam Bischoff and George Seid; inside right (skip one) Ricardo Cortez, Jean Hersholt, Joseph Walker, Harrison Wiley, Morris Feinberg and Pander Berman; extreme right, Arthur Roberts, Ben Pivar, Lou Ostrow, Jack Wagner and Buddy Coleman. Cohn was at the studio during the absence in Europe of Harry Cohn.

Above: Myrna Loy as the sort of maid who enjoyed the first Thanksgiving turkey. But really we suspect that the costume is a Warner Brothers prop and that the turk never got closer to Plymouth than Hollywood. But what of that?

Below: Barnyard diplomacy—not so different from other kinds. With corn in one hand and an axe in the other, Jeannette Loff, Pathe's rising player, mounts to ambassadorial heights to make November 29 truly Thanksgiving.

Below: May McAvoy, another Warner Brothers star, confides to a plump gobbler the secret that's burning in the heart (and stomach) of the nation. "It won't be long now!" prophesies May. And it won't, thank goodness!

Above: The annual banquet brought forward a trifle on the calendar, but 'twould seem that Barbara Kent just couldn't wait. A hungry chef is this Universal player—and an expert where pulchritude is the piece de resistance.

Below: Big Boy frankly espouses intrigue to fill his tummy. Though honesty is the best policy, one turk by the neck is better than two in the distance. Yea, this Educational star knows his drumsticks, in serious matters as well as comic.

Clara Bow just prior to a recent (forced) plunge between the first and second of Paramount's "Three Week Ends," directed by Clarence Badger (left), with Neil Hamilton (right) featured.

If, as they say, there's safety in numbers, here are data that should do Karl Dane's insurance company lots of good. Such radical treatment is his in M G M's "All at Sea."

Russ Farrell's plane takes a nose dive, resulting in a severe puncture for Mother Earth and (ultimately) gasps and goose-pimples for you and me. This happening is from "The Skywayman," the latest picture in Educational's "Russ Farrell, Aviator" series, adapted from stories in The American Boy. In this notable shot Reed Howes, star of these shorts, is shown draped around a support, while Bobby Dunn is the chap laid out on the upper wing.

Pathechrome, New Color Process, To Make Bow in Pathe Review

Development, Furthered by Ramsaye and Supplanting Pathecolor, Embodies Use of Special Stock—Applied at Laboratory in France

(Special to the Herald-World)

NEW YORK, Nov. 20.—Pathechrome, a new color process supplanting Pathecolor and said to give a new sparkling brilliance and verity to film, will make its debut in forthcoming issues of Pathe Review. The process, using a special color positive stock made by Dupont-Pathe, has been furthered by Terry Ramsaye, editor-in-chief for Pathe's non-dramatic production.

A SECTION of each issue of Pathe Review is sent to Pathe Cinema laboratories in Vincennes outside of Paris, where color experts with special training apply the process and return the film for American distribution, though in the meantime through Pathe connections, a number of prints have been shipped to European and British Empire centers.

Terry Ramsaye

Exclusive contracts are held by Pathe for the Pathechrome product, the more apparent steps being covered by American and foreign patent. The special stock is said to have had chemical preparation which makes it more receptive to color, with a formula that permits transmission of light through the nitro-cellulose base with less color absorption and filtration than before.

See Longer Wear

Greater resistance to wear also is evidenced in tests at its Bound Brook laboratories, says Pathe.

Ramsaye's interest in color film, which has been a part of Pathe Review since its first issue more than a decade ago, dates back to prior associations with the once famous Prizma concern and Charles Urban's Kinechrome. He was editorial-technical consultant in both projects.

Colored Frame by Frame

Color appeared on the screen in 1896, the first year of the motion picture. Hand-colored Edison pictures were projected by Armat's Vitascope at the Koster and Bials Music Hall in Herald Square.

The first colored subject was a serpentine dance by Annabelle Whitford Moore and her "Butterfly Dance" was colored frame by frame with tiny watercolor brushes by Mrs. Edward Kuhn.

A chromatic treatment of the Pathe rooster will be one of the coming demonstrations. What with the application of sound as well, there should be indeed a colorful crowing.

Organized Television With Natural Colors Seen in 3 to 5 Years

(Special to the Herald-World)

NEW YORK, Nov. 20.—Television is still in the experimental stage, with many improvements and engineering solutions needed and continued search for suitable wavelengths required, says David Sarnoff, vice president and general manager of RCA.

At the same time Sarnoff predicted that within three to five years we may expect not only to see television broadcasting on an organized scale but even to receive distant scenes transmitted by radio in their natural colors.

Play Blonde, Brunette In General Production

(Special to the Herald-World)

NEW YORK, Nov. 20.—Barbara Worth, leading woman for Reginald Denny in several recent pictures, and Edna Murphy play the blonde and brunette respectively in "The Bachelors' Club," a General Production picture, starring Richard Talmadge.

Goulding Signed for Pathe Sound Division

(Special to the Herald-World)

NEW YORK, Nov. 20.—Edmund Goulding, writer and director, has been signed by Pathe as a member of the sound division. He will assume duties with Pathe at once.

Musicians Quit to Support Operator Strike; Theatres Refused Injunction

(Special to the Herald-World)

HOUSTON, Nov. 20.—Seven members of the musicians' union, mostly organists, employed by the Iris, Texan and Ritz theatres, walked out last Wednesday in sympathy with the projectionists, who quit a few days before. Will Horwitz is owner of the three theatres, in association with Saenger of New Orleans.

When the operators abandoned their posts, Horwitz himself ran the machines at the Texan.

A petition by Horwitz for an injunction to prevent the walk-out failed.

Operators said that they had asked for the same increase in wages as operators in other Houston theatres received. They want $72.50 instead of the $60 they now get.

Operators are said to have dropped circulars from an airplane, charging the Horwitz enterprise with being unfair to organized labor.

After two or three days all of the theatres were re-opened using mechanical music and non-union operators.

Meanwhile, strained relations between striking stage hands and the Texas and Majestic theatre have been ended. The stage hands go back to work this Saturday. The new contracts are at theatre terms, it is said.

At the New York Theatres

NEW FILMS

PARAMOUNT—"Home Coming," a UFA film released by Paramount with Lars Hansen and Dita Parlo, directed by Joe May.
HIPPODROME—"Sinners in Love," an F B O picture with Olive Borden and Huntley Gordon, directed by George Melford.
FIFTY-FIFTH STREET PLAYHOUSE—"Eve and Grasshopper," a UFA production with Camilla Horn, Gustav Froelich and Warwick Ward.
FIFTH AVENUE PLAYHOUSE—"Mechanics of the Brain," an analysis of animal and human behavior.
COLONY—"Gang War," an F B O picture with Olive Borden, Jack Pickford, directed by Bert Glennon.

HELD OVER AND REVIVED

CENTRAL—"Lilac Time," First National, opened August 3.
WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
GAIETY—"Four Devils," Fox, opened October 3.
LITTLE CARNEGIE PLAYHOUSE—"Ten Days That Shook the World," opened November 3.
EMBASSY—"Marriage by Contract," Tiffany-Stahl, opened November 9.
RIVOLI—"The Woman Disputed," United Artists, opened November 9.
WARNER—"On Trial," Warner Bros., opened November 14.
ASTOR—"Jimmie Valentine," Metro-Goldwyn-Mayer, opened November 15.
CRITERION—"Interference," Paramount, opened November 16.
RIALTO—"Wings," Paramount, revived October 27.
ROXY—"The Red Dance," Fox, revived November 10.
STRAND—"The Terror," Warner Bros., revived November 10.
CAMEO—"Mata Hari, the Red Dancer," German production, held over for another week.
CAPITOL—"Show People," Metro-Goldwyn-Mayer, held over for another week.

Special Talking Extra Of Vestris Survivor Is Pathe Sound News Thrill

(Special to the Herald-World)

NEW YORK, Nov. 20.—A special talking extra was introduced last week when Pathe Sound News during its inaugural week presented a Pathephone interview with Harry Faye, one of the last survivors to leave the SS Vestris before it sank.

Harry Faye

The interview was obtained soon after the arrival of Faye on one of the rescue ships and the Pathe Sound News staff put in all of Thursday night getting out prints. The account of the rescue of Faye, a pugilist from Charleroi, Pa., who was on his way to South America to fight Firpo, was given word for word in Pathe Sound News, with cutbacks to scenes of the disaster.

56 Loew Theatres Play Fox's Movietone News

(Special to the Herald-World)

NEW YORK, Nov. 20.—David Loew, vice-president of Loew's Theatres, signed a contract with Fox Film Company to play Movietone in 56 theatres each week.

Loss in Montana Fire Is Estimated at $8,000

(Special to the Herald-World)

GREAT FALLS, MONT., Nov. 20.—A fire which broke out here last week caused damages of $8,000 to the Liberty theatre. Furnishings were destroyed by smoke and water.

DR. A. H. GIANNINI

was presented with the Sam Harris cup, for distinguished service in advancement of amity between the United States and British industries, at a dinner Tuesday night, November 20, at the Hotel Biltmore, New York. Will Hays was toastmaster and most leaders of the trade were present.

No Patched Sound in His Theatre, Says O'Connell

(Special to the Herald-World)

TOLEDO, Nov. 20.—"When we advertise sound pictures at the Vita-Temple we mean motion pictures in which some or all of the characters talk, pictures that have sound as an integral part of their makeup—not productions that have been made in pieces and patched together afterward," says Jack O'Connell, managing director of the theatre, in a booklet titled "Hitching a Rumble Seat to a Wheelbarrow," which he is distributing to his patrons.

"Don't be fooled by the hubbub of wild promises and extravagant claims now being broadcast by some producers," O'Connell advises.

Two F B O Pictures Start Broadway Engagements

(Special to the Herald-World)

NEW YORK, Nov. 20.—Two F B O productions began engagements on Broadway this week. "Gang War" opened at the Colony theatre and "Sinners In Love" at the Hippodrome.

Hollywood Masque Ball Of A M P A Set March 9

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—March 9 was announced as the date of the Hollywood Masque ball by President George Harvey of the A M P A at the meeting last week.

"Submarine" Screened at M P T O Texas Convention

(Special to the Herald-World)

NEW YORK, Nov. 20.—"Submarine," Columbia's undersea picture, was screened at the annual M P T O of Texas convention held at Dallas last week.

Texas Joins New Allied States; Dallas Convention Elects Cole

President Charges It's "Very Unhealthy for Affiliated Theatres to Run and Control an Association"—Says It Doesn't Represent Small Houses

(Special to the Herald-World)

DALLAS, Nov. 20.—The Texas exhibitors' organization has cast its lot with Allied States. Only two dissented when the resolution for affiliation with Allied was put to a vote. The convention backed up this action with re-election of Col. H. A. Cole as president.

The resolution was passed after Cole, criticizing the new standard exhibition contract as being longer than the old one and having some good features but many bad ones, declared it is "very unhealthy for affiliated theatre groups to run and control an association."

"The latter brand of organization is not strong before a legislature or congress," Cole declared. "It does not represent the little theatre. I think a state unit should join the national body when affiliated theatres do not dictate.

H. A. Cole

"Allied intends to become a national organization by employing a 'big man' for its head. Its membership will consist solely of one representative from each affiliated state."

After declaring that he "can see no possibilities or benefit to the Texas organization from the present set-up in the M P T O A," Cole said he was ready to give $1,000 of the $5,000 unofficially pledged to Allied by Texas.

Officers elected along with Cole include Burt King, Stamford; E. J. Callahan, Crockett; A. V. Wade, Gainesville; Henry Sparks, Cooper, vice-presidents; A. W. Lilly, Greenville, secretary-treasurer.

Directors-elect are R. E. Johnson, Liberty; E. J. Callahan, Crockett; J. N. Stewart, Kaufman; A. V. Wade, Gainesville; Sam Hefley, Cameron; Rubin Frels, Victoria; H. H. Stracks, Seguin; Harry Boynton, Hamilton; Homer Mulkey, Clarendon; E. C. Moseley, Alpine; W. H. Powers, Henderson; John Lilly, Sulphur Springs; J. L. Santos, Wharton; C. M. Cooper, Alvarado; H. G. Stein, Luling, and Burt King, Stamford.

The convention, held at the Baker hotel last Tuesday and Wednesday, was informed that largely through a personal campaign by W. S. Wade, manager, fifty members had been added. Other developments reported were:

Electric light rates have been adjusted in 20 situations

State legislature acts proposed to eliminate half of the carnivals in Texas, as well as to hasten the gradual increase in towns having Sunday shows.

Theatres of Texas are in a healthy condition, Cole reported.

Attracting the 75 per cent of non-theatregoers will eliminate any over-seating problem, the convention was told.

Sentiment favored refusal of the association to function in arbitration cases of non-members or of theatres not in Texas.

Sound pictures played a large part in discussions on the floor, Cole proposing increased admission prices to meet the overhead cost of equipment.

W. Z. Spearman, president of the Oklahoma exhibitors, and Fred Pickrel of Ponca City addressed the convention.

Bandits Kill Manager of Theatre in Indianapolis

(Special to the Herald-World)

INDIANAPOLIS, Nov. 20.—Three bandits killed Paul T. Pulliam, manager of the Fountain Square theatre, last night. Pulliam was riding home with Paul Williams, an employe, when the robbers forced their car to the curb, and began firing. Pulliam's body was hurled from the car.

Jolson Packs Wallop in Fist as Well as Voice

(Special to the Herald-World)

LOS ANGELES, Nov. 20.—Al Jolson's fists have as much "kick" as his voice. When a man in a hotel here made remarks derogatory to Jolson, his race and Ruby Keeler, his bride, the blackface comedian let fly, with excellent aim.

Christie Signs Lois Wilson

NEW YORK—Lois Wilson has been signed by Christie Film company to appear opposite Everett Horton in a series of two-reel sound comedies.

Maybe This Is Solution: Students to Get a Night Weekly to Make Whoopee

(Special to the Herald-World)

ITHACA, Nov. 20.—The Strand is to become a real "whoopee theatre" every Saturday night, when it will be given over to the exclusive use of Cornell University students, who will be allowed to whoop-her-up to their hearts content in showing their approval or disapproval of the entertainment being given.

The "whoopee night" comes as a compromise growing out of a conflict between the theatre management and the student body that has been in existence for many weeks.

The idea of the "whoopee theatre" is entirely new to the college town, and may be followed by other theatre owners in college towns throughout the country. Students will be permitted to do all the hissing, booing and razzing they wish without any fear of being ejected from the theatre by ushers or the manager.

SOUND PICTURES

Slote's Original Sound Device Called Ample for 3,000 Seats

A new chapter in the rapidly unfolding history of sound pictures is being written by the Strand theatre of the Cumberland Amusement Company, Cumberland, Md., and its general manager, Robert Slote.

The news story of the successful launching of Slote's new device was told in the last issue of the HERALD-WORLD. How Slote arrived at the principles on which his device was based, and how the equipment operates, is another story.

The entire equipment can be built and installed for less than $2,000, Slote declares in a letter to this department.

"After an exhaustive study of the principles of synchronization music, sound and dialogue with motion pictures," Slote writes, "and arriving at the solution of proper gearing of the speed of a record with film, we connected a turntable (16 inch) to each of our Powers projectors. This connection was made direct to the driving shaft which we ran at a speed of 90 revolutions to the minute, using a speed indicator to keep the correct speed. This shaft was connected by a universal joint so that it would run absolutely true and would not place any strain on the projector shaft. We connected the shaft to a pair of gears with the ratio of 90 to 33⅓, the 33⅓ gear driving a shaft connected to the turntable, which was naturally driven at a speed of 33⅓ revolutions per minute.

For Theatre Up to 3,000 Seats

"We used standard record dynamic pickups to relay the recorded music into an input amplifying panel. The sound was then relayed into a push-pull output amplifier of two stages. (This amplifying system is large enough to fill a theatre of about 2,500 to 3,000 seats.)

"The sound was then conveyed to the stage by regular electric wiring to four dynamic speakers, which are matched in impedance with the amplifying system.

Also Non-Synchronous System

"The greatest trouble we encountered was in the difference of the regular Victor records and records from exchanges. Naturally during our experimenting stages we used Victor records for tests. These records were absolutely perfect in tonal qualities. But after running a few of the exchange records we found that they were heavily scored. We had to change our impedance and do some more experimenting while running, to overcome flat notes, distortion on bass, etc. We gradually overcame this—in fact, dialogue and singing qualities are now splendid. We are now working on overcoming the musical distortion.

"In connection with our outfit we have installed a microphone for announcements of various sorts. We also installed a non-synchronous system for cueing non-sounded pictures."

The Strand, modern 1,500-seat house, is owned by a Cumberland corporation and embodies all the features of an uptodate theatre, having been constructed only eight years ago.

Robert Slote

Slote has managed the theatre for seven of those eight. He started with Harry M. Crandall's training and first managed the Apollo and the Strand at Martinsburg, W. Va. When he went to the Strand at Cumberland the theatre was under lease to Crandall. When the latter's lease expired in 1923, Slote took over complete management.

Some of the achievements of Slote in the field have been a successful fight against roadshowing in non-picture houses at Cumberland, institution of competition of the local high schools in one-act dramas staged at the Strand, the handling of a beauty contest whose winner was entered in the Atlantic City pageant, as well as local news weeklies, tieups with civic organizations, baby shows and special Christmas programs.

The Strand theatre, Cumberland, Md., where the sound device made its debut.

Biophone Protects Inter-use, Pledges Free Replacements

(Special to the Herald-World)

NEW YORK, Nov. 20.—Biophone not only is giving every exhibitor making installation a legal guarantee of protection on account of running any make of pictures on the Biophone apparatus but also guarantees in the contract to replace without charge any mechanical imperfections in any part of the Biophone equipment, Alfred Weiss, president, announced today.

Weiss declared that by December first there will be a Biophone agency for every exchange city in the United States.

Phil Goldstone, producing the Metropolitan productions, said that these pictures not only will play on Biophone but also on Western Electric equipment and that Metropolitan guarantees protection for running Metropolitan pictures on Western Electric.

Denver Exchange Handles Columbia Sound Pictures

(Special to the Herald-World)

SAN FRANCISCO, Nov. 20.—J. H. Goldberg, divisional manager of Columbia Pictures, was a recent visitor and completed arrangements whereby the exchange at 177 Golden Gate avenue will be made distributing headquarters for sound pictures in the territory from Denver west. Extensive alterations are being made and new vaults are being installed. All Columbia sound pictures will be inspected and made ready for presentation in the San Francisco headquarters before being sent to the branch exchanges in the Pacific Coast division.

Western Electric Installations for Month of October

The first list herewith is of theatres in which Western Electric sound projector equipment was installed in October. All cases in the first list are film and disc equipment except where otherwise noted.

Liberty theatre, Wheeling, W. Va.; Victoria, Mahoney City, Pa.; Capitol, Hazelton, Pa.; Palace, Worcester, Mass.; Tennessee, Knoxville, Tenn.; Lyric, Jackson, Tenn.; Fulton, Jersey City; Pantages, Fresno, Cal.; Glory B, Miami, Okla.; Sunrise, Ft. Pierce, Fla.; Field's Corner, Dorchester, Mass.; Morton, Dorchester; Strand, Dorchester; Victoria, Tamaqua, Pa.; Castle, Vancouver, Wash.; Senate, Chicago; Washington, Quincy, Ill.; Olympia, Miami, Fla.; Loew's State, Providence, R. I.; Virginia, Atlantic City, N. J.

* * *

Metro, Chicago; Wilson, Chicago; State, Racine, Wis.; State, Newark, N. J.; Palace, Bridgeport, Conn.; Majestic, Bridgeport; Palace, Waterbury, Conn.; Palace, New Haven, Conn.; Shenandoah, St. Louis, Mo.; Capitol, Hartford, Conn.; Brookland, Richmond, Va.; State, Norfolk, Va.; Stanley, Camden, N. J. (Disc); Plaza, Kansas City, Mo.; Olympia, Chelsea, Mass.; Carolina, Charlotte, N. Car.; Granby, Norfolk, Va.; Maine, Portland, Me.

* * *

Strand, Philadelphia, Pa.; Victory, Bronx, N. Y.; Loew's 83rd St., New York, N. Y.; Rivoli, Hammonton, N. J.; Ortainia, Hackensack, N. J.; Greeley Sq., New York; Criterion, New York; Loew's 116th Street, New York; Loew's 86th Stret, New York; Capitol, Union Hill, N. J.; Rialto, Washington, D. C.; State, Hibbing, Minn. (Disc); United Artist, Chicago; Embassy, New York; Pantages, Dallas; Palace, Lockport, N. Y.; Hippodrome, Cleveland, Ohio; Yonkers, Yonkers, N. Y.; Palace, Corpus Christi, Tex.; Ohio, Lima, Ohio; Fox, Aurora, Ill.

* * *

Central Square, E. Boston, Mass.; Capitol, Ilion, N. Y.; Delancy, New York, N. Y.; New Drake, Oil City, Pa.; Shawmut, Roxbury, Mass.; Central Sq., Waltham, Mass.; State, Johnstown, Pa.; Ritz, San Angelo, Texas; State, White Plains, N. Y.; Elsemere, Bronx, N. Y.; Keith-Albee, White Plains, N. Y.; Grand, Marshall, Texas; Karlton, Philadelphia, Pa.; 69th St., Philadelphia; Stanton, Philadelphia; Pantages, Los Angeles; Orpheum, Muskogee, Okla.; Golden State, Riverside, Cal.; Metro, Brooklyn, N. Y.; Westside, Scranton, Pa.; Royal, Kansas City; Palace, Bradenton, Fla.; Pantages, San Diego, Cal.

* * *

Astoria, Astoria, L. I.; Boro. Park, Brooklyn, N. Y.; 167th St., Bronx, N. Y.; Miland, Stanford, Fla.; Jamaica, Jamaica Plains, Mass.; Harding, Chicago; Pantheon, Toledo, Ohio; Mt. Vernon, Mt. Vernon, N. Y.; B. F. Keith's, Cincinnati, Ohio; Capitol, Williamsport, Pa.; Haven, Olean, N. Y.; Lindell, St. Louis, Mo.; Gates, Brooklyn, N. Y.; Venetian, Racine, Wis.; Keystone, Chicago; Buckingham, Chicago; Piccadilly, Chicago; Kings, St. Louis, Mo.; Rialto, Roslindale, Mass.; Tivoli, Washington, D. C.; Liberty, Herkimer, N. Y.; Jefferson, Brooklyn, N. Y.; Arcade, Ft. Myers, Fla.; Ritz, Anniston, Ala.

* * *

Loew's Ave. B., New York; Loew's 7th Ave, New York; Keith Ga., Atlanta, Ga.; Strand, Huntingto., W. Va.; Sheridan, New York, N. Y.; Orpheum, Durham, N. C.; Sanger, Monroe, La.; Sunset, Ft. Lauderdale, Fla.; Pantages, Salt Lake City, Utah; Strand, Port Arthur, Texas; Texas, Houston, Texas; Strand, Waterbury, Conn.; Old Mill, Dallas, Texas; Poli, Worcester, Mass.; Strand, Hartford, Conn.; Loew's Victoria, New York, N. Y.; El Capitan, San Francisco, Cal.; Mikado, St. Louis, Mo.; Saenger Capitol, Salisbury, N. C.; Capitol, Miami, Fla.; State, Dayton, Ohio; Alpine, Brooklyn, N. Y.; Ardmore, Ardmore, Pa.; Norshore, Chicago.

* * *

Circle, New York; Oakland, Oakland, Cal.; T. & D., Oakland; Empress, St. Louis, Mo.; Isis, Kansas City, Mo.; Lexington, New York, N. Y.; Lyric, Cincinnati; Loew's State, New York, N. Y.; Ritz, Albany, N. Y.; Freeman, Bronx, N. Y.; Inwood, Bronx, N. Y.; Keith Albee, Boston; Orpheum, Boston; Victoria, Lansford, Pa.; Mt. Baker, Bellingham, Wash.; State, Scranton, Pa.; Spooner, Bronx, N. Y.; Poplar, Philadelphia; Woodside, Woodside, L. I.; Tivoli, St. Louis, Mo.; Saenger, Vicksburg, Miss.; Welmont, Montclair, N. J.; Park, Cleveland, Ohio; Trenton, Lynchburg, Va.; Imperial, Long Beach, Cal.; Indiana, Indiana Harbor, Ind.

(*Continued on next page*)

How W. E. Tells World in Sound

The big milling machine department at the Hawthorne (Chicago) works of Western Electric permits efficient quantity production of sound projector apparatus.

Soldering a wire connection on resistance coils used in one of the amplifiers which play a large role.

Assembling. Two rubber gloves are sealed into a small glass cabinet with all moisture exhausted.

Rigorous inspection is made in testing amplifiers, control cabinets and film reproducing attachments.

Sound Angle Is EMPHASIZED In These Ads

Contrast the handling of the sound angle of pictures in theatre advertisements as brought out in the cuts on this page and the page opposite.

Whereas the fact that the production has sound is practically unmentioned in the ads on the opposite page, sound is the dominant feature in the group reproduced on this page.

All these are from Wisconsin, but from four different cities. The large one in the center concerns itself with the one striking piece of information that Vitaphone is at the Palace in Superior. At the same time there are two cooperative ads on the ad, which took the entire page of the newspaper.

Top left is from the Majestic at Sheboygan, the bottom left from the Strand in Milwaukee and the bottom right from the Parkway in Madison.

After all the line between news-writer and ad-writer is finely drawn. Writers of these ads gave patrons news.

W. E. Installations

(*Continued from page 37*)

Added Equipment

Film and non-synchronism attachments added in October in theatres already having some type of W. E. equipment:

State theatre, Minot, N. D.; State, Sioux Falls, S. D.; Grand, Grand Forks, N. D.; Harris, Butler, Pa.; Manos, Greensburg, Pa.; Fargo, Fargo, N. D.; Troy, Troy, N. Y.; Granada, Spokane, Wash.; Strand, Cedar Rapids, Ia.; New Lyric, Camden, N. J.; Stanley, Philadelphia; Palm, Philadelphia; Harris, Tarentum, Pa.; Binghamton, Binghamton, N. Y.; Harris, Findlay, Ohio; Benn, Philadelphia; New Park, Philadelphia; Earle, Philadelphia; Hippodrome, Richmond, Va.; Ellanay, El Paso, Texas; Alhambra, Milwaukee, Wis.

Lafayette, Buffalo, N. Y.; Varsity, Evanston, Ill.; Circle, Cleveland, Ohio; Victoria, Buffalo, N. Y.; Grand, Mankato, Minn.; Stanley, Camden, N. J.; McComb, Mt. Clemens, Mich.; Liberty, New Kensington, Pa.; Mission, Amarillo, Texas; Orpheum, Waco, Texas; Strand, Providence, Mass.; Capitol, Atlanta, Ga.; Cluster, Baltimore, Md.; Strand, Lowell, Mass.; Avalon, Chicago; Liberty, Tacony, Pa.; Capitol, Springfield, Mass.; Avalon, Chicago; Astor, Philadelphia; Lindy, Philadelphia; Metro., Washington, D. C.

Non-Synchronous

Wigwam theatre, El Paso, Texas; Empire, Birmingham, Ala.; Capitol, Miami, Fla.; State, Austin, Minn.; Pequot, New Haven, Conn.; Palace, Port Richmond, S. I.; Gates, Portsmouth, Va.; Lawler, Rochester, Minn.; Genesee, Buffalo, N. Y.; So. Broad, Trenton, N. J.; Tenth Street, Atlanta, Ga.; Edwards, Sarasota, Fla.; West End, Atlanta, Ga.; Palace, Atlanta, Ga.; Egyptian, Sioux Falls, S. D.; DeKalb, Atlanta; Capital, Shenandoah, Pa.; Globe, Globe, Ariz.; Famous, Birmingham, Ala.; Vernon, Vernon, Texas; Plymouth; Leominster, Mass.; Renaissance, New York; Premier, Newburyport, Mass.

Iris, Houston, Texas; Arcadia, Dallas; Saenger, Alexandria, La.; State, New Brunswick, N. J.; Tiger, Auburn, Ala.; Myrtle, Brooklyn, N. Y.; Venango, Oil City, Pa.; Palace, Newport News, Va.; Columbia, New York; Strand, Texarkana, Texas; Rivoli, New Brunswick, N. J.; Capitol, Shreveport, La.; Saenger, Shreveport; Istrione, Jackson, Miss.; Rialto, Birmingham, Ala.; Alamo, Vicksburg, Miss.; Strand, Palmer, Mass.; Strand, Westfield, Mass.; Palace, Pittsfield, Mass.

Piety, New Orleans; Strand, Meridian, Miss.; Rivoli, Rutherford, N. J.; Arion, Minneapolis, Minn.; Rialto, Potsdam, N. Y.; Rexy, Philadelphia, Pa.; Nakomis, Minneapolis; A. & G., Bay St. Louis, Mo.; Regent, Kearny, N. J.; Strand, Shreveport, La.; Franks, Abbeville, La.; Ritz, Houston, Texas; Jefferson, Beaumont, Texas; Lomo, Hattiesburg, Miss.; National, Mexia, Texas.

"Four Feathers" to Be a Sound Picture

(Special to the Herald-World)

NEW YORK, Nov. 20.—"The Four Feathers," the picture which took Ernest Schoedsack and Merian Cooper on a year's filming expedition to the British Soudan, will utilize the complete facilities of the sound stages and equipment at the Paramount plant in Hollywood, according to B. P. Schulberg.

All the sounds of jungle life and warring savages will be produced for the picture. Studio work has just begun with experienced players enacting the story, among them being Richard Arlen, Clive Brook, Fay Wray, Noah Beery, Noble Johnson and Arnold Kent.

M G M Signs Charles King

NEW YORK.—Charles King made such a good impression with his first Movietone recording for Metro-Goldwyn-Mayer that he was immediately engaged by this company for the male lead in "Broadway Melody."

Barthelmess to Sing as Well as Talk in His Next

(Special to the Herald-World)

BURBANK, Nov. 20.—Richard Barthelmess will not only talk, but will also sing in his next First National starring vehicle, "Weary River," according to Al Rockett, First National production and studio manager. "Weary River" is the story of a pianist and song writer who as a convict leads the prison radio orchestra.

It will be one of the first sound and talking pictures made on the new sound stages at the Burbank studios. Production will start soon after "Scarlet Seas," the star's present vehicle, is completed.

Netoco Wires More Houses

(Special to the Herald-World)

NEW YORK, Nov. 20.—Netoco now has sound in twelve of its theatres and is rapidly going ahead with installations in its other houses.

Sound Angle Is MINIMIZED In These Ads

Contrast the handling of the sound angle of pictures in theatre advertisements as brought out in the cuts on this page and the page opposite.

On the opposite page is a group from theatres in Wisconsin. On this page are several from houses on the West Coast.

Note that in the ads reproduced on the opposite page the sound factor is decidedly emphasized. On this page the fact that the picture has sound is almost ignored.

There may be a definite reason for the little attention paid to the sound phase in these Coast ads. It may be that sound is now only a part of the picture in those theatres. Yet sound is still news throughout the country.

Three of these ads are from Seattle houses, the top right and bottom left from the 900-seat Music Box where 100,000 have seen "The Singing Fool" in nine weeks, the top left from West Coast's 5th Avenue, the middle from the Blue Mouse at Portland, Ore., and the bottom right from the Liberty at Spokane.

An interesting thing is the use of borders in these ads—all different and yet all effective.

Several Vitaphone Stages in Making At $2,000,000 Cost

(Special to the Herald-World)

NEW YORK, Nov. 20.—Several new Vitaphone stages are under construction, and affiliated units also are adding to equipment and building, under a $2,000,000 appropriation.

Five pictures under production for Warner Brothers are "The Desert Song," "No Defense," "One Stolen Night," "She Knew Men" and "Frozen River."

Eleven now in the cutting-room are "Madonna of Avenue A," "The Greyhound Limited," "Stolen Kisses," "Kid Gloves," "Stark Mad," "My Man," "The Redeeming Sin," "Conquest," "Queen of the Night Clubs," "Fancy Baggage" and "Hardboiled Rose."

Midnight Opening For "Singing Fool" Is Draw for Neth

J. Real Neth, owner of a chain of Ohio theatres, proved concisively the drawing power of "The Singing Fool." In Columbus, he put on a midnight premiere of the picture and played to S.R.O. with $1.50 top prices. Since that time, the picture, now showing at Neth's Grand theatre, has been breaking all house records.

Neth also is introducing novelties in his Cameo theatre, also in Columbus. It will have a Neon sign, and it is called the first talking picture house expressly for colored patronage in this part of the country.

Arkansas Houses Wired

(Special to the Herald-World)

LITTLE ROCK, Nov. 20.—Six Arkansas theatres, the Star, El Dorado, Capitol, Morrilton, Newport at Newport, Imperial at Brinkley, and Royal at Arkadelphia, have installed sound picture equipments the past week.

Lightman Buys 3 Junior Orchestraphone Models

New Orchestraphone purchases include three Junior models for the Arkansas Amusement Enterprises through M. A. Lightman, president.

Complete libraries of Orchestraphone records for theatre use have been made available for Orchestraphone through its distributors, the National Supply Company.

Four Talkers in Two Reels Made from Plays by M G M

Four talking pictures in two reels that have just been completed by Metro-Goldwyn-Mayer include two one-act plays by Kenyon Nicholson, "Casino Gardens" and "Confession," a one-act play by Stanley Houghton called "Phipps," and "Gus Edwards' Song Revue," technicolor subject.

Sterns Get Rights To 4 Story Series

(Special to the Herald-World)

NEW YORK, Nov. 20.—Entrance of the Stern Film Corporation into the sound field at an early date is presaged by the company's action in acquiring the sound rights to the "You Know Me, Al" series of Ring Lardner, as well as three other series. The three other series are the "Treat 'Em Rough" group, "The Real Dope" stories and a fourth, Jack Keefe series, all of which appeared in the Saturday Evening Post.

Richman Pens Dialogue

(Special to the Herald-World)

NEW YORK, Nov. 20.—Arthur Richman will do the dialogue for Vilma Banky's next picture while Joseph Hergesheimer is writing the dialogue and story for Ronald Colman's next.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Agents Committee Meets to Draft Resolutions on "Bureau"

Grant Dolge Chairman of Meeting; Signed Statements of Agency Is Chief Proposal to Hays Body; Zukor on Way West

By DOUGLAS HODGES

HOLLYWOOD, Nov. 20.—Grant Dolge met with five members of his committee last night to draft resolutions which will be submitted for ratification of the entire body of artists' representatives Tursday evening, November 22.

He stated, following the meeting, that he is "confident the move of the Hays organization to institute a free 'call bureau' will result in a better working basis all the way around. The producers are making a conscientious effort to make the players, as well as their agents, better off."

THE committee consisted of Dolge, chairman, Guy Coburn, Freddie Fraelick, Ben Englander, Meneffee Johnston and Eddie Silton. All are artists' representatives.

They are holding meetings with the aim of setting before Fred W. Beetson written suggestions as to how the bureau may be regulated with greatest benefit to actor, agent and producer.

It has been proposed that in order to defeat many abuses the manager of featured players will register his name at the bureau with a statement asserting he is the manager of a limited number of players. Signatures of his people would then appear on the document. Such a system would prevent misrepresentation by fly-by-night agents who have caused considerable trouble to producers heretofore.

Likewise it has been suggested that general casting agents be registered at the bureau with a statement of players they represent. Signatures of the players would be required with the agent's statement.

It is expected that the installation of the free call bureau will also result in a change in the by-laws of the Motion Picture Academy of Arts and Sciences. A proposal which has found much support and which will be considered by the Academy is that it extend its membership to the agents. It has been suggested at the meetings that two members of the business managers body be admitted to the Academy membership.

* * *

Al Rogell Gets His Express Wagons Early

Al Rogell broadcast an announcement over the radio. The director of Ken Maynard wanted the use of several Wells Fargo express wagons. His announcement was heard in Peoria and Dubuque. Also in Kokomo.

He received replies from such people as Cyril Gardner in Syracuse, N. Y., and Benjamin Goldman. They had wagons. They had receipt books. They had the old fashioned regalia used in the days of the antiquated express wagons.

But 150 other replies came in too. Al decided he couldn't use them all. His picture called for only 12.

He sorted out the 12 nearest home. All 12 were in Los Angeles.

* * *

Evelyn Brent married Harry Edwards last week. It was one of those weddings in Mexico that everyone knew was planned but one to which practically no one was invited. A sort of public secret.

The young woman is a Paramount player and her husband is a director at the Sennett studios. Her former husband, Bernie Fineman, is now a supervising producer at Paramount.

A young Los Angeles reporter attended the wedding as bridesmaid.

* * *

Betty Compson was absent when court was called to order a few days ago to hear the case of F. Nigg who is suing her for $1,500. Her attorney insisted to the court that Miss Compson would lose her job as First National if she were to be away from the studios for the hearing. He is also said to have claimed that the alleged $1,500 debt has been outlawed by time.

* * *

Dolores Del Rio arrived here three days ago and is today at the studios perparing to begin work on her role of "Evangeline" which Edwin Carewe will direct. Del Rio has spent three months abroad.

* * *

Zukors Will Arrive End of This Week

Adolph Zukor, head of Paramount, and Mrs. Zukor will arrive in Los Angeles November 25. They will spend several days on the Coast during which time the film magnate will hold numerous conferences at the Lasky lot.

Burr Announcing Plans For Hines Sound Films

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—C. C. Burr will arrive this week with an announcement as to the business arrangement for the next Hines film, "A Pair of Sixes," which will be a talkfilm. Dick Pearl accompanied him East where Burr has spent the past seven weeks.

Jack Stone's Bellamy Story Gets Started

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—"Exiles," the story which John Stone wrote as a special vehicle for Madge Bellamy, is now in full swing at the Fox studios. William Beaudine is directing.

Schildkraut Signs 5 Year U Pact to Star; "ShowBoat" Reward

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Joseph Schildkraut this week signed a five-year contract with Universal which provides that he will star in his own right.

Carl Laemmle's avidity to reward Schildkraut is said to have followed the actor's performance as "Ravenal" in "Showboat" in which Laura La Plante plays the renowned Magnolia. Laemmle states that he reveals himself in "Show Boat" as an histrionic artist second to none on stage or screen. It is also reported that exhibitor reports to Universal indicate he is a valuable box office card.

His first starring vehicle will be "Bargain in Kremlin," which Edward Sloman will direct.

Musical Sound Revues Plan of Educational; May Use as Prologues

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Educational Pictures will offer a series of two reel talking pictures that will be virtually music revues on soundfilm. Jack White and E. W. Hammons, president of Educational, who has just returned East, revealed today that the program would be started at once.

It is the opinion of these producers that such features will serve as prologues, replacing stage presentation.

It has been stated that the best song writers of Broadway have been engaged to write the music and words that will be heard in these "film revues."

Reed Titles Moore Film

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Colleen Moore's latest picture, "Synthetic Sin," just completed under direction of William Seiter, will be titled by Tom Reed. First National has borrowed Reed from Universal, where he is under contract.

All-Talking Program at Roxy

NEW YORK—An all-talking program was given at the Roxy theatre this week. The show contained a talking feature picture, talking comedy and a dialogue newsreel.

Shay and Wingart To Head Publicity For Fox on Coast

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Bob Yost was transferred to a post in the production department of Fox studios this week after having spent several years as publicity director of the Coast department.

He is succeeded by Joe Shay and Earl Wingart. Fox herewith institutes a system of dual control in its publicity department. Both men occupy the head office as "co-directors" of publicity.

Wingart formerly was publicity head of the F B O studios. Shay is long experienced as a newspaperman and a publicity man and has been with Fox for a few years.

Fitzmaurice Winding Up On Long Contract; Dove Stars in His Last Film

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—"The Man and the Moment," Billie Dove's latest picture for First National, will be the last picture which George Fitzmaurice will make under his present contract with that company. It is expected that Fitzmaurice will be re-signed on another long-term contract before this picture is completed.

He is busy with plans for synchronizing the Milton Sills-Dorothy Mackaill picture which he recently completed, "His Captive Woman." This picture will have dialogue and sound.

Arsenal at F N Studio Fatally Injures Irwin

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—The explosion of 4,000 pounds of powder, dynamite caps, flares, smoke pots and bombs completely destroyed an arsenal at First National this week, killed one man and injured two others seriously. The walls of the arsenal were of concrete and were 12 inches thick.

Cecil Irwin was fatally injured; Ray Davies and Gordon Denton were seriously injured. The concrete block that killed Irwin crashed through the ceiling of the plaster shop in which he was working 200 feet away, broke through a heavy door and struck him.

Ruggles Directs Costly Whiteman Film for U

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Wesley Ruggles has been chosen by Universal to direct one of U's most costly productions of 1929, the "special" featuring Paul Whiteman and band. The picture, as yet untitled, will not go into production before Ruggles completes direction of Laura La Plante's "The Hunted Lady" for U.

Sally with F & M

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—West Coast Theatres and Fanchon and Marco are conducting a campaign for the booking of "names" with box office appeal for their national and possible international routing of West Coast "Ideas." Sally O'Neil is the first screen star to be signed by the new million dollar corporation, jointly owned by Fanchon and Marco and West Coast Theatres. Only the biggest and best names from a box office standpoint will be signed, according to announcement from Harold B. Franklin.

Actors Bargain for Jobs; 390 Part Players Called This Week

Salaries Range from $100 to $5,000 Per Week Excluding Star-Producers; Stein Completes Newspaper Story at Pathe; Korda Directing Sills-Corda

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—In 48 pictures being produced here last week by feature companies 390 actors whose salaries range from $100 per week to $5,000 per week were employed. Another 300 or more were employed, but their salaries were beneath the century mark which really differentiates an "extra" from a "bit player."

That analysis excludes such stars as Colleen Moore, Harold Lloyd and Gloria Swanson, whose incomes are above $5,000 per week and are determined by other than straight salary arrangements.

A surprising number of actors whose names appear on production schedules this week fall below the $1,500 per week rate. It is of better taste to note those who go above that figure. The list includes Barthelmess, Griffith, Sills, Mackaill, McLaglen, O'Brien, "Clark and McCullough," Bellamy, and Gilbert.

It includes Novarro, Mix, Garbo, Lew Stone, Willard Mack, Bill Boyd, Alan Hale, Armstrong, Ralston, Vidor, Beery and Daniels and Bancroft, Menjou, Holt, Denny and Eddie Horton. And a few others.

Mackaill in "Ritz" Yarn

Actors and their agents are doing much bargaining these days. Producers are cagey. They are making business folk out of actors by letting roles to the low bidder.

First National Studios launched production on two pictures during the week. John Francis Dillon is directing "Children of the Ritz," a story of modern youth co-featuring Dorothy Mackaill and Jack Mulhall. The cast includes James Ford and Doris Dawson.

Korda-Sills Film

"The Comedy of Life," a story of modern Venice starring Milton Sills is being directed by Alexander Korda. Sills portrays the role of an English nobleman who heads an expedition into Africa. Maria Corda plays the leading feminine role. The operas "Aida" and "Carmen" will be given complete casts in scenes for this picture. Ben Bard and Miss Corda portray the stars of the opera. The story has been prepared by Leo Birinski and Dr. Ernest Laszlo. Louis Mercier, grand opera baritone is acting as technical director on the opera scenes.

Both of the new First National pictures

(Continued on next page)

JOHN STONE

Scenario Writer
Fox Film Corporation

"EXILES"

Starring Madge Bellamy
Directed by William Beaudine

IN PRODUCTION

Ninth Story Completed Since
January 1, 1928

NOTE: Stone has the greatest record of hits in the field, according to Box Office Reports in "What the Picture Did for Me" of the Herald-World.

390 Part Players Called for 48 Films In Work; It's Bargain Week for Jobs

(Continued from preceding page)

will have sound and dialogue accompaniment.

Bellamy Film Goes to Christmas

Fox started three features and two Movietone short subjects last week. Madge Bellamy began work in "Exiles" which William Beaudine directs. Don Terry has been selected leading man. Others cast for featured parts are Matthew Betz, Arthur Stone and Kenneth Hawks. Production is scheduled to be finished by Christmas Day.

Charles Klein is directing "White Silence" with Nancy Carroll and John Boles in the leading roles. Josephine Dunn is playing an important role, as well as Anders Randolph and Myrtle Stedman.

Two Movietones

The two Movietone subjects are "Friendship" and "The Big Bout." Eugene Walter is directing "Friendship" from an original play which he wrote. This is Walter's first personally directed picture and one of the outstanding features of the production is that there are to be no feminine players in the cast. The cast consists of Robert Edeson, Edward Earle, Donald Gallaher, Joseph Striker, Carl Miller and Paul Fung.

"The Big Bout" is another Clark and McCullough Movietone and is being directed by Harry Sweet. Florence Lake is the feminine lead.

Capable Curtiz Chooses Costello

Warner Brothers have assembled another notable cast to work under the capable direction of Michael Curtiz. The picture is called "Alimony Annie" and is Dolores Costello's current starring vehicle. It is being made from an original by Harvey Gates and has been scenarized by Graham Baker. The cast includes such players as Ralph Graves, Audrey Ferris, Albert Gran, Tom Ricketts, Claude Gillingwater, Arthur Rankin, Dale Fuller, Lee Moran and Tom Kennedy.

Miljan in Mack Show

Willard Mack, famous playwright and actor, has started the direction of "Hunted" for Metro-Goldwyn-Mayer. Mack is directing from his own original story and will enact the leading role. The new picture is to be a 100 per cent talking feature and is a grim drama of a prison escape and the 24 hours elapsing thereafter. Duane Thompson and Mary Doran are enacting the leading feminine roles. Robert Ames has been assigned an important role, as have John Miljan and John St. Polis. Miljan recently completed a six-months contract at Warners, where he appeared in a number of talking pictures.

On the Pathe-DeMille lot, E. Mason Hopper started shooting on "Square Shoulders," which stars Junior Coghlan. Paul Bern, Pathe producer, is now selecting players for the other principal roles. The story was written by Sanford Hewitt and George Dromgold.

Stein Completes Haver Story

The Tiffany-Stahl production, "Reputation," was started last week under the direction of Al Ray. This is a Belle Bennett starring vehicle, with Russell Simpson, Joe E. Brown and Alma Bennett in the supporting cast.

The Buzz Barton picture which was held up several weeks ago when Buzz broke his arm went into production on the F B O lot a few days ago. Louis King is directing. "The Little Savage" is the title and the supporting cast includes Milburn Morant, Patricia Palmer and Sam Nelson.

Scott Dunlap is directing Lois Wilson and Hugh Allen in a Columbia picture called "Object Alimony." Ethel Grey Terry and Douglas Gillmore are in the supporting cast.

Paul Stein completed the Pathe feature, "The Office Scandal" during the past week. This is a newspaper story which serves as a starring vehicle for Phyllis Haver. Leslie Fenton played the male lead. Margaret Livingston and Raymond Hatton were cast in important roles.

Paramount completed two during the week. "The Canary Murder Case," starring William Powell who is supported by an all-star cast, was directed by Malcolm St. Clair. "The Doctor's Secret," William DeMille's first talking picture, was completed during the week.

Dallas Fitzgerald finished shooting on "Jazzland," which he has been making on the Tec Art lot. Vera Reynolds and Carrol Nye are co-featured.

Fox completed two Movietone subjects last week. One, the Clark and McCullough starring vehicle, "The Diplomat," was directed by Norman Taurog. The other was "The Blew Danupe," which Henry Lehrman directed with Arthur Stone and Marjorie Beebe in the cast.

Metro-Goldwyn-Mayer finished "The Desert Law," the Tim McCoy production under direction of Nick Grinde. Raquel Torres played the leading feminine role opposite McCoy.

Goulding Graduates and Goes to Work for Pathe

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Edmund Goulding, who spent several weeks studying synchronization in New York studios under contract to Metro-Goldwyn-Mayer and at that company's expense, returned recently to Hollywood with a knowledge of the fundamentals of making sound pictures. Pathe made him a lucrative offer this week so Goulding contracted to serve Pathe with his knowledge in making talking pictures.

His contract begins at once and is said to be the biggest sum he has ever received as a director.

Universal Buys Novel

(Special to the Herald-World)

NEW YORK, Nov. 20.—Universal has acquired the talking picture rights for "The Luxury Husband," a novel by Maysie Grieg.

Advice to Husbands: "Watch Wife's Film Hero!"

(Special to the Herald-World)

NEW ORLEANS, Nov. 20.—Married men can insure happiness in their homes by observing their wives' favorite motion picture star, Mrs. Philip Werlein, Southern director for the M P P D A, told members of the Co-operative Club last week.

'Watch your wife's favorite male star," she advised husbands, "copy his technique and happiness will reign in your home. Go to the movies and learn how. Pictures without three-minute kisses, unless they are big features, don't generally pay. The public demands a certain amount of love in pictures."

Universal to Capitalize Christmas Spirit with Nation-wide "Joy Week"

(Special to the Herald-World)

NEW YORK, Nov. 20.—Carl Laemmle, president of the Universal, announces that the period from December 23 to January 1, inclusive, will be known as "Universal Joy Week," in a country-wide campaign to take advantage of the holiday spirit.

Christmas crowds want light film fare, it is believed, so comedy is the keynote of the campaign. Universal has selected a Christmas list available for holiday showings composed of a line-up of one and two-reel comedies and comedy-dramas.

50 Features Go Aboard Ship with Hoover for South American Tour

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Cecil B. DeMille and Louis B. Mayer have returned from Palo Alto, where a visit with Herbert Hoover resulted in the loading of fifty feature pictures aboard the U. S. S. Maryland. Hoover embarked yesterday morning for his South American goodwill tour and will enjoy cinema entertainment en route.

Merna Kennedy Will Play 'Broadway' Feminine Lead

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Merna Kennedy, former leading woman for Charles Chaplin, will play lead feminine role of "Broadway," according to a definite report which settled a lengthy effort by Carl Laemmle to find a girl for the part.

Bebe Daniels Wins Move For Release from P F L

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Bebe Daniels today succeeded in her negotiations for her release from her Paramount contract. Little information can be had regarding the move, but it is strongly hinted that her contemplated deal is with Joseph Schenck and M. C. Levee.

Close 2,500 Contracts For F N's "Lilac Time"

(Special to the Herald-World)

NEW YORK, Nov. 20.—Twenty-five hundred contracts have been closed on First National's "Lilac Time," staring Colleen Moore, including 228 theatres in Chicago.

Armstrong Check Grows

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Robert Armstrong, Pathe star, today received an increase $750 to $1,000 a week when the company exercised its option on his revices. Fox has borrowed Armstrong to play in "Big Time," all-talkie.

U A Buys All-talking Film

(Special to the Herald-World)

NEW YORK, Nov. 20.—"Bulldog Drummond," a crook melodrama, has been purchased by Samuel Goldwyn as an all-talking picture for Ronald Colman.

Bodil Rosing to U A

(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Ernst Lubitsh has signed Bodil Rosing for an important role in the John Barrymore production, "King of the Mountains."

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Store Tieups Spread as B. O. Winners

The store tieup maintains the pace it has set as an unexcelled means of cutting down the path from home to theatre to the irreducible minimum. That supremacy as an exploitation medium, formerly reserved for the long feature, now is claimed as well for short product. Likewise, whereas it formerly was chiefly the vehicle for the small theatre alone, now the first-runs are paying more and more attention to such tieups on short product, just as they are—and should be—paying more attention to the important role of the short feature in the well-built program.

Releases

WEEK OF NOVEMBER 25

EDUCATIONAL—"Misplaced Husbands," Dorothy Devore, two.
F B O—"Mickey's Athletes," two.
M G M—"The Booster," Charley Chase, two; "Savage Customs," Oddities, one.
PATHE—"The Campus Vamp," Sennett Girls.
UNIVERSAL—"A South Pole Flight," Oswald, Snappy, one; "Mystery Rider" No. 1, Adventure, William Desmond, two; "Collegians" No. 7, Junior Jewel, two; "A Clean Sweep," Chandler, Western.

WEEK OF DECEMBER 2

EDUCATIONAL—"Hot or Cold," Al St. John, Mermaid Comedy, two; "Playful Papas," Jerry Mandy, one.
F B O—"Money Balks," Barney Google, two; Curiosities, one.
M G M—"Habeas Corpus," Oddities, one.
PATHE—"Hubby's Week End Trip," Sennett series, two.
UNIVERSAL—"A Woman's Man," Arthur Lake, Snappy Comedies, one; "Mystery Rider" No. 2, Desmond, two; "All for Geraldine," Let George Do It, Stern Bros., two; "Death's Head," Curwood, Western, two.

WEEK OF DECEMBER 9

EDUCATIONAL—"Untitled," Our World Today, one; "Be My King," Lupino Lane Comedy, two.
M G M—"Kisses Come High," Chase, two; "Feed 'Em and Weep," all star.
PATHE—"Burglar," Sennett series.
UNIVERSAL—"A Horse Tail," Oswald, one; "Mystery Rider," Desmond, two; "Collegians," No. 8; "Watch the Birdie," Buster Brown Series, two; International Newsreel," No. 99. one.

WEEK OF DECEMBER 16

EDUCATIONAL—"Follow Teacher," Big Boy, two; "Murder Will Out," Vernon Drew, Cameo comedy, one; "Wives Won't Weaken," Drew, Ideal comedy, two; "Untitled," "Hodge-Podge," one.
M G M—"The Spanking Age," Our Gang.
PATHE—"No Camping," Smitty Series. No. 3.
UNIVERSAL—"Daring Chances," Jack Hoxie, Western, two.

Newspictures

KINOGRAMS NO. 5448—Unbeaten Army football team is defeated by Notre Dame before 85,000 spectators—President Coolidge pays homage to unknown soldier at Washington—Theodore Roosevelt and brother start on hunting trip in Southeastern Asia.
KINOGRAMS NO. 5449—Rescue boat saves many lives on board sinking Vestris—President-Elect Hoover and wife see Stanford team beat Santa Clara—Thousands welcome home the Graf Zeppelin.
M G M NEWS NO. 27—Notre Dame football team defeats Army before 80,000 spectators—Patriotic Facisti burn bonds worth millions at Italy—President Coolidge visits tomb of unknown soldier.
M G M NEWS NO. 28—100,000 veterans hail Mussolini in Italy's armistice celebration—Rescue ships save 214 from sinking Vestris—Rogers Hornsby signs to play ball with Chicago Cubs.
INTERNATIONAL NEWSREEL NO. 91—Big oil field in peril as $1,000,000 gas fire spouts 100 feet in air at Santa Fe Springs, Cal.—Rogers Hornsby is traded to Chicago Cubs for $200,000 and five players—Notre Dame Defeats Army 12 to 0.
PARAMOUNT NEWS—President Coolidge and wife visit tomb of unknown soldier—Baron von Huenefeld, trans-Atlantic flyer, repairs plane in China—Germany welcomes Graf Zeppelin home.
FOX NEWS NO. 14—Waterfront buildings in Buffalo are destroyed by $1,500,000 fire—J. Widener wins steeplechase handicap at Belmont Park—Sailors and Soldiers of U. S. march through streets of Shanghai.
FOX NEWS NO. 15—Alicia Calles, daughter of Mexican President, is married to Senor Jorge Almada—Ruth Hanna McCormick to Congress.

This ad was run in the New York Evening World by Gimbel Brothers the day before the special showing of Educational's "The Sky Ranger." A special plea was thus made to members of the Junior Aviation League to attend the matinee.

A store-short feature tieup of more than ordinary significance is the one effected by Educational for the new "Russ Farrell, Aviator" series. This is with the Gimbel Brothers store in New York. Gimbel's is sponsoring the Junior Aviation League in New York. The League is practically a local unit of the Airplane Model League of America, backed by the American Boy magazine.

26 Inches of Advertising

Twenty-six inches of display advertising were used by Gimbel's to announce to the members of the Junior Aviation League a special Saturday morning showing of "The Sky Ranger," one of the Farrell series, screened in the recreation hall of the store. A reproduction of the Gimbel ad is given on this page. Five hundred members saw the production. That started the ball rolling for successive showings on Saturday forenoons until the entire series will have been screened.

Other elements of the tieup are a "Russ Farrell" book exhibit and a window display, the latter having been shown in a cut in this department of the last issue. A table display of the "Russ Farrell" books is given by the book department in the recreation hall. Regular 8 by 10 stills are mounted on three large cards, with the information that the films contain the same stories as the books.

There Are Other Stores

Does the tieup pay? Gimbel's thinks so. Educational thinks so. Thousands pass the display window every day; many more see the book display; the special shows for children spread the word. And there are stores in all cities that have a prestige relatively as great as that of Gimbel's in New York.

It's something for others to think about, as well.

Pathe Uses Dolls in "Smitty" Exploitation

Three dolls, "Smitty," "Herby" and "Jocko," are available for exploitation use in connection with showings of the Pathe series of "Smitty" comedies, inspired by Berndt's *Chicago Tribune* syndicate cartoon strip. Pathe is getting up an exploitation sheet for the exhibitor, showing ways and means of using the trio of dolls to promote business on "Smitty" days.

PRESENTATION ACTS

Picture Theatres Gross the Most

Fisher One of Country's Most Unique Houses

Kunsky Interests Operating New Picture Theatre in Detroit

From all reports, the new Fisher theatre in Detroit, will stand out as one of the country's finest. And this new house has been placed in competent hands for operation — the Kunsky interests of the motor city. The inaugural program follows:

By G. M. WITCHELL

Detroit *Fisher*

Inaugural Show, November 15

The new Fisher theatre, a playhouse probably unique throughout the world because of its bizarre architecture, opened in a blaze of glory here last week before an audience which included nearly everyone of prominence in Dertoit, as well as quite a few personages who journeyed here from other cities.

A private opening for the invited guests of the management, was held on Thursday evening, November 15, and the house opened to the public the next day at noon.

The program opened on Thursday evening with the playing of "The Star Spangled Banner" by the Fisher Symphony Orchestra, conducted by Samuel Benavie, and with Arthur Gutow at the keyboard of the grand organ. The audience joined in the anthem.

Then came a short word of greeting on the screen, from John H. Kunsky, president of the company which operates the theatre. The greeting consisted of an appreciation of gratitude for the manner in which the public has supported Kunsky houses and a note of pardonable pride that Detroit's newest and most elegant theatre should be a Kunsky theatre.

The second number was an organ solo by Gutow, the regular organist at the Michigan theatre, who appeared in the role of guest organist for the opening. The solo consisted of a musical medley, by which Gutow brought out the fine tones and melodious voice of the organ.

Next was "Rainbow Symphony," played by the Symphony Orchestra under the leadership of Eduard Werner, director of the Michigan Symphony Orchestra, and appearing as guest conductor for this number.

During the symphony, electricians back stage manipulated the gigantic switchboard, bathing the triple domed ceiling, 10 stories above the auditorium, in myriads of colors and tints. The domes, it might be said, are painted in dull silver and the color

(*Continued on page* 49)

Edmund Dawson

Dawson East to Serve Readers of Herald-World

Edmund Dawson, prominent in Presentation Acts circles, has been assigned to the New York office of the HERALD-WORLD.

In transferring Dawson to Broadway, the HERALD-WORLD will effect a closer association between presentation factors throughout the country, and will create a service of wider scope for this important field of entertainment.

Ed, as he is familiarly known among presentation people, will make his headquarters at the New York office of the HERALD-WORLD, 565 Fifth avenue.

Motion Pictures And Stage Acts Swell Receipts

Box Office Reports Prove That Deluxe Houses Do the Best Business

By A. RAYMOND GALLO

NEW YORK, Nov. 20.—Never in the history of the show business has any theatre grossed box office receipts as high as the deluxe motion picture theatres. At one time the legitimate houses considered twenty-five or thirty thousand dollars a week gross for their stage attractions a very good sum that enabled them to pay the overhead and still make a good profit. Today, the situation has been changed, a motion picture theatre is possible to gross that much, in less than a week especially so is the case with the Roxy, the Paramount, and several other houses of a similar class.

The Roxy theatre in New York has never failed to average $100,000 a week or more at the box office in spite of the fact that it has an overhead of more than $60,000 a week. The biggest portion of this overhead is in the stage offerings made necessary by the stock players who are on a permanent salary.

The Capitol, also in New York which previous to the opening of the Roxy was considered the world's largest motion picture theatre, does an average gross of $70,000 a week, probably half of this goes for the overhead and the other half is considered as profit.

A Varied Program at Popular Prices

When one takes into consideration that a de luxe picture house offers a three hour entertainment program for less than one dollar admission and practically presents to the public a miniature musical comedy, besides a feature picture, it is no wonder that the motion picture theatre business has forged ahead in the last four years. In most cases the presentation policy has been directly responsible for the tremendous business and steady flow at the box office. These presentation policies have been op-

Featuring Vocaltone Organ Solos JEAN ANTHONY Granada and Marbro CHICAGO

erated under a great expense but have always proven their value as a drawing power. It has made it possible for the large theatres to present famous artists and names under popular prices whereas previous to this new movement it was hardly possible for anyone to see these attractions or stars for less than two dollars and in some cases as high as five dollars per seat. It has proven the old adage that volume makes progress and that whatever pleases the masses is a successful enterprise that turns out a neat income with a huge profit at the end of the year.

Better Theatres for Better Patrons

Since such presentations have been placed into picture houses of a deluxe nature there have been considerable doubts as to whether the added feature would act as a detriment instead of a benefit to the motion picture. From authentic reports it has been proven that this added feature has been directly responsible for the building of million dollar picture palaces who in turn have instilled the interest to the theatregoer of becoming a frequent patron of a picture house. In other words, it has built better theatres for better people to attend them and has created better fields for everyone directly or indirectly connected with the functioning of this new policy. It has created more work for the artists than they had ever dreamed of at probably double or more salary than they had ever earned, it has brought more dollars into the exhibitor's till and in return it has made more dividends for the public stockholder in the various theatre holding companies. All in all, the motion picture theatre business under its present status is probably one of the most paying branches in the show business.

The bugaboo that the country is overseated has very little effect on the situation inasmuch as Publix, Loew, Fox and several other large circuits see it fit to erect at all times more beautiful deluxe theatres.

Brooklyn Terminal Booking Acts

Jack Linder, of the J. L. Theatrical Enterprises, now booking vaudeville houses in the New York territory, has delved into the Presentation Acts field, and has sold his idea to the Terminal Theatre, Brooklyn, N. Y. This house, under the management of Mr. Fleischman, books stageshows in connection with its pictures on Saturday and Sunday, the conferencier being Willie Smith, who conducts the Cola Santo stageband, and introduces numbers. The shows are booked by Harry Carlin of the Linder office, and are proving a big success.

AL MOREY
Master of Ceremonies

Conducting Bandshows for Balaban & Katz at the HARDING Theatre Chicago
Affiliated with Publix

STAGE SHOWS

Detroit *Capitol*

Week Ending November 16

In recognition of Armistice Day falling during the current week, **Del Delbridge** found space to include a program of the familiar tunes of the World War.

The stageshow itself, however, was billed as "Japansy," probably because the clever **Kimiwa Japs** were the featured performers. Such a troupe could be none other than acrobats, of course, and that's just what the Kimiwas turned out to be. With this difference, though, that their routine was exceptionally done with several novelty numbers that were new.

Don and Marion were a pair of delightful adagio dancers and the **Aubrey Sisters** crooned sweet tunes. **George Knisely** was a pleasant baritone who was heard in well chosen numbers. The other entertainers included **Stall and Kain, Helen Johnson** and the familar **Capitol Girls.**

Samuel Benavie, who by the way was playing his last week as director of the **Capitol Symphony Orchestra** before moving on to the new Fisher theatre in the same capacity, led his musicians in Von Suppe's "Morning, Noon and Night," **Adolphe Whel** was featured in a xylophone solo.

Don Miller, at the organ, played "Lonely Little Blue Bird," with a group of vocalists on the stage assisting the presentation.

The Vitaphone doesn't exactly come under the head of a stage attraction, but might we not call your attention to **Jane Green,** musical comedy performer, who put on a darn good singing playlet for that organization? The Capitol audiences like this type of short "talkies and singles" immensely.

Detroit *Fox*

Week Ending November 16

Inasmuch as "Fazil," the feature picture at the Fox this week, concerned a desert sheik, it was up to Manager **W. J. Stebbins** to provide a desert setting for his atmospheric prologue. Did he? Oh, boy, and how.

The prologue was titled "Sands of Araby." It was a colorful scene of desert life, the **Fox Ensemble** of 100 doing excellent work. Those members of **Roxy's Gang** who have been appearing at the Fox in recent weeks, remained over and were featured in several numbers in the prologue.

First of these was that stalwart sheik, **Douglas Stanbury,** who sang "Bedouin Love Song." Then there was **Harold Van Duzee,** another of Roxy's vocalists, who was heard most effectively in "Where My Caravan Has Rested." **Viola Philo** sang that old favorite "Till the Sands of the Desert Grow Cold" and **Adelaide DeLoca** was next with "Far Across the Desert Sands." In each of the two latter numbers, the singers were assisted by the entire ensemble.

The **Misses Morley and Carol** had an eccentric comedy dance before the prologue closed, and there was a troupe of tumbling Arabians who were very, very good.

Nor was this all of the stage presentation. If anything, in his desire to please all types in the audience, **Manager Stebbins** is too prodigal with his stage entertainment and it runs overlong. There was this week, also **George Gershwin's** "Rhapsody in Blue," played by the **Fox Symphony Orchestra** and sung by **Richard Singer** and danced by **Miss Dolores.**

There was also Wagner's overture to "Lohengrin," with the chorus interpreting the wedding march on the stage. Not to forget the inimitable **Beatrice Lillie,** who was her usual funny self in a Movietone specialty.

New York *Paramount*

Week Ending November 24

Publix has a very good show this week in the **John Murray Anderson** revue "Stars," and its outstanding features are **Eddie Peabody** and **Dave Rubinoff.** Through the courtesy of Mr. Friedman, assistant manager of the house, we obtained a special review of this show, which runs as follows:

Jerry Ryan, soloist, leads the **Gamby-Hale Girls** in a singing dancing number, "Little Stars."

The **Paramount Stageband** plays "Milenberg Joys," conducted by the versatile and agile **Eddie Peabody.**

Maureen and Sonny appear at this point in a novelty dancing act, the lady being very youthful, and the boy a fast stepper,

Dave Rubinoff leads the **Gamby-Hale Girls** in another singing and violin playing number, "Under Grecian Stars" and this is very entertaining and befitting of Rubinoff's clever work at presentation houses.

Lyndon and Farman offer a burlesque dance on the apache trend, a man and woman act which gets the laughs.

Rubinoff, after a little pantomime comedy on his violin, plays a classical number, then burlesques "I Can't Give You Anything But Love." **Rubinoff** proves the hit of the show.

Ryan leads the **Gamby-Hale Girls** again, singing "Under Grecian Stars"—the girls look and are very beautiful in this oriental number.

Evans and Perez afford the real thrills of this show, doing some wonderful work with three large balls, and risking their lives on a 15 foot pole, going out in the orchestra pit, and balancing by one hand on top of the pole, the under-man also balancing both pole and topman on his head.

Peabody, as goes without saying, proved hmself again a very capable banjoist as well as conductor, in three classical numbers, and much to the disappointment of the audience, refused a third encore and forced the close of the show. He is a delight to the Paramount patrons every week, and is a big drawing card.

Next week, commencing Saturday, November 24, opens the big Brooklyn Paramount, another Publix House, and we will have a review of the opening in our next issue.

Los Angeles *State*

Week Ending November 15

Franchon and Marco's "Hot Momma Goose" Idea was the outstanding presentation of the city during Armistice Day week, although it had no bearing on this day of days.

Two old favorites, who have appeared in this theatre often, could stay a year at one booking. They were **Oscar Taylor,** the well known baritone, who shared honors with the lovable song bird, **Rose Valyda.** A band number with two girls appearing as "Jack and Jill" doing a tumble dancing number, which **Rose** sang, opened the bill. **Bert Preval,** as Simple Simon, doing the sailor's hornpipe, took a fair hand. He was followed by **Al Lyons,** the m.c. and his partner Neal, playing a selection on accordion and clarinet. This combination registers. A toe-tap dance, by two young ladies backed by the Fanchon beauties, pleased the audience. Their work is something different and entertaining. The Three Girl Friends sang "Mother Goose" songs, in front of a scrim, which dropped. The girls, accompanied by the beauties, assisted Dorothy Dixon in a number entitled "Bells," the girls carrying baskets of flowers, with bells hidden inside, which they rang to correspond with the orchestra. Very well done and took a good hand when they closed.

Rose Valyda appeared next singing several tunes from fableland. The orchestra was incased in the large shoe, playing through windows and the top, making a very neat stage setting for the presentation. Oscar Taylor brought out the house when he started in to sing "Sonny-Boy." This popular song is taking the town by storm, and when Taylor sings a number, it must be outstanding. He is popular with the complete West Coast audiences. Harry and Dorothy Dixon did some good work in a novelty clowning, acrobatic tap dance. They were backed by the girls in some new steps and pretty costumes of black inset with rhinestones. The finale was entered into with Rose singing a song corresponding to the act, a scrim dropping between the orchestra and audience, giving an effect of girls riding through the air on several geese, carrying the wand. Each of the cast appearing for a bit in the closing of the performance.

New York *Colony*

Week Ending November 18

Ben Bernie and his famous Hotel Roosevelt Orchestra this week appear in an overseas revue called "Memories of France." The piece is set in a French cafe, and the boys are dressed in American army uniforms, playing their instruments as they loll around at the tables.

The orchestra opens with the song "Memories of France" played behind a scrim drop, on which is

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thrown a moving picture of the Broadway parade, shortly after Armistice Day, 10 years ago. The drop is lifted, and the stageband plays "I'm Sorry, Sally."

Ray Covert, who leads the vocal accompaniment of the above number, sings "Sonny Boy," Al Jolson's recent success.

Alex and Sam Rothov, in uniform with Oriental variations to fit their work, give an Oriental dance, burlesqued to the highest degree. The two boys have a very funny routine which goes over big.

Gloria Lee, as a little Belgian miss, does a fast and furious routine of high-kicking and fancy steps that is very pleasing.

The boys in the orchestra sing "Memories of France," led by Ray Covert, which number introduces our Colony Girl,—

Mildred Roselle, who lisps very sweetly, sings the new song, "What You Gonna Do-Do Now?"

Rothov and Geersch next offer a comedy routine of burlesque esthetic dancing, which is as funny, if possible, as the one put over by the Rothov boys.

Nat Busby, who this week is the colored chef for the outfit, offers the comedy throughout the sketch, does a very funny and difficult comedy dance, dancing on his hands as well as feet.

"There's a Rainbow Around My Shoulder" is the finale number played by the orchestra, and closes a very appropriate show in honor of Armistice week.

Brooklyn *Fox*

Week Ending November 24

Jeanne Mignolet and **Phil Steele**, soloists, assisted by the Fox Choral Ensemble, appear in a full-stage set of Southern atmosphere, before a panorama of ocean waves, singing "Still as the Night."

The **Leonidoff Girls**, 18 in number, give a hand-dance of precision, called "Danse Chaise." These girls are coming along fine and will soon be on par with the Roxyettes of New York.

The **Fox Grand Orchestra** offers at this point a symphonic jazz number called "Diga, Diga, Do," and the comical gyrations of the symphonic leader, **Charles Previn**, are worth the price of admission. Previn, by the way, leads the orchestra in many beautiful overtures, and is no mean conductor.

Syncopation Festival is a whirl of mirth and motion, in conjunction with the feature picture, "Dry Martini."

Joe and Jules Walton are the first programmed in this review in a dance called "Collegiate," which is very much exaggerated but gets plenty of laughs. The **Three Adams Sisters** follow this, and these vivacious dancing debutantes offer a very pleasing fancy fan dance, beautifully costumed.

Martha Vaughn, entrancing hit of the Greenwich Village Follies, sings "When Irish Eyes Are Smiling." **Steve Savage**, the pasty-faced dandy dancing dunce, puts over his regular routine of foolish dancing, which wins instant applause at this house, as it has in other presentation houses.

Two Black Dots is another dancing team, putting forth their best efforts in individual dancing, and team dancing, which is also very entertaining.

Two more dancing numbers are introduced at this point, but not programmed in sequence, one of them a three-girl act, doing some very good equilibristic and acrobatic dancing, exceptional for girls, and the other a burlesque Spanish dance by two men, one dressed with a red wig and comedy getup, black cotton tights, etc., and both these acts were very good.

The **Leonidoff Girls** in their "Cocktail Capers" do another precision dance, and the finale of this show was brought about by the entire ensemble, under an iridescent hanging lamp which threw reflections all about the theatre.

The show is very top-heavy with dancing, but for lovers of the dance, both sublime and ridiculous, it has much appeal, and as a whole went over with a bang.

LOUIS ADRIAN

Conducting

Orchestral Features

at the

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Kansas City *Pantages*

Week Ending November 17

Alexandria & Olsen were given prominent places on the stage program at the Pantages and their act lived up to the position allotted it. The act, "What's It All About?", consists of virtually everything in the line of clowning and burlesque that can produce a laugh, the entire number being of dialogue.

Richard Vintour & Company, offer, "Les Beaux Arts," which starts off with some artist's poses and finishes with some clever dancing, the musical score accompanying the act being good.

Jess Libonati is billed as the world's greatest xylophone player, but, regardless of whether or not he is, he managed to find it difficult to get off the stage without giving at least two encores at each performance.

Neal Abel, comedian, offered a variation of jokes, climaxed by a character song.

Elsie & Paulsen were seen in a whirlwind of apache dances, which went over well with the audiences.

The Pantages orchestra, directed by **Louis Charninsky**, played popular selections as the overture.

Minneapolis *Minnesota*

Week Ending November 9

"Harem-Scarem" is the name of the bill this week at the Minnesota. The **Foster Girls** provide the Harem, and **Al Mitchell** and **The Serenaders** together with a number of excellent entertainers, put a finishing touch to the entertainment. It is a ripping good bill and somewhat different in the manner of presentation than the usual run.

The show opens, showing two baggy trousered Oriental soldiers on patrol duty before a Turkish fort. They flee before the attacking enemy who happen to be the Foster Girls. The chorus does a drill number, sans music. With that over, they proceed to take the fort by scampering over the high walls. Raising the flag of victory, they open the gates, revealing—

The Serenaders firmly entrenched in their flowing robes and fez awaiting the arrival of **Al Mitchell**, who, for the time being is an Englishman, who arrives via a shoulder chair.

Harry Savoy, who thereafter, takes up most of the attention, also comes on from the opposite direction in a contraption of a nondescript condition. He and Al exchange quips and then Al takes the Serenaders through a jazzified version of "The Road to Mandalay."

"The Wandering Minstrels" are up next. How they happen to be called "minstrels," is one of the riddles which **Harry Savoy** did not solve. The two are acrobatic clowns of unusual ability. They tie and untie themselves until one wonders which is head and which is foot.

Hazel Romane is **Harry Savoy's** next foil. The two engage in some nonsensical chatter for some time. Finally Savoy winds up with an imitation of **Al Jolson** singing "Sonny Boy."

The **Foster Girls** do an Oriental scarf dance for their second unmber.

Harry Savoy comes on again after a brief respite and starts up his nonsense. Towards the end he manages to get off on a tangent about France and the world war which provides an excuse for a beautiful finale.

The stage is darkened and a drop on the upper half of the stage raises, showing what is apparently the cavalry riding pell-mell over the battle fields of France while the orchestra closes with the "Marseillaise."

San Francisco *Warfield*

Week Ending November 9

This week the Warfield celebrated the return of **Ted Doner**, brother of the renowned **Kitty**, to the stage, after a long siege in the hospital, by pre-

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senting him in a **Fanchon and Marco** act, aptly named "Happy Idea."

The curtain went up on a male quartette singing "Happy," the theme song of the act, and before the rendition had been concluded, members of the **Gale Quadruplets** danced in one by one, each adding a line to the song. Then to show their versatility, the girls danced. **Ted Doner** and his team mate, **Bobbe Thomson**, joined the throng to further the happy idea.

The band, directed by **Rube Wolf**, offered a medley of operatic airs, wth Rube obliging with a delightful trumpet solo, selecting an air from "La Boheme."

The **Gale Quadruplets** did an acrobatic dance, a whistler chirped through a difficult composition and **Elane and Evans** demonstrated what a well balanced act really is by doing a variety of difficult stunts on chairs and tables, balancing on one hand and apparently defying the laws of gravitation. Their act was the outstanding feature of the show and won the most applause. At the conclusion of their performance **Rube Wolf** walked around the stage on his hands with his baton between his teeth, to demonstrate that he is something of an acrobat, as well as a musician.

The band offered a novelty number said to be "You Cannot Work in a Bank and Take Samples," but when **Frank Snodgrass**, the singing lumberjack sang the words they had something to do with "out where the sun goes down."

Jerry Cole, introduced as "A Bundle of Dynamite," offered a lively accordion number and then danced, being more proficient in the latter, Following a difficult dance he repeated this in slow motion.

Gerald Griffin, San Francisco tenor, offered two Irish numbers, and **Ted Doner** and **Bobbe Thomson** regaled the audience with some stories. **Doner, Sr.**, was introduced and did a lively dance, despite his years. The act came to a close with the back curtain rising on a grotesque city skyline and buildings, clothes lines and alley cats swaying to the music of the band.

Chicago *Uptown*

Week Ending November 16

The tab idea predominated the **Verne Buck** show at the Uptown this week. In some respects it lacked the pep of the usual Buck presentation, and the reason, we believe, was the slow first act.

With a few minutes trimmed off the first part of the presentation so that the troupe could get earlier into the more musical and lively second part, the show would have clicked.

This is not alone the personal opinion of this reporter. His judgment is prompted by the audience reaction. Once into the second part, the audience warmed up and did its stuff for the talent, including **Heller and Riley**, the **Samuel Brothers**, the **Paragon Quartet**, **Frank Wilson**, **Willard Hall** and the **Gould Dancers.**

It seems almost superfluous to comment again on **Heller and Riley** who, with their chatter and dancing, encourage real applause. Riley possesses a good line, along with a chuckle that causes an epidemic of laughs. This is a likeable team.

The show was called **"Wonderful Girl,"** and this selection was played by the band in opening with **Frank Wilson** warbling through the megaphone. And who doesn't like Frank! He gets 'em, that's all.

Passing hurriedly through the first part, which was on shipboard, we come to the lively second part. (Yes, there was a drop between the two parts as a connecting link.) The second part brought on Verne and his band, with the Gould Dancers (bless their soul) doing a few steps while seated in chairs. It was cleverly done and if you don't think so, ask the payees,

The band then played "I'm Sorry, Sally," with Wilson again warbling the chorus. Judge for yourself the applause.

Riley then did some chatter and maintained his record of producing laughs. He was joined by Miss Heller and together they sang "Ten Little Miles from Town." They could have made an evening of it but time wouldn't permit.

The Samuel Brothers is a team of excellent steppers. Don't try to tell us that the audience didn't appreciate the fact.

It was, taking all into consideration, a good show, but as stated before slightly long, with a draggy first part.

Salt Lake *Capitol*

Week Ending November 3

"Dream Song" is the title of the **Fanchon and Marco** "Idea" presented at the Capitol theatre this week as a stage offering.

This act, which is filled with charm and sparkling spontaneity, is featuring **Johnny Dunn** and his ukulele.

Vina Zolle and **Elmer Hurling** compose the singing team, and are well received. **Bo Peep Karlin** is also featured in artistic dance and song numbers.

The **Sunkist Beauties** offer three unusual dance routines, including the appeallng Dream Songs of today.

Ralph Pollock and His Capitol Orchestra and **Alexander Schrainer** arranged special musical selections in addition to contributing to the success of the presentation.

The feature picture presentation in this connection was **"The Red Dance,"** a Fox special, and big houses were the rule.

Salt Lake *Pantages*

Week Ending November 3

"Laff Week" has been enjoyed very much this week at the Pantages theatre in addition to the comedy moving picture, **"The Baby Cyclone,"** featuring **Lew Cody** and **Aileen Pringle.**

Alexandria and Olsen, who headline the stage acts, are artists, and although their act is mere nonsense, they put it over well.

Another feature of the program is the **Henry Rogers Revue**, made up of a talented tenor singer, a group of dancers and a pianist.

Winona Winters presents her own version of Broadway-o-grams, in which she pleases her audiences with her character songs of various types and styles. The **Littlejohns** also please wlth a novelty bit of juggling that is presented with taste.

"Four Caddies" who sing, dance and entertain, are an added feature to the bill this week. Very good attendance has been had.

New Orleans *Saenger*

Week Ending November 16

Rightly named is **Tommy Wonder**, a sensational boy dancer with the Publix Revue this week, an outstanding act, which has attracted the attention of theatregoers, who claim that by far he is the best dancer of any age or classification that has appeared on the Saenger stage for many months. He steps with ease from difficult Russian folk dances to the sensuous strut of the St. Louis Blues as singles, and with his dancing partner, a life-sized doll, flings a wicked hoof to the envy of the he and she flappers, who, like the bald heads of yore fill the front rows.

Mirth Mack, a winsome lass, warbles Blues, of the bluest sort and received many a hand, which she was entitled to.

The **Foster Girls**, 15 of them, performed on a huge rope spider web, suspended back stage and offered one of the cleverest and most spectacular numbers which the Publix has delivered to this city for some time back.

Jack Stanley, personality leader, has a new one this week, novel and startling, for a few moments. With all the seriousness in the world, the leader corrects a few members of the stageband for bum playing, as he terms it, which develops into, "well, if you don't like it, I'll quit," and—then the musicians one by one walk out, until none are left except the piano player and the base drummer who attempt to finish the selection, which incidentally was "Bartlet's Dream," while one or two sensitive souls involuntarily put their hands to their ears. It was even too much for the pianist, who solemnly informed Stanley that he refused to play in a Sears-Roebuck orchestra, that he was through forever, and all the playing he would do in the future was the ponies, leaving Stanley all by his lonesome on a full stage. For a moment the audience gasped, while Stanley attempts to finish the selection on a violin by himself. As the strings squeak in a mournful tone, and those who have paid good money to hear equally good music, squirm in their seats, comes the joyous blare of the band in "Hail, Hail, the Gang's All Here," as they file in, back to their accustomed places. A sigh of relief goes up—not because Jack fell down on his playing—but he just didn't want to—he can make the old fiddle talk, when he is in the humor, that boy can.

With the comedy over the stage band featured "Lonely Little Bluebird" with Stanley singing a few choruses with surprising ease and pleasing voice.

And last but not least—**Castro Carazo** and the **Saenger Grand Orchestra**, with **John Hammond** at the organ conclude a pleasant evening.

Chicago *Paradise*

Week Ending November 16

Al Kvale, advertisingly known as Syncopation's Clown, is warming things up generally at the newest B & K house as guest conductor. "Bits of Broadway" is the title of the presentation, but it should have been called "Hits by Kvale," filling in as he does all the rough edges and loopholes. And entertainingly.

The opening scene is taken from the Great White Way, with electric signs sparkling in the background a la Broadway as she is talked about. A row of taxis in the foreground is kept in place by the Hand of the Law, impersonated by **Nick Lang.** The chauffeurs crawling out of the machines and toward the footlights are none other than the Corps de Ballet, and they immediately go into their routine, that is, following a recitation about "Taxi, Taxi."

As they hoof off the stage, a rickety Ford comes heaving on, bearing the Blower of Wind Instruments himself, **Al Kvale.** A bit of comedy banter ensues between Al and the copy. Following this, **Vera Van** offers a blues song that receives a rather weak hand. The **Pasquale Brothers,** who are quite well known in these parts, come on to do some acrobatics in an easy, nonchalant manner that is pleasing and goes over big. They are well applauded.

Nick Lang then appears and renders "Ten Little Miles From Town," while the ballet girls do a very graceful dance in which is included a little of the old fashioned barn-dance. A scrim in the back of the setting reveals a swimming-hole scene, with Lang singing, "I Wish I Was a Kid Again." This was very well done and highly appreciated by the audience.

The dancer following, **Agnes Gilroy**, does a dance that is one of the hottest seen in a long time, but it doesn't seem to register so well with the audience

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at this performance, the applause being comparatively weak.

Next comes a band arrangement of "That's My Weakness Now," with Kvale doing his stuff on various instruments including the cornet, violin, bass horn, clarinet and saxophone. Hugely enjoyed.

The performer next on the program is **Richy Craig, Jr.**, whose very good line of chatter was completely lost by the unimpressive manner of presentation. The boy should cultivate a snappier manner.

Lang came on again to sing something about sweethearts of the screen, while the ballet girls came out singly, each impersonating a famous star including **Corinne Griffith, Lillian Gish, Pola Negri, Nita Naldi, Vilma Banky, Mae Murray, Norma Talmadge, Nazimova** and **Gloria Swanson**. The costumes represented those worn by the stars in their outstanding films and were all in black and white, including the wigs and headdresses. The audience seemed to get a kick out of the finale, which consisted only of the ballet girls arrayed in the picturesque garments of movieland.

Henri A. Keates (Chicago Paradise) who is guest organist this week, offers "Song-o-logy" which told of a grab-bag and what it contained, i.e., "Rainbow Round My Shoulder," "A Little Love a Little Kiss," "Ten Little Miles From Town," "Sonny Boy," "Constantinople"; song titles arranged to tell a story; a parody on "That's My Weakness Now" for which all the words began with S. This number just sizzled through the audience and caused much merriment. The finishing number was "Down Where the Sun Goes Down." The audience didn't sing very enthusiastically, but Keates was well applauded.

Minneapolis *Minnesota*

Week Ending October 27

"Ocean Blues," the Minnesota stage attraction this week, goes over great with the audience.

Moss and Fry, two negro comedians, are the outstanding attractions. After a lot of rambling nonsense, the audience brings them back for two encores. They repond with some songs and more nonsense, all of which is at least new, but presented in the same listless manner. The pepless fashion in which these two present their number only seems to enhance its value with the audience, however.

The **Foster Girls** and **Al Mitchell** and the **Serenaders** open the presentation. The scene is the deck of an ocean going liner. As the curtain rises, the Serenaders are seated below the bridge while the Foster girls, dressed in blue and white swimming suits, come down off the bridge and do a rope climbing act. There are three of them to each rope. Two on each rope, one above the other and a third girl at the foot who acts in the general capacity of rope swinger while the others go through the acrobatics.

Athlone comes on next with two songs which could be better. The audience seems to like her all right, so that would seem to be all that is necessary.

Al Norman, next to Moss and Frye, takes the lion's share of the applause. And he deserves it. Norman is a loose jointed sailor who claims to have come by his terpsichorean ability through constant practice in swatting mosquitoes. He demonstrates fully in the encore. The rest of the time, he was kept busy tying and untying himself from the numerous knots he managed to get himself into.

The **Foster Girls** are on next with another sailor number. Using flags, they signal the navy's slogan "Join the Navy and See the World."

Al Mitchell and the Serenaders take up the hint tossed out by the **Foster Girls** and go for a musical cruise. Using as a theme, "I'm Just a Bit of Driftwood," they visit Spain, Turkey, and China.

The **Foster Girls** make their third appearance in a dance intended to represent a sort of deck game in which they use enormous balls. For the finale, the Foster girls again use their flags which have white backs. Forming the outlines of a boat about the other members of the cast, they hold the flags down in such a manner as to give the appearance of the side of a boat. Other members of the cast, who are presumably in the boat, hoist a white silk sail, and the boat sails off the stage.

New Orleans *Saenger*

Week Ending October 26

Patrons of the Saenger theatre this week viewed with alarm the movements of **Jack Stanley** and his stage band, fearing they were afflicted with St. Vitus Dance, but later developments proved they were only jazzing 'em up and no ill effects are expected.

The Publix offering this week is "Knick-Knacks," a pleasant half hour of entertainment which would bring grandpa back to the memories of the old kerosene circuit were it not for an excellent chorus exquisitely gowned and well trained in their work.

Featured is **Joe Penner**, a really good comedian, who, with a live act would have stopped the show. Seeing his act reminds one of the story told on the late Eddie Foy, who when giving an exhibition for the inmates of the Bloomington Insane asylum, was interrupted by an aged woman, an inmate for many years, who remarked: "And to think that he is on the outside and I am in."

The **Lee Twins**, buxom lasses, fair of face and heavy of limb, were the hit of the performance with their acrobatic dancing, and received several encores.

Rose Polanarlow, a violinist of promise, was recalled several times and rendered both classical and jazz selections. But getting back to the chorus—many of the high salaried singles and doubles could take a lesson from their well timed movements and careful attention to detail.

Castro Carazo and his well drilled musicians gave even a better musical program than in previous weeks, assisted by **John Hammond** at the organ.

St. Louis *Ambassador*

Week Ending November 9

Harry Langdon, screen comedian, in person, was the big stage attraction of this week. He revived a stage comedy sketch with which he entertained prior to taking up his screen career.

In addition there was a regular stage show which included **Rome and Dunn**, singers; **Earl La Vere**, comic accordionist; **Duffin and Draper**, eccentric dancers, and **Alice Wellman**, the toy soprano. "Teeing Off" was the title of this stage show.

Philadelphia *Forum*

Week Ending October 27

"Symphony of Roses" was the artistic offering which claimed attention as the leading stage feature at the Forum this week. Six attractive girls were seen in a variety of steps and the costuming and elaborate staging added greatly to the effectiveness of the act.

The Robbins Trio had a pleasing act entitled "A Whirl, a Twirl and a Girl," all about love's triangle of two men and a girl.

Babcock and Dolly presented a most amusing act, "The French Vamp and the Fall Guy," which had a great deal of human interest in addition to the comedy.

The acts were diversified and the impression left by the program was one of well rounded entertainment.

Time Saving Device For Editing Found

(Special to the Herald-World)

CULVER CITY, Nov. 20.—A sound attachment for the portable Moviola, used for the cutting and editing of all Pathe talking pictures, has been invented by John C. Aalberg, engineer with the R C A Photophone working at the Pathe studios.

The new device, portable, can be connected with the Moviola, stopped at any time and reversed, as is the case with the Moviola, thus making it possible to run over a scene as many times as necessary to determine the exact spot for trimming the film. It can be attached to any cutting-room table. Ear phones are used but the device also can be used with a loudspeaker.

New Zealand Censors Hit 2,333 Films in 1928

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 20.—The New Zealand department of internal affairs censored 2,333 motion picture films of a total length of 5,813,840 feet during 1927, according to the annual report for 1928, received by the department of commerce.

Thirty-two feature films were censored in Germany during September. Eighteen were German-made and 14 were foreign (8 from America), as compared with 15 German and 16 foreign in August, 1928, and 10 German and 29 foreign in July, 1928, according to the department of commerce.

China Press Runs 12-Page Supplement on Film Stars

Copies of a "Special Movie Supplement" of the *China Press*, received from the Fox exchange at Shanghai, give a pictorial cross-section of the industry in twelve pages of pictures of stars and scenes and announcements by companies.

The *China Press*, trade and fan publication, runs a four or five-page motion picture section each Sunday. In addition, a page to a page and a half of the regular Sunday art section is devoted to pictures of stars and scenes of coming productions.

Heads Poster Censors

(Special to the Herald-World)

MONTREAL, Nov. 20.—Formal announcement was made last Friday at Quebec City, of the appointment of Martin Singher of Montreal, as chief of the new Quebec Provincial censor bureau having supervision of theatrical posters and lobby displays. The bureau has jurisdiction over all theatres in the province. Singher was censor of posters for Montreal for several years.

Cobham Completes Flight

(Special to the Herald-World)

NEW YORK, Nov. 20.—Sir Allan-Cobham has completed a 20,000-mile flight around Africa. He is now editing and titling the film that was taken by a Gaumont cameraman.

Buys Italian Rights

(Special to the Herald-World)

NEW YORK, Nov. 20.—William M. Horne has sold the Italian rights of "The Last Moment" to the Hoffberg Cornfeld Company, J. H. Zarovitch, general manager of Zakoro, announced.

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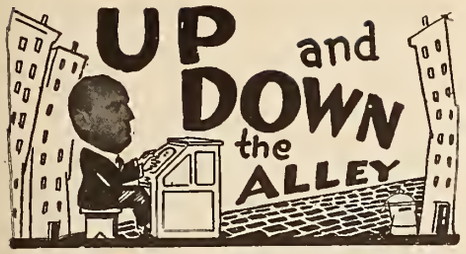


In the natural order of procedure, Thanksgiving is heading this way again, and for this reason I think, things are slowing up a bit. You know, I may as well blame Thanksgiving—I can't keep on blaming theme songs every week, but let's see what's what "up and down the alley."

* * *

Paul Ash must like New York—or rather Brooklyn, N. Y.—because very shortly he'll open the new **Brooklyn Paramount theatre** as master of ceremonies. Maybe Paul thinks there isn't so much warfare in Brooklyn as there is in Chicago—but living near Brooklyn myself I could give him some inside information as to the possibilities of some mild excitement there, such as, blowing up the Flatbush Avenue Extension or the Fulton Street elevated, etc. (Those not living in the vicinity may write me for detailed information.)

* * *

And speaking about Brooklyn—it really isn't such a "cemetery-like" looking place, as you most probably have been informed. Theatres are springing up (?) over night in the downtown section particularly—resembling Broadway somewhat. And outside of that, the **Roxy theatre's** little sister, the **Fox theatre**, is always jammed and I can say the same for **Mark Strand's** kid brother, the **Brooklyn Strand theatre.** Just try to get in on a Saturday night at 8 o'clock—JUST TRY AND DO IT!

* * *

Here's an enthusiastic outburst of artistic temperament—**J. Fred Coots.** The following is a list of songs which three of the biggest music publishing houses are now exploiting: **"'Round Evening," "Doin' the Raccoon," "Moonlight Madness," "Here Comes My Ball and Chain"** and last but not least, **"A Love Tale of Alsace Lorraine."** What a record!!

* * *

Oh, what a clean sweep of masters of ceremonies Broadway is now undergoing! So many changes—I can hardly catch my breath. Take a glance at the following—and believe it or not:

Ben Bernie gets a rest, and another Bennie enters the Colony theatre. This time it's **Benny Rubin** who hails from the West Coast. He opens next week and will "master the ceremonies" for a while. Benny will feel kind of strange in this town, so all the "boys" ought to give him a big hand and make him feel at home.

* * *

Someone informed us that the **Capitol theatre** is going to hang crepe on their doors, because **Walt Roesner,** their amiable master of ceremonies, is leaving. However, Walt will be replaced next week by **Dave Schooler** who formerly mastered the ceremonies for the **Wisconsin theatre** (I think) in Milwaukee. But from reports we hear, Dave was one of the most popular young men in Milwaukee so we haven't the slightest doubt that he will be just as popular at the Capitol theatre, and we sincerely hope he enjoys just as successful a run as Walt Roesner did!

* * *

What ho! **Eddie Peabody** of the **Paramount theatre** is also going to do a "disappearing stunt" in a few weeks. **Frank Fay,** a nice young lad from the **Missouri theatre,** St. Louis, is replacing Eddie, as M. C.—so the **Paramount theatre** will continue to "pack them in" as usual.

* * *

Pat Kennedy, the eminent Irish tenor, is helping **Ben Bernie** entertain at the **Roosevelt Grill.** Believe it or not, Patrick recently celebrated his twenty-first birthday, but this "kid" is headed for fame to be sure, with his fine tenor voice and nice likeable personality.

* * *

As we predicted several weeks ago, Waring's Pennsylvanians have just "knocked them cold" at the **Casino theatre,** where they are being featured in the collegiate musical comedy, **"Hello Yourself."**

* * *

WHOOPEE! I'll be in Chicago by the time you read this!

Larry Spier

ORGAN SOLOS

Albert F. Brown (Chicago Marbro) gave the patrons a song for every mood. For the "blue" mood—"I Can't Give You Anything but Love, Baby" (very appropriate for those who have the "financial blues"); when you feel repentant—"I'm Sorry, Sally"; frivolous—"That Funny Melody"; and—the outstanding song—"King for a Day" for that sentimental mood. **Clem Dacy** sang and recited this in dramatic fashion. The stage settings were very effective—arranged so that Dacy was visible through a filmy curtain giving the act a look of unreality. The audience sang the chorus as a finale. Brown's presentation was very good in spite of the fact that he played for an unappreciative audience.

Fisher One of Country's Most Unique Houses

(*Continued from page* 44)

ranges, when the dimmers are at work, are marvellously indescribable.

Next came **"A Garden of Dreams,"** an orchestral spectacle with choral and dance numbers on the stage. The **Fisher Choral Ensemble** and the **Fisher Ballet,** figured in this spectacle, the high spot being a gorgeous flash number **"Hymn to the Sun,"**

Llora Hoffman, well known dramatic soprano, sang during this presentation and **Inez** and **De Winn** indulged in contortionistic dancing.

Then there was a flash back to some interesting news reel shots. The feature of these was a pictorial record of the magic growth of the Fisher building, the office building in which the theatre is housed, from the time ground was broken until the guests started entering the theatre for the opening show.

The **Metropolitan Motion Picture Co.,** a local news reel organization, broke all of its records for speed by taking pictures of the crowds gathering for the opening, developing them and having them on the screen at the Fisher in 58 minutes. The audience got a big kick out of this number.

Another screen feature was **"Mother,"** done in Technicolor and with a vocal soloist as an added attraction.

The Fisher is to follow a policy of bandshows, with **Frank Wadsworth** as master of ceremonies, and the first of these was labelled **"Modern Fantasia."** It featured a group of **Albertina Rasch Girls,** loaned for the occasion by **Flo Ziegfeld,** who stole the show away from all the other performers.

The ballet numbers by the girls were beautifully done. A dancing version of **"Rhapsody in Blue,"** in connection with a splendid orchestration, supervised by Benavie, was one of the most impressive features of the program.

Other stage numbers at the opening were the **Three LeGrohs,** in an expose of athletic dexterity; **Karavieff,** a sensational dancer and **Cliff Nazarro,** "harbinger of joy," who did an imitation of **Al Jolson,** unconsciously perhaps, by singing "Sonny Boy."

A stageband of 18 members has been employed for the bandshows, and it is to be under the guidance of the amiable Wadsworth who, incidentally, is a darn good master of ceremonies.

Oh, yes. And the feature picture for the occasion was "Outcast," starring Corinne Griffith.

VITAPHONE and MOVIETONE
Will Not Eliminate
THE SPOTLIGHT ORGANIST
BUT: *The Average or Mediocre Organist's Future Is Not Assured*
ARE YOU PREPARED?
A Master Theatre Course Under the Supervision of
LEW WHITE
Will Prepare You for Future Demands
THREE MONSTER KIMBALL ORGANS
Students have enrolled from all sections of the country
AT THE
White Institute of Organ
1680 Broadway New York City

BEST SELLERS

"Sonny Boy"—(DeSylva-Brown & Henderson).
"Jeannine, I Dream of Lilac Time"—(Leo Feist).
"There's A Rainbow Around My Shoulder"—(Irving Berlin).
"I Can't Give You Anything But Love"—(Mills Music Company).
"Sweethearts on Parade"—(Milton Weil).
"King for a Day"—(Remick Corp.).
"Old Man Sunshine" — (Remick Corp.).
"I'm Sorry, Sally"—(Leo Feist).
"Girl of My Dreams"—(Mills Music Company).
"I Loved You Then As I Love You Now"—(Irving Berlin).
"Get Out and Get Under the Moon"—(Irving Berlin).
"Ten Little Miles From Town"—(Irving Berlin).
"My Blackbirds Are Bluebirds Now"—(Leo Feist).
"You're A Real Sweetheart"—(Leo Feist).
"Angela Mia"—(DeSylva-Brown & Henderson).

MY SUPPRESSED DESIRE—(Leo Feist, Inc.)—A great tune by two local boys that is already getting a big orchestra plug. The title sounds a little risque but it looks like a good song nevertheless. Lyrics by Ned Miller, music by Chester Cohn.

I'M BRINGING A RED RED ROSE—(Donaldson, Douglas & Gumble)—The hit song of the new Ziegfeld Production featuring **Eddie Cantor** entitled **"Whoopee."** This show opened in Pittsburgh and the reports on same are that it is one of the biggest hits this producer has ever had. The writers who have both specialized on popular songs in the past have proven that the production field is also easy for them. Lyrics by Gus Kahn, music by Walter Donaldson.

SWEET DREAMS—(Ager, Yellen & Bornstein)—These boys had a big hit in **"Dream Kisses"** and this is a follow-up song to same. Looks very good and both the lyrics and melody are perfect. Words by Jack Yellen, music by Milton Ager.

DOIN' THE RACCOON—(Remick Music Corporation)—From Eastern reports this song looks like a hit. It's a college idea and introduces a new dance. Well written and quite peppy. Lyric by Raymond Klages, music by J. Fred Coots.

SLEEPY BABY—(Leo Feist, Inc.)—A cute idea. The baby in this case is not of the cradle kind. One of the writers is the well known band leader, Abe Lyman. The other boys are also local. By Gus Kahn, Ward Perry and Abe Lyman.

JO-ANNE—(Shapiro, Bernstein & Company)—A beautiful waltz ballad with an excellent story. These songs when they do click, last, so we can expect to hear this one from now on. By Abner Silver, Maceo Pinkard and Joe Ward.

A HAPPY ENDING—(Broadway Music Corporation)—A pretty thought. A bride and groom always has a happy ending, at least in song it does. Reminds one of "Blue Heaven" and these songs always sell. Words by A. Seymour Brown, Eddie Grant, music by Albert Von Tilzer.

GLORIANNA—(DeSylva-Brown & Henderson)—This song full of pep and also cute looks very good. These writers know their business and will make some real money from this one. By Lew Pollack and Sidney Clare.

THE SPELL OF THE BLUES—(Irving Berlin, Inc.)—A marvelous presentation number. Reminds one of the **"Birth of the Blues."** Will no doubt be used in every picture house and has commercial value. Words by Dave Dreyer and Herman Ruby, music by Arthur Johnson.

MY CAVALIER—(Bibo, Bloedon & Lang)—The theme song of the Tiffany-Stahl feature picture entitled the "Cavalier." Well written and with this picture playing the better houses, should sell. Music by Hugo Riesenfeld, lyric by R. Meredith Willson.

Sid Berman

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Take the Breaks, They'll Break Records; Gillis Proves Exactly That

WHEN a picture goes past the $7,000 mark in seven days in a theatre seating only 900, there must be a reason, and a good one at that. That's just what was accomplished by West Coast's Liberty theatre at Yakima, Wash. And the reason? Perhaps we should say two reasons. They would be Al W. Gillis, publicity chief for West Coast Theatres' Yakima houses. The other reason is, of course, the picture, Paramount's "Wings."

You will remember Gillis. He's the man who devised a novel election night program when he was managing the Palace at Minneapolis. He figures out that the audience would be too steamed up over the election returns to watch a long feature with any great degree of concentration. Consequently he turned the program into a contest night, and whatever was not contests was short features, and short features only. That plan has borne fruit in other cases since.

Exploitation is much like football, at that. The team that makes use of the "breaks" usually puts most of the touchdowns across that last chalk line, and the exhibitor who seizes the "breaks" in his line is the one who gets most of the coins rolling into the cage.

You've guessed already that Gillis is in this class. The "break" which alone was cashed into $500 was a holdup at a store in Yakima. That was the day before "Wings" was to open. Gillis writes that after the story broke, he called his card-writer out of bed to make cards, pasted the front page writeup on the cards, and then as much "Wings" copy as he could.

This was the central motif in a double page cooperative spread in the Yakima Daily Republic, which played a large part in the exploitation campaign for Paramount's "Wings" when it was shown at the Liberty theatre in Yakima, Wash. Al W. Gillis, handling publicity for the Yakima West Coast Theatres, was back of the drive.

It was a "natural." Thousands saw the window, which incidentally had been punctured by bullets in the raid, and policemen had to hold them back while the picture below on the left was taken. Note the reflection of the crowd in the window.

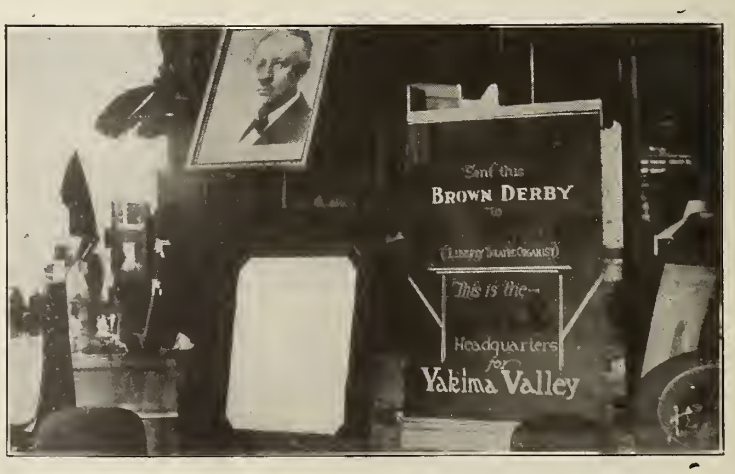
A double-page cooperative ad in the Yakima Daily Republic was another highlight of the week's campaign. A flash of this double page ad is reproduced elsewhere on this page, the ads being in the boxes on each side of the central playup of the picture.

Nor were these the only things done. We could go through Gillis' letter to "The Theatre" and bring out some other unusual angles, but we'll let the letter and pictures tell the rest of the story. Here's what Gillis has to say:

"Wings" broke all records—went over $7,000 in 7 days in a house that only seats 900. Gave out 1,000 balloons to the kids (our imprint on same); 6,000 rotos distributed at 45 General gas stations in Yakima Valley; 10 stands and 15 three sheets posted; 100 window cards and 50 double window cards in windows in the city; illuminated banners under our electric sign, special windows in music stores, peppy cards in front of theatre with box-office as airships, big parade on Saturday night with all General gas stations represented, all cars with printed banners on them 'Going to see

(*Continued on next page*)

It's an ill holdup that does nobody no good. The morning after a store at Yakima was held up, Bill Waller of West Coast's sign department had these cards in the window for the opening that day of "Wings" at the Liberty. Note that one card is of Jack Holt (cutout from the one-sheet) wearing a mask. The front page story of the holdup is on each card, also the ad from the day before, as well as stills and a window card.



Wonder how many theatres are taking advantage of opportunities to exploit their organists? If they are not, they're missing a good bet. There isn't any part of the program that should be overlooked. Here is a window that was got up by Al W. Gillis, publicity head for the Yakima West Coast theatres, for Harrison Miller, organist at the Liberty. It won Miller real popularity. The day after election he wore the hat with crepe and a white lily on it.

Here's More Good News, House Organ Exchange Members

Add the following name to your list of members of the Herald-World House Organ Exchange:

Liberty Theatre, Sharon, Pa., William Leggiero, Manager.

The membership committee of the House Organ Exchange has submitted the name of William Leggiero, manager of the Liberty theatre at Sharon, Pa., and a unanimous ballot of welcome to Leggiero has been cast. Be it so ordered. At the same time let's not forget that one of the pledges of the membership is to exchange programs with others among the elect.

In adjoining columns is reproduced one of the numbers of the Liberty's house organ. Leggiero in his letter to "The Theatre" says:

"I am a constant and faithful reader of EXHIBITORS HERALD AND MOVING PICTURE WORLD. Your House Organ Exchange is a boon to managers that publish house organs. Kindly place my name on your list.

"I will glady exchange my program with any and all that are or will be on the exchange list. I am attaching a sample of my present program which in the very near future will be twice as large."

Of course it will grow. Congratulations and welcome!

Welcoming the Liberty, house organ of the Stanley Company's Liberty theatre at Sharon, Pa. William Leggiero, manager, is responsible for this cozy publication, and it's easy to see why he confidently says in his letter that the magazine will be doubled soon.

Gillis Makes Break Break His Record

(Continued from preceding page)

"Wings"'; Midnite preview for General Gas employees.

"Extra!!!! Flash!!!! Yakima had a hold-up and 'Wings' was in the window of the store held up the morning after which was the opening day of our picture. Thousands of people saw this window (which was all shot up); in fact, they stood six deep on Sunday and several days after. I had the card-writer out of bed Sunday morning to make the cards (see photos) had the story from the front page of paper pasted on cards and then *plenty* about 'Wings.' I figure that this window alone helped our business to the tune of $500.

"Double page cooperative spread in Monday's paper; Airship flying over city Monday noon and dropping cards (this was a tieup with the Western Airlines and cost nothing); had trailer on the screen five days ahead telling about the planes.

"Also had the organist play theme song with slides a week ahead of the picture. We are doing this on all big pictures that have theme songs."

Norfleet Puts Out H. O. for Majestic

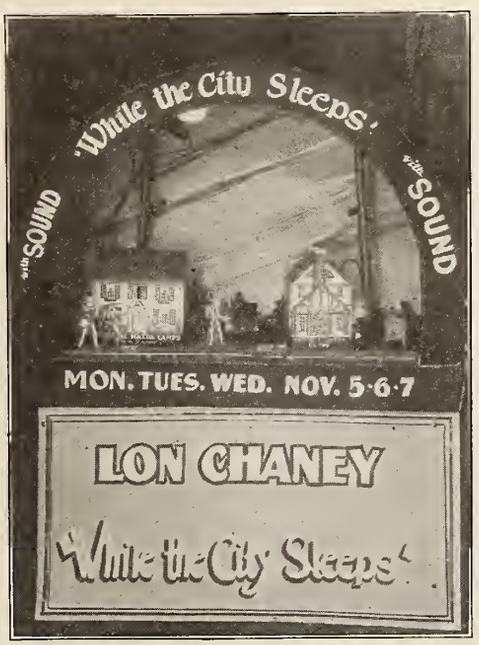
The Majestic theatre, San Antinio, is now issuing 10,000 copies a week of a house organ, called the "Theatre News." It is written and edited by Hal Norfleet, erstwhile Fox director, and deluxe publicity man for Interstate, who is in San Antonio recuperating from a nervous breakdown. The "Theatre News" is eight pages, 9 x 12, and printed on enamel stock. An interest builder now being featured in the magazine is a high school popularity contest, with $1,000 worth of theatre tickets in awards.

Mexican Consul Invited In Exploiting Cossacks

What could be better to exploit the City of Mexico Motorcycle Cossacks in a theatre than to invite the Mexican consul and all the city officials? That is what Louie Charninsky of the Pantages theatre, Kansas City, did. Plenty of publicity resulted.

Warner Holloween Party Is Success

NEW YORK—The Warner club Holloween party which was held at the Warner Brothers Vitaphone studio was acclaimed as a big success.



This is a reproduction of the miniature lobby display which Frank Ponton, manager of the Kenosha theatre at Kenosha, Wis., used with noticeable effect for the showing of M G M's "While the City Sleeps."

Miniature Lobby Displays Assist Ponton in Kenosha

Frank Ponton, manager of the Kenosha theatre, Kenosha, Wis., has long been a believer in staging good displays of his pictures. When he was playing, "While the City Sleeps," featuring Lon Chaney, he arranged for a miniature lobby display, shown in adjoining column, which certainly attracted a lot of attention and resulted in a larger gross in the box office receipts.

A miniature stage was made and rigged up with lights in the background so that the stars, moon, lights in the houses, and so forth, showed up very realistically. Outside the houses were figures of holdup men and these showed up very strikingly in the picture.

Ponton has used this miniature stage display stuff before with very good results. It is attractive to many people. Due to the fact that many theatres use big banners and signs, a small miniature display, affords just enough contrast to put the picture over attractively presented.

Free Show for Newsboys Given Every Wednesday

The Texas theatre, San Antonio, derives good ballyhoo publicity from a stunt pulled with the local newsboys every Wednesday night. The boys parade the downtown thoroughfares, making the inevitable newsboy racket, with 100 22x28 cards over their heads, announcing they are on their way to the Texas to see the current picture. After one hour of marching, the boys are ushered to the balcony and allowed to see the show as the guests of the Texas. People line up on the sidewalks to see the youngsters in their fun-making.

Live front arranged by E. C. Evans for Plaza run of "Lilac Time."

Window tieup effected by Evans on First National's "Lilac Time."

Postcard Great Business Aid, Says M. B. I. Ramm, and He Knows

Postcards are a "wonderful business card," says Louis E. Ramm, M. B. I. No. 2, in a welcome letter to "The Theatre." Ramm, telling about what can be done to put over a picture (in this case "Lilac Time"), calls attention to the fact that he mailed out 5,000 postcards, and all these to out-of-town patrons. The value of a postcard mailing list has been dwelt upon before in this department and here's some more proof. Here is Ramm's letter:

Well, after watching the other boys letting you hear from them, I thought it was about time I also dropped you a line. Herewith are a few of the exploitation tricks that I used with the coming of "Lilac Time":

Distributed 15,000 trick passes. Covered the entire county with 1,000 half sheets, as well as regular paper purchased from First National, which was as follows:

250 one sheets, 100 three sheets, 100 six sheets, 50 twenty-four sheets, 500 cards and 10,000 heralds.

Tieup with Music Shops

Arranged cooperative page tieup with local music shops, dressed windows of drug stores, song shops, beauty parlors. All told, about 25 windows of the choicest sections of our town.

Distributed 6,000 special menus to all lunchrooms, coffee shops, soda fountains in the county one week prior to showing of picture, with the announcement of "Lilac Time" play date and theatre name.

All interurban streetcars, half sheets on dash boards, covering a radius of 40 miles.

Tied up with department store to furnish me gratis 10,000 house programs.

Used 5,000 postcards. These cards are mailed only to our out-of-town patrons, that is to say, to a carefully selected mailing list that we have on hand from the entire county as well as out of the county.

Finds Postcards Pay

We have found these postcards to be a wonderful business card.

One week prior to our opening with "Lilac Time," in conjunction with our orchestra leader, Mr. Emile Raspillaire, we arranged a special overture of war melodies, featuring "Jeannine, I Dream of Lilac Time," which is the theme song of this sound production.

Arranged a special 24-sheet poster, billboard, on the stage using jacks to brace same, and on the first, or rather the opening chord of the theme song, stage traveler, parts in the center and hangs like a drape, electrician bringing up red and blue footlights, while operator in booth throws a straw spot directly on the 24-sheet. For a background to this billboard we used a garden scene.

While on the subject of advertising and exploitation, "Lilac Time" is not the only picture that we exploited so heavy, in fact all our pictures are exploited as we have a large territory to draw from and we go after business with a vengeance.

Fetes Second Anniversary

Our advertising department consists of six herald distributors, two young boys handling window cards and half sheets, two billposters, all told, a paid crew of ten men, working six days a week, drumming up business.

We recently celebrated our second anniversary of our Manos theatre, and I am going to send to your department just what we did. The "We" means the boys and myself, the boys who help us put the pictures over, reliable and conscientious faithful workers.

Assuring you of the enjoyment that we derive from reading your very valuable column. Keep it up. It's O. K.

Did You Ever Try Thank You Week? It Helps Goodwill

Because United Artists "Awakening" was played at the Texas theatre, San Antonio, before press material could be obtained, Bill O'Hare, manager decided to bill the week as "Thank You Week." O'Hare knew that his billing on the attraction as a tingling romance after reading a trade press report would not lead patrons astray.

First of all, a trailer was written, very personal in its appeal, thanking Texas patrons for their continued patronage during the past year. This trailer was announced by "The Voice of the Texas," over the public address system, puportedly by O'Hare. Many thought a record had been made and was being played over the Movietone apparatus.

"Thank You Week" was plugged with special lobby display, in the outdoor billing, with special sniping, and with feature stories on the building of business in the year by the theatre, together with layouts of the personnel, especially those providing entertainment. Letters were sent to all social organizations, clubs, large industries.

Heavy Billing, Tieup Shatter Record for New Colleen Picture

E. C. Evans, Plaza theatre, Milford, Del., reports that Colleen Moore's First National picture, "Lilac Time," broke the house record of seven years standing.

How was it done? Let E. C. tell you.

"Every branch of the exploitation field was used in an all around tieup, and the song playing the important part.

"Three weeks in advance of our playdate we started a special trailer along with the song slides with the usual playdate announcement, and a tieup with the Brunswick, Victor and Columbia record dealers which carried a special window display on the record, also the local music dealer who carried a special window display on the sheet music. The book also came in for its share of the scheme and played an important part.

"Along with the tieup with the various merchants we put on sale in the lobby during its showing the records, books, and sheet music and the returns were quite satisfying to all concerned. So great was the sale of books and records that the dealers were forced to send rush orders in order to keep their stock complete.

"The lobby was not elaborate but neatly arranged with a lattice across the entire front covered with artificial lilacs and laurel leaves with stock airplanes predominating.

"Two large hearts on a truck carrying the regular descriptive advertising and our regular routine of outside advertising completed the job.

"A midnight showing with election returns also boosted this one and was partially responsible for our house record being shattered."

Banners Between Halves Call Throng to Theatre; Jazz Contest Is Staged

Wise exhibitors are "making kale while the son shines" on the gridiron. The season is almost over but the memory will linger on for the exploitation man who has taken advantage of the opportunities it has presented.

A bit unusual was the tieup of H. B. Hurst, manager of the Vining theatre at Ashland, Ore., effected with the authorities of the Southern Oregon Normal School to have boys parade between halves of a game of the Sons, as the team is called, with banners reading, "Yea, Sons! Don't Forget to See 'Our Dancing Daughters,' Coming to the Vining."

There was also a "Jazz-ology Contest" in the Ashland Daily Tidings, with original jazz-words invited. In addition, a cooperative advertising page was run.

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"INTERFERENCE"

"INTERFERENCE" just about dispells the last doubt that I may have had about sound pictures. I want to say right now, and you can put this down in records, that I will sit through any and all talking pictures when they are as good as "Interference." And if I lived in a small town where I did not have access to the speaking stage, I would walk a mile any night to see such a picture.

"Interference" is adapted from a stage play which enjoyed no little success in New York. I did not see the play but I suspect that it is followed rather closely in the picture. Its story is a melodrama in which the climax comes as the result of a murder; its characters are sophisticated English folk. I'll not tell you the story, for I imagine you would rather be told how the picture is presented.

There is not one printed word throughout the picture, nor is there any musical background to the dialogue, as so many of the talking pictures have contained. And this lack of the musical background is a distinct advantage.

I imagine most of the credit for "Interference" should go to Roy J. Pomeroy, who directed it, for the picture shows a great advance in all-dialogue pictures. Sound effects, other than the dialogue, have been used sparingly, but where they are used they are effective, and Pomeroy has used the microphone to give the screen a new intimacy. For instance, in several sequences, grief is not denoted by heavy sobs, but by the heavy breathing of the actor. This is tremendously effective as Pomeroy has achieved it.

These talking pictures are tearing down many of our ideas. It is almost amazing how the voice gives a new personality to the actor. In his picture I received an entirely new impression of Doris Kenyon, for instance. Her voice somehow seems to add to her beauty and to give her a new poise and grace.

Every actor in "Interference" reads his lines in surprisingly good manner. Clive Brook probably gives the best performance in voice and acting, but there is little to choose between his splendid work and that of the other featured players, William Powell, Doris Kenyon and Evelyn Brent.

"Interference" is rather tense drama, and there are only two sequences of comedy relief, but these I thought unusually fine—one is the short monologue of a charwoman, whose name is not mentioned in the cast, and the sequence where the murdered woman is found, showing a very frightened hall boy. He, too, goes unnamed in the cast, but his short bit is expertly acted.

There is one criticism that must be made against this all-dialogue film, and I'm afraid it is a pretty general fault with all of them. At times the action seems very slow. I am told this cannot be avoided in the dialogue film. I don't know, I'm sure. In this picture, it does not seriously cramp the suspense, for the pace of the play is naturally a bit slow and should be, but in a picture calling for swift action, I'm afraid this sense of slowness will prove a decided handicap if it cannot be overcome.

Be that as it may, I want to tell the world, the all-dialogue film has an ace up its sleeve, and "Interference" is no exception.

—

"MASKS OF THE DEVIL"

HERE, boys and girls, is something new in pictures. And I don't mean sound, speech or noise. I mean something new in *motion* pictures. I think Victor Seastrom is the inventor. While they're striking off medals for this and that bozo in the new medium I suggest they strike off an extremely large and creditable one for Mr. Seastrom. Mr. Seastrom goes the talkies at least one better. He doesn't show you what the actor is saying; he shows you what he is *thinking!*

How? Well, I don't think I can tell you exactly. But when John Gilbert is telling the gal she can trust him implicitly, etc., a shadowy image of Gilbert is carrying out the ideas the other Gilbert has in mind. When Theodore Roberts is replying patiently to the gabby old lady from somewhere, a shadowy Theodore Roberts is stuffing her mouth with the handkerchief the other Roberts would use for that purpose if he thought he could get away with it. Thus and so, shadowy images—not cut-backs or fade-ins, but actual extensions of the camera eye, so to speak—showing what the people would like to do instead of what they *do* do. Showing, with extreme clarity, the masks of the devil and the devil without his masks, simultaneously. This, if I may employ a non-trade word, is Art.

But that isn't the only good thing about "Masks of the Devil." Other good things are acting, story, entertainment. A real yarn is told, real characters are constructed and permitted to perform, an evening's entertainment is provided without the aid of phonographic or other appurtenances. If I could see one picture per month as good as this I'd work at this job for nothing.

—

"THE CRASH"

EXCELLENT news of the week is that Milton Sills has found the sort of picture that Milton Sills is good in. This is it. I urgently advise that he stick to this stuff.

"The Crash" is a story about the guy who leads the wrecking crew on a mountain division (this is railroad lingo) and marries a gal who comes to town with a burlesque show. They get along about as badly as could be expected and arrive at a satisfactory solution of their problems in due time and approved manner. They are, meanwhile, entirely human, natural, undramatic and entirely interesting. Their activities constitute an excellent piece of entertainment.

There is very little over-emphasis in the picture, very little striving for effect and very little bum pathos. Just enough to make it a picture. With just a little less I think it would be a classic. I repeat that Mr. Sills should stick to this type of stuff. It will make Mr. Sills famous and its manufacturers wealthy if he sticks to it long enough.

Proving Once More: "It Pays to Advertise"

(Special to the Herald-World)

OMAHA, NEB., Nov. 20.—"Omaha's Leading Theatre" is the way the telephone is answered at the Riviera, following out an idea emphasized in the advertisements of this A. H. Blank-Publix house. "It creates a lot of comment," says Harry Watts, the manager.

Incidentally, Watts, who has resigned his position, has some fun with his personal friends over the slogan. When they call him up they often ask, "Is this 'Omaha's Leading Theatre?'" And Watts replies, "Yes, and Omaha's Leaving Manager."

Watts is to go into business for himself. He has been with Blank 12 years. Roy Jones is coming from Fort Worth, Tex., to succeed him.

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

Key to abbreviations used in denoting type of sound

AT—All Talking *T—Talking Sequences*
M—Musical Score *E—Sound Effects*

If the picture contains both Talking Sequences and Musical Score, or other combinations, it is so denoted by a combination abbreviations such as TM, ME, etc.

Key to abbreviations used in denoting the type of picture

C—Comedy *F—Farce*
D—Drama *M—Meladrama*
R—Romance *W—Western*
My—Mystery

Comedy-drama, Romantic comedy, etc., are denoted by a combination of abbreviations.

Dates printed in the column, "Comment," are those on which "Service Talks" were published on pictures. Dates in the column, "New Pictures," are those on which casts and synopses were published in the "New Pictures" department.

Sound	Length	Title and Players	Released	New Pictures	Comment
		1928 Chesterfield			
.....	5400	Adorable Cheat, The, Lila Lee-McIntosh	June 1	June 9	
.....	5450	Below the Deadline	Feb. 28		
.....	5500	Campus Knights	Aug. 15		
.....	5300	Circumstantial Evidence	Oct. 30		
.....	6000	House of Shame, The	June 30	Oct. 13	
.....	6000	Roaring Forties, The	Apr. 15		
.....	5900	South of Panama	Dec. 15		
		1927 Columbia			
.....	5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1
.....	6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23
.....	5432	By Whose Hand (MyD), Cortez-Gilbert	Sept. 15	Dec. 31	
.....	5628	College Hero, The (CD), Agnew-Garon	Oct. 9		
.....	5645	Isle of Forgotten Women (D), Tearle-Sebastian	Sept. 27	Dec. 3	
.....	5750	Lone Wolf Returns (M), Lytell-Wilson			July 31
.....	5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14		
.....	5569	Pleasure Before Business (F), Davidson			May 14
.....	5892	Sally in Our Alley (M), Mason-Allen	Sept. 3	Jan. 14	
.....	1000	Screen Snapshots			Aug. 28
.....	5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21
.....	5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7	
.....	5054	Stolen Pleasures (CD), Revier			
.....	6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2
.....	5357	Tigress, The (M), Holt-Revier	Oct. 21		
.....	5426	Wandering Girls (CD), Revier-Agnew			
.....	5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3	
.....	5752	Way of the Strong, The (MD), Alice Day-Lewis		July 21	
		1928			
.....	5459	After the Storm, Gilbert-Bosworth			
.....	5649	Beware of Blondes (MD), Revier-Matt Moore		July 21	
.....	5537	Broadway Daddies, Jacqueline Logan	Apr. 7		
.....	5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14	
.....	5592	Golf Widows (CD), Reynolds-Ford		May 26	
.....	5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25	
.....	5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7	
.....	5540	Modern Mothers (CD), Helene Chadwick	June 9		
.....	5544	Name the Woman (D), Stewart-Gordon		June 19	
.....	6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4	
.....	.....	Scarlet Lady, The (D), Lya De Putti		Sept. 8	
.....	.....	Sinners Parade (MD), Varconi-Revier		Oct. 20	
.....	5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25	
.....	5464	Sporting Age, The, Bennett-Herbert	Mar. 2		
.....	6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28	
.....	.....	Virgin Lips (D), Olive Borden	Aug. 18		
.....	5350	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11	
.....	5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31	
		1927 Cranfield & Clarke, Inc.			
.....	2000	Angelus, The (D)			May 15
.....	2000	Real Charleston, Lesson Novelty			Apr. 24
.....	.....	Wooden Shoes, International			May 8
		Emblem Films			
.....	6250	Husbands or Lovers, Jannings			
		1927 Excellent			
.....	5980	Back to Liberty (D), Walsh-Hall	Nov. 15		
.....	5912	Broadway Drifter (D), Walsh-Hall	Nov. 1		
.....	6645	Broadway Madness (D), De la Motte-Keith		Apr. 14	
.....	7393	Nest, The (D), Frederick-Herbert	Aug. 1		
.....	5750	Winning Oar, The (D), Walsh-Hall	June 1		
.....	5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17	
		1928			
.....	6860	A Bit of Heaven (D), Washburn-Lee	May 15		
.....	6305	Making the Varsity, Rex Lease-Hulette	June 15		
.....	6600	Into No Man's Land, Tom Santschi-J. Norman	July 15		
.....	6000	Manhattan Knights, Barbara Bedford	Aug. 27		
.....	6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25	
.....	4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31		
.....	6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25	
.....	6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30		
		1927 Film Arts			
.....	6250	Husband or Lovers, Jannings			Dec. 3
		1927 FBO			
.....	6033	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10	
.....	4765	Bandit's Son, The (W), Boh Steele	Nov. 20	Dec. 10	
.....	5858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8
.....	4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26	
.....	5701	Clancy's Kosher Wedding (CD), Geo. Sidney	Sept. 17		Sept. 10
.....	4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24	
.....	4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4		
.....	6300	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30
.....	7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19
.....	6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20
.....	6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17	
.....	4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6
.....	6680	Moon of Israel (D), Maria Corda			July 9
.....	6148	Not for Publication (M), Ralpb Ince	Aug. 31		July 23
.....	4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3	
.....	6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20
.....	4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10	
.....	6388	South Sea Love (D), Patsy Ruth Miller	Dec. 10	Nov. 12	
.....	4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10	
		1928			
.....	5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11	
.....	5000	Avenging Rider, The, Tom Tyler	Oct. 7		
.....	5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11	
.....	4869	Breed of the Sunsets (W), Boh Steele	Apr. 1	Feb. 11	
.....	5000	Captain Careless, Bob Steele	Aug. 26		
.....	5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15	
.....	6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18
TME	6079	Circus Kid, The (MD), Frankie Darro-Brown	Oct. 7	Oct. 13	
.....	6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17
.....	6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 1	
.....	5594	Danger Street, Baxter-Sleeper	Aug. 26		
.....	5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17	
.....	5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3	
.....	5063	Dog Justice (M), Ranger	June 10	June 16	
.....	4803	Dog Law, Ranger	Sept. 2		
.....	4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17	
.....	4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21	
.....	4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11	
.....	6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4	
TME	6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29	
.....	.....	Headin' for Danger (MD), Bob Steele		June 19	
.....	5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21	
TME	6482	Hit of the Show, The (C), Joe Brown	Sept. 23	July 21	
.....	4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11	
.....	5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10	
.....	4647	Lightning Speed, Bob Steele	Mar. 11	Jan. 14	
.....	4801	Little Buckaroo, The (W), Buzz Barton	Oct. 21		
.....	6424	Little Yellow House, The (CD), Orville Caldwell	May 28	June 2	
.....	4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11	
TME	6330	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1	
.....	4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21	
.....	4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4	
.....	6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21	
.....	4729	Riding Renegade (W), Bob Steele	Feb. 19		
.....	6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28	
.....	6279	Sally's Shoulders (MD), Lois Wilson	Oct. 7	Oct. 20	
.....	5812	Singapore Mutiny, Ince-Taylor	Apr. 24	Apr. 14	
.....	.....	Sinners In Love (MD), Olive Borden	Oct. 14	Oct. 27	
.....	5967	Skinner's Big Idea (M), Bryant Washburn		Nov. 3	
.....	6037	Son of the Golden West, Tom Mix	Oct. 1		
.....	5488	Stocks and Blondes (CD), Logan-Gallagher	Sept.9	July 14	
.....	.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22	
.....	4956	Terror Mountain, Tom Tyler	Aug. 19		
.....	4793	Texas Tornado, The (W), Tom Tyler	Feb. 26		
.....	4760	Trail of Courage, The (W), Bob Steele	July 8		
.....	6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4	
.....	4898	When the Law Rides (W), Tom Tyler	June 24		
.....	4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24
		1927 First Division			
.....	5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20
.....	5600	Eager Lips, Garon	Oct. 1		
.....	5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7	
.....	5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15
.....	5750	Naughty, Garon	Nov. 1		
.....	6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7	
.....	6700	Ragtime (D), De la Motte	Sept. 1	Nov. 26	Sept. 3
.....	5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1		
.....	5600	Say It With Diamonds, Betty Compson	Aug. 15		
.....	5700	Temptations of a Shop Girl, Compson	Nov. 1		
		1928			
.....	5500	Fagasa, Raymond Wells	Apr. 1		
.....	5700	Free Lips (MD), June-Marlowe		July 14	
.....	6300	Masked Angel, Betty Compson	Mar. 1	Apr. 7	
.....	6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21	

Sound	Length	Title and Players	Released	New Pictures	Comment
1927		**First National**			
.....	6300	All Aboard (C), Hines-Murphy	May 8	.....	Apr. 2
.....	6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22
.....	6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26
.....	6730	Camille (D), N. Talmadge-Roland	Sept. 4	.....	May 2
.....	6380	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29
.....	6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 23	.....	.....
.....	7133	Gorilla, The (My), Murray-Kelsey	Nov. 13	.....	Jan. 7
.....	6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17	.....
.....	6118	Her Wild Oat (C), Moore-Kent	Dec. 25	Dec. 3	.....
.....	6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29
.....	6720	Life of Riley, The (C), Murray-Sidney	Sept. 18	.....	Oct. 1
.....	5718	Lonesome Ladies (CD), Nilsson-Stone	July 3	.....	Sept. 24
.....	7388	Love Mart, The (D), Dove-Roland	Dec. 18	.....	.....
.....	5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26	.....
.....	6520	Naughty But Nice (C), Moore-Reed	June 26	.....	Feb. 12
.....	6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14
.....	11414	Patent Leather Kid, The (D), Bart'lmess-O'Day	.....	.....	Apr. 9
.....	6897	Poor Nut, The (C), Murray-Mulhall	Aug. 7	.....	Jan. 22
.....	6400	Prince of Head Waiters (D), Stone-Tashman	.....	.....	Sept. 10
.....	6210	Red Raiders, The (W), Maynard-Drew	July 17	.....	July 23
.....	6477	Rose of the Golden West (D), Astor-Roland	Sept. 4	.....	Oct. 15
.....	5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8
.....	7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11	.....	Sept. 17
.....	5000	Sunset Derby (D), Astor-Collier	Aug. 14	.....	Sept. 3
.....	7400	Tender Hour, The (D), Dove-Lyon	June 5	.....	July 2
.....	5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16
.....	7833	Twinkletoes, Moore-Harlan	Aug. 28	.....	Dec. 3
.....	6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7
.....	6409	White Pants Willie (C), Hines-Hyams	July 24	.....	Apr. 16
1928					
TME	7135	Barker, The (D), Sills-Mackaill	.....	July 14	.....
.....	7404	Big Noise, The (CD), Conklin-White	Mar. 25	.....	.....
.....	6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7
.....	6467	Butter and Egg Man, The, Jack Mulhall	Sept. 2	.....	July 28
.....	5800	Canyon of Adventure (W), Maynard	Apr. 29	.....	.....
.....	5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11	.....
.....	6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18	.....
.....	5600	Code of the Scarlet (W), Ken Maynard	July 1	June 23	.....
M	.....	Crash, The (D), Sills-Todd	.....	Sept. 29	.....
.....	10101	Divine Lady, The (D), Griffith-Varconi	.....	Oct. 27	.....
.....	.....	Do Your Duty (CD), Charlie Murray	Oct. 14	Oct. 13	.....
ME	8030	Goodbye Kiss, The, Johnny Burke-Sally Ellers	.....	July 7	.....
.....	6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7	.....
.....	6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17
.....	.....	Garden of Eden, The (D), Corinne Griffith	.....	.....	Aug. 4
.....	5885	Glorious Trail, The (W), Ken Maynard	.....	Sept. 29	.....
.....	7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26	.....
.....	7433	Hawk's Nest, the (M), Milton Sills	May 6	May 26	June 16
.....	6070	Heart to Heart, Lloyd Hughes-Todd	.....	July 7	Aug. 4
.....	5400	Heart Trouble (CD), Harry Langdon	.....	July 21	.....
.....	7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21	.....
.....	5793	Haunted House, the (MD), Conklin-Kent	.....	Oct. 27	.....
.....	5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10	.....
.....	7695	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4
.....	6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1	.....	.....
.....	6608	Lady Be Good (CD), Mulhall-Mackaill	May 12	.....	.....
ME	8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18
.....	7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12
.....	6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17	.....
ME	6610	Night Watch, The (D), Billie Dove	.....	Oct. 13	.....
.....	7129	Noose, The (D), Barthelmess-Joyce	Jan. 29	Dec. 10	.....
.....	6100	Oh, Kay (CD), Colleen Moore-Hale	.....	Sept. 8	Sept. 8
.....	.....	Out of the Ruins, Richard Barthelmess	.....	Sept. 15	Sept. 1
ME	.....	Outcast (D), Griffith-Lowe	.....	Oct. 27	.....
.....	5485	Sailors' Wives (CD), Hughes-Astor	Jan. 22	Dec. 24	.....
.....	8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21
ME	6133	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15	.....
.....	7535	Strange Case of Captain Ramper, The (D)	.....	July 21	.....
.....	5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28	.....
.....	6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17	.....
ME	5976	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6
.....	6874	Wheel of Chance, The (D), Richard Barthelmess	.....	June 2	July 21
ME	6058	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14	.....
.....	5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11	.....
.....	6300	Wright Idea, The (CD), Johnny Hines	Aug. 5	July 7	.....
.....	7187	Yellow Lily, The (D), Dove-Brooks	May 20	Apr. 28	.....
1927		**Fox**			
.....	4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20	.....	Nov. 19
.....	4777	Blackjack (W), Buck Jones	Sept. 25	.....	.....
.....	4556	Blood Will Tell (W), Buck Jones	Nov. 13	.....	Nov. 12
.....	5333	Chain Lightning (W), Buck Jones	Aug. 14	.....	.....
.....	4810	Circus Ace, The, Mix	June 26	.....	June 18
.....	4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7	.....
.....	8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22
.....	5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25	.....	.....
.....	4545	Good as Gold (W), Jones	June 12	.....	June 11
.....	5515	High School Hero (C), Phipps-Stuart	Oct. 16	.....	Oct. 29
.....	6940	Is Zat So? (CD), O'Brien-Lowe	May 15	.....	May 21
.....	6162	Joy Girl, The (CD), Olive Borden	Sept. 18	.....	Sept. 24
.....	8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4	.....	Oct. 8
.....	5327	Outlaws of Red River (W), Mix	.....	.....	Apr. 23
.....	6898	Paid to Love (D), O'Brien-Valli	Aug. 14	.....	Aug. 6
.....	5876	Pajamas (CD), Borden-Gray	Oct. 23	.....	Dec. 10
.....	5893	Publicity Madness (CD), Moran-Lowe	Oct. 2	.....	.....
.....	10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30	.....	May 28
.....	5467	*Shame (M), John Gilbert	Nov. 27	.....	Nov. 26
.....	5446	Silk Legs (CD), Madge Bellamy	Dec. 18	Dec. 31	.....
.....	5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29
.....	5792	Singed (D), Baxter-Sweet	Aug. 21	.....	July 16
.....	5412	Slaves of Beauty (D), Herbert-Tell	June 5	.....	June 11
.....	4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21	.....	Aug. 27
.....	6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11	.....	.....
.....	11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28	.....	.....
.....	5629	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3
.....	5531	Wolf Fangs (D), Thunder (Dog)	Nov. 27	.....	.....
1928					
ME	7177	Air Circus, The, Dresser-Rollins-Lake	Sept. 30	Oct. 20	.....
.....	4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21	.....
.....	.....	Blindfold, The, O'Brien-Moran-Foxe	Dec. 23	.....	.....
.....	6418	Chicken a la King (CD), Carrol-Francis Lee	.....	June 23	June 30
.....	4293	Cowboy Kid, The, Rex Bell	July 15	.....	.....
.....	4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11	.....
.....	5708	Don't Marry, Moran-Hamilton	June 3	June 9	.....
.....	6566	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14
.....	.....	Dry Martini, Astor-Moore-Gran	Oct. 7	.....	.....
.....	5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21
.....	.....	Farmer's Daughter, The (CD), Beebe-Stone-Burke	July 8	Sept. 15	.....
M	7217	Fazil, Farrell-Nissen	Sept. 9	.....	.....
.....	4039	Fleetwing, Norton-Janis-Bard	June 24	.....	.....
M	8962	Four Sons, Mann-Collyer-Hall	Sept. 2	.....	.....
.....	5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28	.....
.....	5882	Girl in Every Port, A (CD), Victor McLaglen	Jan. 29	.....	.....
.....	4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary	.....	Sept. 1	.....
.....	6430	Hangman's House, McLaglen-Collyer	May 13	.....	May 26
.....	4618	Hello Cheyenne, Tom Mix	May 13	May 12	.....
.....	.....	Homesick, Cohen-Beebe	Dec. 20	.....	.....
.....	6188	Honor Bound, O'Brien-Taylor	May 13	Apr. 21	May 19
.....	4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7	.....
.....	5782	Love Hungry (CD), Moran-Gray	Apr. 15	Mar. 10	Feb. 4
TME	.....	Making the Grade, Lowe-Moran	Oct. 14	.....	.....
.....	.....	Me, Gangster (D), Collyer-Terry	.....	Nov. 3	.....
M	6807	Mother Machree, Bennett-McLaglen	Oct. 21	.....	.....
TME	.....	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28	Nov. 17	Nov. 3
.....	6679	News Parade, Stuart-Phillips	.....	May 26	.....
.....	5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23
.....	5034	None But the Brave, Norton-Phipps	Aug. 5	.....	.....
.....	4952	Painted Post (W), Tom Mix	.....	July 7	.....
.....	5260	Play Girl, The, Madge Bellamy	Apr. 22	.....	.....
.....	5640	Plastered in Paris, Cohen-Pennick-Linow	Sept. 23	.....	.....
.....	.....	Prep and Pep, Rollins-Drexel-Darrow	Nov. 11	Nov. 3	.....
M	9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22	.....
.....	6937	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29	Oct. 20
.....	4990	Road House (MD), Barrymore-Burke	.....	Aug. 4	.....
.....	5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18
.....	5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18	.....
.....	5355	Square Crooks, Brown-Dwan	Mar. 4	.....	.....
TME	9222	Street Angel, Gaynor	.....	.....	July 7
.....	8393	Sunrise (D), George O'Brien	Nov. 4	.....	July 21
.....	5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20	May 19	June 2
.....	5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25	.....	.....
.....	4921	Wild West Romance (W), Rex King	June 10	Aug. 18	.....
.....	5337	Win That Girl, Rollins-Carol	Sept. 16	Oct. 20	Oct. 6
.....	5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28	.....
1927		**Gotham**			
.....	.....	Catch as Catch Can, William Fairbanks	Sept.	.....	.....
.....	.....	Down Grade, The, William Fairbanks	Oct.	.....	.....
.....	6500	Heroes of the Night, Marion Nixon-Landis	June 1	.....	.....
.....	.....	Silent Avenger, The, "Thunder" Delaney	Nov.. 1	.....	.....
.....	.....	Sinews of Steel, Alberta Vaughn	Oct. 1	.....	.....
.....	.....	When Danger Calls, William Fairbanke	Nov.	.....	.....
.....	.....	Woman Who Didn't Care, The, Tashman-Rankin	Dec. 1	.....	.....
1928					
.....	5268	Bare Knees, Virginia Lee Corbin	June	.....	.....
.....	6987	Blondes by Choice, Claire Windsor	March	.....	.....
.....	5800	Cheer Leader, The, Graves-Olmstead	April	.....	.....
.....	6000	Chorus Kid, The, Faire-Washburn	June	.....	.....
.....	5950	Girl from Rio, The, Myers-Pigeon	Feb.	.....	.....
.....	.....	Head of the Family, The, Virginia Lee Corbin	Oct.	.....	.....
.....	6432	Hellship Bronson, Beery-Reid	May	.....	.....
.....	.....	Midnight Life, Francis X Bushman	Aug.	.....	.....
.....	6700	Rose of Kildare, The, Chadwick-O'Malley	Jan.	.....	.....
.....	6200	San Francisco Nights, Percy Marmont	May	.....	.....
.....	6750	Satin Woman, The, Mrs. Wallace Reid	Jan.	.....	.....
.....	.....	Through the Breakers, Livingston-Herbert	Sept.	.....	.....
.....	5900	Turn Back the Hours, Myrna Loy	July	.....	.....
.....	6000	United States Smith, Gribbon-Lee	July	.....	.....
1929					
.....	.....	Father and Son, Noah Beery-Noah Beery, Jr.	.....	.....	.....
.....	.....	Knee High, Virginia Lee Corbin	Oct.	.....	.....
.....	.....	Modern Sappho, A, Betty Bronson	Sept.	.....	.....
.....	.....	River Woman, The, Logan-L. Barrymore	Aug.	.....	.....
.....	.....	Times Square, Alice Day-Lubin	Sept.	.....	.....
1927		**Krelbar Productions**			
.....	6199	Broadway After Midnight, Betz	.....	.....	Oct. 29
1927		**Metro-Goldwyn-Mayer**			
.....	6751	Adam and Evil (CD), Cody-Pringle	Aug. 27	.....	Aug. 13
.....	4709	Adventurer, The (W), Tim McCoy	.....	Jan. 14	.....
.....	6306	After Midnight (D), Shearer-Gray	Aug. 20	.....	Aug. 17
.....	8730	Annie Laurie (D), Lillian Gish	Sept. 17	.....	May 21
.....	6445	Becky (CD), Sally O'Neil	Nov. 12	Nov. 26	.....
.....	10652	Ben Hur (M), Ramon Novarro	Oct. 8	.....	Nov. 12
.....	11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10	.....	.....
.....	5836	Bugle Call, The (D), Jackie Coogan	Aug. 6	.....	.....
.....	6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31	.....
.....	6126	Callahans and Murphys (CD), Dressler-Moran	June 18	.....	July 16
.....	.....	Cameraman, The (CD), Buster Keaton	Sept. 29	Sept. 15	.....
.....	6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29
.....	4622	Foreign Devils (W), Tim McCoy	Sept. 3	.....	.....
.....	6909	Frisco Sally Levy (C), O'Neill	Apr. 2	.....	Apr. 23
.....	8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 10	Sept. 10
.....	6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3
.....	5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17
.....	6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31	.....
.....	5201	Lovers (D), Novarro-Terry	Apr. 9	.....	May 2
.....	6266	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17
.....	5966	Mockery (M), Lon Chaney	Aug. 13	.....	Sept. 10
.....	.....	Our Dancing Daughters, Joan Crawford	Sept. 8	.....	Sept. 22
.....	7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7	.....
.....	6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19	.....
.....	6781	Spoilers of the West (W), McCoy-Daw	Dec. 10	.....	Dec. 24
.....	6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10
.....	6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12
.....	5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3
.....	7899	Twelve Miles Out (M), Gilbert	July 9	.....	July 30
.....	5517	Unknown, The (M), Chaney	June 4	.....	June 13
1928					
.....	6908	Actress, The, Norma Shearer-Forbes	Apr. 28	.....	May 26
.....	6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28	.....
.....	5332	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11
.....	.....	Beyond the Sierras (W), Tim McCoy	Sept. 15	.....	.....
TE	7626	Bellamy Trial, The (MD), Joy-Bronson	.....	Sept. 29	.....
.....	6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7
.....	6344	Bringing Up Father, Farrell-Moran-Olmstead	Mar. 17	Mar. 31	.....
TE	.....	Brotherly Love (C), Dane-Arthur	.....	Oct. 13	.....
.....	7108	Cardboard Lover, The, Marion Davies	Aug. 18	.....	.....
.....	5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23
.....	5653	Circus Rookies (CD), Dane-Arthur	Mar. 31	.....	.....
.....	8601	Cossacks, The, Adoree-Gilbert-Torrence	May 12	.....	July 7
.....	8686	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 28

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5838	Detectives, Dane-Arthur	June 9	June 9	.....
.....	6070	Diamond Handcuffs, Boardman-Nagel	May 5	.....	June 2
.....	7358	Divine Woman, Garbo-Hansom-Sherman	Jan.14	Jan. 21	Jan. 21
.....	8436	Enemy, The, Gisb-Dane-Forbes	Feb. 18	Mar. 10	May 5
ME	7180	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8
.....	4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28
.....	.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8	.....
.....	7743	Latest from Paris, The, Shearer-Forbes	Feb. 4	Feb. 18	Mar. 10
.....	7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle	Apr. 14	Apr. 21	May 12
.....	5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4	.....
.....	7352	Love, Garbo-Gilbert John Stuart	Jan. 2	Jan. 7	Apr. 14
.....	5441	Mademoiselle from Armentieres, Estelle-Brody-		Sept. 1	.....
.....	7650	Mysterious Lady, The, Greta Garbo-Nagel	June 2	May 26	.....
.....	.....	Napoleon (D), Wildimir-Dieudonne		Oct. 27	.....
.....	7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Jan. 14
.....	5028	Riders of the Dark	Apr. 28	May 5	.....
.....	7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18
TE	.....	Show People (CD), Davies-Haines	Oct. 9	Sept. 29	Oct. 27
.....	6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21
.....	5801	Skirts, Syd Chaplin		June 2	.....
.....	9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3
.....	5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24	.....	.....
.....	8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21	.....
TE	.....	While the City Sleeps (MD), Lon Chaney		.....	Oct. 20
TME	7965	White Shadows in the South Seas (MD), Monte Blue		July 7	.....
.....	5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11	.....
.....	.....	Wind, The (D), Lillian Gish		Nov. 3	.....
.....	4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14	.....

1927 Paramount

.....	6199	Afraid to Love (C), Vidor	April 9	.....	Apr. 23
.....	6951	Barbed Wire (D), Negri-Brook	Sept. 10	.....	Aug. 3
.....	9879	Beau Geste (M), Colman-N. Beery	Aug. 1	.....	.....
.....	6536	Chang (D), Special cast	Sept. 3	.....	May 2
.....	6662	Children of Divorce (D), Bow	Apr. 2	.....	May 2
.....	5408	City Gone Wild, The (M), Meighan-Millner	Nov. 12	.....	Dec. 10
.....	7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6	.....	.....
.....	6296	Fashions for Women (CD), Ralston	Mar. 26	.....	Apr. 9
.....	5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1	.....	Dec. 10
.....	6376	Gay Defender, The (CD), Richard Dix	Dec. 10	.....	Nov. 12
.....	6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15	.....	Oct. 8
.....	5880	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7	.....
.....	5862	Hula (CD), Bow-Brook	Aug. 27	.....	Sept. 10
.....	6452	It (C), Clara Bow	Feb. 19	.....	Feb. 12
.....	8656	Jesse James (D), Fred Thomson	Oct. 22	.....	Oct. 22
.....	7656	*Kid Brother (C), Lloyd	Oct. 4	.....	Jan. 29
.....	7080	Knockout Reilly (CD), Dix	Apr. 16	.....	Apr. 23
.....	5617	Man Power (D), Dix	July 9	.....	Aug. 6
.....	8039	Metropolis (D), Special cast	Aug. 13	.....	Mar. 12
.....	6258	Nevada (W), Cooper-Todd	Sept. 10	.....	.....
.....	5798	Now We're in the Air (C), Beery-Hatton	Oct. 22	.....	Dec. 17
.....	4551	One Woman to Another (CD), Vidor-Shotwell	Sept. 24	.....	Sept. 24
.....	5599	Open Range (W), Lane-Chandler	Nov. 5	.....	.....
.....	6247	Rolled Stockings (CD), Hall-Brook	June 18	.....	July 30
.....	5952	Rough House Rosie (C), Bow	May 14	.....	June 4
.....	9443	Rough Riders, The (D), Astor-Farrell	Oct.1	.....	Mar. 19
.....	5614	Rubber Heels (FC), Ed. Wynn	June 11	.....	July 16
.....	6368	Running Wild (C), Fields-Brian	Aug. 20	.....	June 18
.....	6634	Senorita (F), Daniels	Aug. 30	.....	May 14
.....	5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14	.....
.....	6170	Service for Ladies (C), Menjou-Carver	Aug. 6	.....	Sept. 3
.....	5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12
.....	6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26
.....	5179	Shootin' Irons (W), Luden-Blane	Oct. 8	.....	.....
.....	6838	Soft Cushions (C), MacLean-Carol	Aug. 27	.....	Aug. 27
.....	4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19	.....	Dec. 3
.....	6200	Stark Love (D), Special cast	Sept. 17	.....	Mar. 19
.....	6124	Swim, Girl Swim (CM), Daniels-Hall	Sept. 17	.....	Sept. 17
.....	6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22
.....	6497	Ten Modern Commandments (CD), Ralston	July 2	.....	July 23
.....	4926	Time to Love (FC), Raymond Griffith	June 18	.....	July 9
.....	5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17	.....	.....
.....	7643	Underworld (M), Bancroft-Brent	Oct. 29	.....	Sept. 3
.....	8486	Way of All Flesh, the (D), Jannings-Bennett	Oct. 1	.....	July 2
.....	5935	We're All Gamblers (D), Meighan-Millner	Sept. 3	.....	.....
.....	11764	Wings (M), Charles Rogers	Oct. 29	.....	Aug. 20
.....	5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1

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.....	.....	Abie's Irish Rose (CD), Buddy-Rogers-Hersholt		Nov. 3	.....
.....	5897	Adventure Mad (M), UFA	Mar. 31	Jan. 14	.....
.....	6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7	.....
ME	7560	Beggars of Life (MD), Wallace Beery-Brooks-Arlen	Sept. 15	July 7	Oct. 20
.....	5930	Big Killing (CD), Beery-Hatton	May 19	.....	.....
M	.....	Docks of New York, The (D), Bancroft-Compson		.....	Oct. 27
.....	5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21	Oct. 17
.....	7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16
.....	5365	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19	.....
.....	5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10
.....	6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19
.....	6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1
M	6918	Fleets In, The (CD), Bow-Hall		Sept. 22	Sept. 15
.....	5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19
.....	7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4
.....	6871	Gentlemen Prefer Blondes (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13
.....	6263	Half a Bride (D), Ralston-Cooper	June 16	.....	.....
.....	5038	His Tiger Lady, Menjou-Brent	June 9	Mar. 31	June 16
.....	6528	Hot News, Bebe Daniels	Aug. 14	June 9	.....
.....	6039	Just Married (CD), Hall-Taylor-Ford	Aug. 18	.....	Sept. 1
.....	7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23	.....
.....	6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7
.....	8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4
.....	7415	Legion of the Condemned, Wray-Cooper	Mar. 10	.....	Apr. 21
.....	5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25
M	7159	Loves of an Actress (D), Pola Negri	Sept. 18	June 23	.....
.....	6325	Mating Call, The (D), Thomas Meighan		Sept. 8	.....
.....	.....	Model From Montmarte (D), Nita Naldi		Sept. 15	.....
M	.....	Moran of the Marines (D), Dix-Elder		.....	Oct. 20
.....	5741	Night of Mystery (D), Menjou	Apr. 7	.....	.....
.....	7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18
.....	6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25	.....
M	9818	Patriot, The (D), Emil Jannings		Sept. 8	Sept. 22
.....	5582	Peaks of Destiny	Jan. 23	Jan. 7	.....
.....	6118	Pioneer Scout, The (W), Fred Thomson	Jan. 21	Dec. 10	.....
M	7646	Racket, The (D), Thomas Melghan	June 30	.....	.....
.....	6031	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17
M	5028	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9	.....

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	7194	Secret Hour, The (D), Negri-Hersholt	Feb. 4	.....	.....
M	.....	Sins of Our Fathers (D), Emil Jannings		.....	Oct. 20
.....	7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18
.....	4720	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3	.....
.....	7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21
.....	5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18
.....	6218	Strect of Sin (D), Janninge-Wray	May 26	Apr. 28	May 26
.....	6763	Sunset Legion (W), Fred Thomson	Apr. 21	.....	.....
.....	7060	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5
.....	5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25	.....
.....	5991	Under the Tonto Rim, Arlen-Brian	Feb. 4	.....	.....
.....	5834	Vanishing Pioneer, The (W), Jack Holt	June 23	.....	.....
MT	5802	Varsity (D), Rogers-Brian		Aug. 4	Nov. 3
.....	6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15
M	6509	Warming Up, Richard Dix	Aug. 11	May 26	.....
E	10400	Wedding March, The (D), Erich von Stroheim		Oct. 27	.....
.....	5435	Wife Savers (C), Beery-Hatton	Jan. 7	.....	Feb. 18
.....	6938	Woman From Moscow, The (D), Negri-Kerry		June 19	.....

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.....	5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24	.....
.....	6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5
.....	4335	Avenging Fangs (M)	June 5	.....	June 4
.....	5326	Border Blackbirds (WD), Maloney	Aug. 28	.....	Sept. 10
.....	4876	Born to Battle (W), Bill Cody	Sept. 11	.....	.....
.....	5412	Code of the Cow Country (W), Roosevelt	June 19	.....	June 17
.....	5100	Combat (D), Walsh	Oct. 23	.....	Oct. 15
.....	7500	Country Doctor, The (D), Schildkraut	Aug. 22	.....	.....
.....	4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14	.....
.....	5478	Devil's Twin, The (W), Leo Maloney	Dec. 11	.....	Dec. 10
.....	8586	Discord (D), Dagover-Ekman	Nov. 20	.....	.....
.....	6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5
.....	8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29	.....	Sept. 17
.....	6403	Flying Luck (C), Monty Banks	Dec. 4	.....	.....
.....	6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5
.....	6859	Getting Gertie's Garter (F), Prevost		.....	Feb. 19
.....	3303	Girl from Everywhere (C), Pollard	Dec. 11	.....	Nov. 5
.....	5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5
.....	4968	Gold from Weepah (W), Bill Cody	Nov. 20	.....	.....
.....	7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18	.....	.....
.....	4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11	.....	.....
.....	5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5
.....	6035	Heart Thief (D), Schildkraut-De Putti		.....	May 21
.....	4620	Hidden Aces (M), Hutchinson	Aug. 7	.....	Sept. 3
.....	6788	His Dog (D), Schildkraut	July 21	.....	July 24
.....	4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27	.....	.....
.....	5324	Jim, the Conqueror (W), Boyd-Faire		.....	Jan. 1
TME	13500	King of Kings (D), All Star		.....	Mar. 10
.....	4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14	.....
.....	6472	Main Event, The (D), Reynolds	Nov. 21	Nov. 19	Nov. 5
.....	5750	My Friend from India (F), Pangborn-Fair	Dec. 19	Dec. 24	.....
.....	5736	Night Bride (FC), Prevost		.....	May 9
.....	6421	Nobody's Widow (FC), Joy-Ray-Haver		.....	Jan. 15
.....	4575	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.	Oct. 16	.....	Oct. 8
.....	4497	Phantom Buster, The (W), Roosevelt	Aug. 14	.....	Aug. 20
.....	6000	Pieces of China (Travel)	Aug. 7	.....	.....
.....	4828	Pirates of the Sky (M), Hutchison	May 22	.....	May 21
.....	5844	Rejuvenation of Aunt Mary (C), Robson		.....	Aug. 6
.....	4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9	.....	Oct. 3
.....	4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27	.....	.....
.....	6302	Rubber Tires (C), Ford-Love		.....	Apr. 9
.....	5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7	.....
.....	4562	Skedaddle Gold (W), Wales	July 31	.....	Aug. 6
.....	4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25	.....	Oct. 1
.....	5397	Turkish Delight, Schildkraut-Faye	Nov. 11	.....	.....
.....	5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17	.....	July 17
.....	5921	Vanity (M), Joy		.....	June 18
.....	6198	White Gold (D), Goudal		.....	Apr. 9
.....	4485	White Pebbles (WD), Wally Wales	Aug. 7	.....	Aug. 20
.....	5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5
.....	6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31	.....	.....
.....	7820	Yankee Clipper (M), Boyd		.....	May 14

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.....	3996	Alice Through a Looking Glass	Feb. 12	.....	.....
.....	5755	Apache Raider, The, Leo Maloney	Feb. 12	May 12	.....
.....	4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8	.....	.....
.....	5927	Blonde for a Night, Prevost	Feb. 27	Mar. 3	.....
.....	6589	Blue Danube, Leatrice Joy	Mar. 12	Feb. 18	.....
.....	4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22	May 12	.....
.....	5408	Bronc' Stomper, The, Don Coleman	Feb. 26	Mar. 17	.....
.....	4550	Bullet Mark, The, Jack Donovan	Mar. 25	May 19	.....
.....	7996	Chicago (M), Phyllis Haver	Mar. 5	Dec. 24	.....
.....	4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29	Feb. 4	.....
.....	6670	Craig's Wife (D), Irene Rich	Sept. 16	Sept. 22	.....
.....	4480	Crashing Through, Jack Padjan	Feb. 5	.....	.....
.....	5398	Desperate Courage (W), Wales	Jan. 15	.....	.....
.....	7056	Hold 'Em Yale, Rod La Rocque	May 13	May 19	May 26
.....	4155	Laddie Be Good (W), Bill Cody	Jan. 1	.....	.....
.....	6650	Leopard Lady, The (W), Logan	Jan. 23	Jan. 28	.....
.....	5888	Let 'Er Go, Gallagher! (M), Junior Coglan	Jan. 16	Jan. 28	.....
.....	7530	Love Over Night (CD), Rod La Rocque		.....	.....
.....	4600	Marlie, the Killer, Klondike	Mar. 4	.....	.....
.....	5650	Midnight Madness, Logan	Mar. 26	Mar. 17	.....
.....	5954	Night Flyer, The, Wm. Boyd	Feb. 5	.....	.....
.....	5494	On to Reno (D), Prevost	Jan. 2	Jan. 28	.....
.....	5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15	.....	.....
.....	6092	Power (CD), Boyd-Hale		Oct. 13	.....
.....	7935	Red Mark, The (D), Special Cast		July 14	.....
.....	6902	Ship Comes in, A, Rudolpb Schildkraut	June 4	June 16	.....
.....	7040	Skyscraper, Boyd	Apr. 9	.....	June 2
.....	5423	Stand and Deliver, Rod La Rocque	Feb. 20	May 12	.....
.....	6370	Tenth Avenue, Haver-Varconi	Aug. 5	July 14	.....

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.....	5035	Walking Back (M), Sue Carrol	May 20	Jan. 28	.....
.....	6089	Cruise of the Hellon (D), All star		.....	Sept. 24
.....	5076	Heroes in Blue (M), Bowers-Rand	Nov.	.....	.....
.....	5916	Law and the Man, The (D), Santschi-Rockwell	Dec.	.....	.....
.....	5960	Light in the Window, A (D), Walthall		.....	Nov. 12
.....	5970	On the Stroke of Twelve (M), D. Torrence	Nov.	.....	.....
.....	5502	Silent Hero (M), Bonaparte		.....	Aug. 29
.....	4200	Wanderer of the West, A (W), Tex Maynard	Dec.	.....	.....

1928

.....	6089	Branded Man, The (D), Chas. Delaney-Marlowe	May	.....	.....
.....	6673	Casey Jones (CD), Price-Lewis	Jan.	.....	.....
.....	5937	City of Purple Dreams, The, Bedford-Frazer	Sept.	.....	.....
.....	6076	Danger Patrol, The (D), Russell-Fair	Jan.	.....	.....
.....	4533	Devil's Tower, The (W), Buddy Roosevelt	June	.....	.....

(Continued on page 65)

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Theatre Wanted

WANT TO LEASE OR BUY theatre in 7 day town. Address F. W. Hughes, 10222 Commercial Ave., South Chicago, Ill.

Position Wanted

POSITION WANTED as theatre manager or assistant. Am 23, married, reliable, sober and ambitious. Four years managing 3,000 town theatre. Experienced in exploitation and projection. Live wire. Go anywhere. Address Box 327, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

POSITION WANTED as theatre manager. 20 years old, energetic and ambitious. A-1 reference. Address 328, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

EXPERIENCED MOVING PICTURE OPERATOR on Powers and Simplex machines. Will go anywhere. Address Victor Slanovz, 3411 East Jefferson, Detroit, Mich.

OPERATOR—Experienced, graduate, young man, union, desires position $35.00 week. Might consider partnership propositions. Address immediately Box 322, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

PROJECTIONIST, Electrician and Repairman, nine years' experience, wants steady job. A-1 references. Married, sober and reliable. Address Box 166, Estherville, Ia.

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

THEATRE ORGANIST—At liberty December 1st. Experienced on all makes, has a large library, will go anywhere. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

POSITION WANTED AS THEATRE MANAGER in town of 30,000 or over. Will go anywhere, hut prefer Illinois or Wisconsin. Have had experience in exploitation of one of largest film circuits. Twelve years' experience in theatrical work. Can give hest of references from present employer as well as from larger circuits. Address Box 326, c/o Exhihitors Herald-World, 407 S. Dearhorn St., Chicago, Ill.

Help Wanted

NATIONALLY KNOWN THEATRE AD MAT SERVICE ENLARGING SELLING ORGANIZATION. Unusual opportunity for successful advertising man to associate himself with fast growing company. Liberal commission paid on an attractive selling service for theatres. Exclusive territory. Address Box 329, Exhibitors Herald-World, 407 S. Dearhorn St., Chicago, Ill.

Equipment for Sale

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

550 UPHOLSTERED THEATRE CHAIRS, spring seat, panel back, perfect condition.
660 RE-UPHOLSTERED THEATRE CHAIRS, fully upholstered back, like new $3.00 ea.
6 KLIEGL spotlights, rebuilt like new, 100-ampere rheostats $65.00 ea.
Also all makes of NEW and REBUILT projectors, reflector lamps, screens, EVERYTHING FOR YOUR THEATRE AT BARGAIN PRICES. Address Amusement Supply Co., 729 7th Ave., New York City.

Two Peerless lamps, like new, $190.00 each. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

POWERS AND SIMPLEX PARTS, 20% and 30% discount. Two Powers 6 B with Peerless lamps. Will sell separately. Bargains. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE: Two Motiograph Model 1002 E. complete $275.00 each. Powers 6B complete $275.00. Two Simplex mechanisms $125.00 each. Simplex Type "S" Lamp Houses $40.00 each. Peerless Arc controls $35.00 each. Also a complete stock of used Theatre chairs. Write us your requirements. Address The Theatre Seating Co., 845 S. State St., Chicago, Ill.

FOR SALE—Motion Picture Projectors, parts and supplies for all type machines. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our hargain list on rebuilt Projectors, Powers 6-A Motor driven machines, including 12 rebuilt Simplex motor driven machincs with latest Simplex type S lamp houses. Prices ranging from $175.00 and up. Peerless arc controls $35.00 per pair. Compensarcs all makes, $20.00 and up. Rebuilt Generators at reasonable prices. AC and DC Electric fans rehuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co.. 12-14 E. Ninth St.. Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

PRE-INVENTORY SALE. Prices Slashed. Bargains galore. Exhibitors cannot afford to overlook this tremendous offering of machines, theatre equipment and supplies. Our Special Bulletin lists everything. Save money. Stock up right now. Monarch Theatre Supply Co., Box 2042, Memphis, Tenn.

1,000 UPHOLSTERED THEATRE CHAIRS in good condition, $1.75 each. Will sell all or part. Address Box 321, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Chairs for Sale

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of upholstered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list and description of all equipment. You are under no obligation. Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

1650—Brand new veneer chairs, highest quality manufactured. Prices below cost. Don't neglect this rare opportunity. Write today for exact photograph and full details. C. G. Demel, 845 South State, Chicago.

Cameras for Rent

AKELEY; BELL-HOWELL (professional). Rent anywhere. Address Wood, 124 E. Market, Indianapolis.

Stationery

SPECIAL! 250 each "Neargravure" Processes printed business letterheads and envelopes $3.75 cash, postpaid. Ask for samples and other printing. Address SOLLIDAYS, XH-124, Knox, Ind.

For Sale

EXPERT CUEING SERVICE FOR NON-SYNCHRONIZED SOUND DEVICES—Well thought out individual cues for each picture. Effects and moods indicated. $2.00 each cue, special prices on contracts. Address R. F. Boening, Organist and Cueing Specialist, Premier Theatre, Valparaiso, Ind.

OPERA CHAIRS, seats and hacks for all makes, five ply, at prices that save you half. Address Redington & Co., Scranton, Pa.

SOUND REPRODUCING device, douhle disk, 2 horns, 50 records included, $350.00. Address Box 485, Rochester, N. Y.

REFERENCE BOOKS—Motion Picture Trade Director, $10; Anatomy of Motion Picture Art, $2.50; Films of the Year, $2.50; Close Up, annual subscription $3.50. These books may he ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearhorn St., Chicago, Ill.

(*See next page*)

Your Classified Ad Will Do the Work

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

(*Classified continued*)

Organs for Sale

FOR SALE—Wurlitzer K pit organ, hand or roll played. A-1 shape. $500.00. Address Strand Theatre, Atlantic, Ia.

HILLGREEN LANE ORGAN, electric pneumatic. Will make big sacrifice for quick sale. Address J. W. Goodspeed, 190 Monroe Ave., Grand Rapids, Mich.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ, used or new. Reproduco Pipe Organs. Address S. B. McFadden, Havana, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

Miscellaneous

BEAUTIFUL registered Bull Pups, $15. Bulldogs. Address 501 Rockwood, Dallas, Texas.

Projector Repairing

BEST GRADE repair work. Prices right. Free relief heads. Prompt service. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

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

Equipment Wanted

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

BEST PRICES paid for projection machines, all types. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

LETTERS From Readers

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

Small Town Rental

STORM LAKE, IA.—To the Editor: Just a few remarks in regard to the show business in general.

First, we must all make a little money or we cannot continue in business and I hardly think the distributors can get enough revenue from the production that they can get along without the small exhibitor. I hardly think they are fair in selling the small exhibitor when they call on an exhibitor asking a price for pictures that he cannot possibly pay. He would not be able to take in enough money at the box office to pay the film rental and they insist on selling their entire product or none at all.

No exhibitor wants to be unfair in buying pictures and I believe most of them are willing to pay a fair rental and meet the distributor on a fair basis to both parties. I really think specials or outstanding features should be played on a percentage basis with no guarantee to the distributor, for if it is worth an advanced admission the producer should know and many times these said specials are not as good as many an average picture. Again they have guessed wrong and the exhibitor is the goat if he has paid a high rental for the production.

I really believe we should have some method of selling that would be fair to both parties.—E. M. Tracy, Princess theatre, Storm Lake, Ia.

Public Confidence

McCOOK, NEB.—To the Editor: I just saw what I believe to be one of the most immoral pictures I have ever been guilty of forcing on my public.

From one end of the country to the other companies large and small preach to the exhibitor to stay on the good side of his schools, clubs and civic organizations, yet they put good directors, wonderful actors and actresses into six reels of a drunken brawl and in one hour tear down what it has taken months to build up—public confidence—that which prompts mothers and fathers to send their children to the show.

We fight and plead with our public for open Sundays with the promise that we will keep our programs clean morally and that they will always be able to receive some benefit mentally or morally from our program but I challenge anyone to find that in "The Docks of New York."—O. F. Glass, McCook Amusement Company, McCook, Neb.

That Music Tax

DURANT, MISS.—To the Editor: Do you know how many theatre owners are paying this special imposed tax that they are calling on us to pay for playing music in our theatres? Music we buy outright, pay our hard earned money for it and yet we are not allowed to use it unless we pay this royalty which they claim they have a right to collect. Oh, I wish we had someone in our profession big enough to handle those tax fellows who jump on us showmen and scare us almost out of business.—Walter Odom, Sr., Dixie theatre, Durant, Miss.

Whistling Effects in Educational Short

(Special to the Herald-World)

NEW YORK, Nov. 20.—"The Voice of the Nightingale," Educational short feature, was presented in an unusual manner at the Rochester theatre, Rochester. An expert at imitating birds and whistling was engaged to do all the interpretations over Movietone.

Wise showmen book the best box office attraction available for the holiday weeks!

Stanley Company:

Globe Theatre, Atlantic City—Christmas Week
Wilmington—Thanksgiving Week
Camden—New Year's Week
Stamford Theatre, Stamford (home of United Artist and Metro pictures exclusively)—Thanksgiving Week

Goes into Stanley-Fabian National, Jersey City, as a road show, 75c top, with synchronization.

WOODY AND ADLER, Inc.

723 7th Ave., New York City (BRYant 0207)

Chicago: B. H. Lightstone, 810 S. Wabash Ave., Care Gotham Pictures

Dallas: J. E. Luckett, Southland Hotel

T S Answers Lindsey on Companionate Marriage

(Special to the Herald-World)

NEW YORK, Nov. 20.—Tiffany-Stahl's "Marriage by Contract" is "based on a theory diametrically opposed to Judge Ben Lindsey's theory of companionate marriage, and is not advertised as based on the theory, the company has written Judge Lindsey.

Judge Lindsey had wired from Denver that "your picture 'Marriage by Contract' has no relation to 'Companionate Marriage' and where so advertised by you or your exhibitors is infringement on my copyrighted book, and a serious libel against me."

Books "Sweet Sixteen"

(Special to the Herald-World)

NEW YORK, Nov. 20.—"Sweet Sixteen," a Trem Carr production, has been booked by the Stanley Company for their Regent theatre in Philadelphia.

J. D. Trop Marries

(Special to the Herald-World)

NEW YORK, Nov. 20.—J. D. Trop of Reeltone married Miss Sylvia Warshaw last Saturday.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

SO THIS IS LOVE: Shirley Mason—October 23-24. A dandy little program picture. If your people like Shirley they will like this one. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

BY WHOSE HAND: Ricardo Cortez—20%. October 17. Mystery drama dressed up with a little comedy, but only fair entertainment. Print fair, photography good. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

RUNAWAY GIRLS: Shirley Mason—25%. October 23. A good program picture. Gave satisfaction. —Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.

THE SCARLET LADY: Lya de Putti—100%. November 3. "The Scarlet Lady" is a knockout at the box office. It is one of the best pictures that Columbia has put out. Book it, boys, and you can make a lot of money. Seven reels.—Wm. Howell, Grand theatre, Williamsburg, Ky.—General patronage.

FBO

THE AVENGING RIDER: Tom Tyler—61%. November 1. A very good Western. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

PHANTOM OF THE RANGE: Poor Western.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

STOCKS AND BLONDES: Jacqueline Logan—80%. October 25. That's the highest percentage we had since "Hardboiled Haggerty" on March 15, 1928, which grossed 82%. "Stocks and Blondes" had a lot to do with the percentage, as it was a fine picture. The titles deserve special mention, but on the same program were Alberta Vaughn and Al Cooke in "Jessie's James," the first of the "Racing Blood" series. These two are favorites here and drew them in. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

DANGER STREET: Warner Baxter—As I said before, it's underworld picture No. 999 and nothing to write home about. Great heavens! Is there no end to this sort of "Blah"? Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

RANGER OF THE NORTH: Ranger—15%. October 24. Dandy picture of the North woods. Ranger good and supporting cast fine. Pleased all and that is all we care for. Ranger just as good as any dog on the screen. Not as big a fighter as Rin Tin Tin, but just as smart. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

STOCKS AND BLONDES: Jacqueline Logan—85%. October 24. Have seen some adverse reports on this show, but personally thought it very good and seemed to please both old and young.—James Graff, Photoplay theatre, Havensville, Kan.—General patronage.

Editor's Note

Percentage ratings given by exhibitors in reports to this department are obtained in the following manner: *Average daily gross of picture reported* is divided by *average daily gross of picture holding house record* to determine *relative box office value* in terms of percentage.

EXAMPLE: $75 (average daily gross of picture reported) divided by $100 (average daily gross of picture holding house record) equals .75 (percentage rating given picture in report).

When a picture has received percentage ratings in 10 reports it is entered in THE BOX OFFICE TICKER column of "Quick Reference Picture Chart."

THE LITTLE BUCKAROO: Buzz Barton—October 20. Buzz buzzes right along in this one. One of the boys reported that these only please the kids. It has been my experience that the mentality of those who patronize any program Western is about that of kids. Therefore, if you can please the kids, it is a cinch that you please the adults. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

CLANCY'S KOSHER WEDDING: George Sidney —October 26-27. A good comedy. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

First National

THE BUTTER AND EGG MAN: Jack Mulhall—Do not see why they figure this is a special, but it's a good program picture. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

HEART TO HEART: Special cast—Rather a poor title, but one of the finest program pictures ever shown in this theatre. An interesting story, an abundance of laughs and an excellent cast. Patrons expressed their pleasure days after its showing, which is evident that it made an impression. A producer that will release a picture such as "Heart to Heart" and sell it at program prices is entitled to the gratitude of small town exhibitors, such as myself, who are just hanging on by our shirt-tails, hoping against hope for early relief. Six reels.—W. J. Powell, Lonet theatre, Wellington, O.—Small town patronage.

CODE OF SCARLET: Ken Maynard—Very good northwest mounted police story.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

THE PATENT LEATHER KID: Richard Barthelmess—A mighty fine special production that should satisfy all classes and all ages. Twelve reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THE WAGON SHOW: Ken Maynard—October 20. Very good Saturday night picture for small towns. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE BIG NOISE: Chester Conklin—10%. Why do they have to put their characters in parts where they have to run around in their unions? It does not make the picture any stronger—in fact, it is disgusting. Outside of these scenes it is not a bad comedy.—E. J. Ryan, Elberta theatre, Grigham, Utah. —General Patronage.

THE WHEEL OF CHANCE: Richard Barthelmess —75%. November 2. One of the best Barthelmess pictures that I have played in years. Eight reels.—Wm. Powell, Grand theatre, Williamsburg, Ky.—General patronage.

THE STOLEN BRIDE: Billie Dove—October 21-22. A very fine picture of its kind. Billie as beautiful as ever. It has a foreign theme; otherwise it would be a 100 per cent entertainment. Why do they cast our beautiful American stars in that foreign rubbish? I hope that the next time they try to cast Billie in the foreign bunk that she will "smack their sassy face." Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

OH KAY: Colleen Moore—Too light and frothy. In fact, it is just silly.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

THE HEAD MAN: Charles Murray—October 18. A good Murray picture. Drew pretty fair here.—Wilbur S. Eckard, Opera House, Ashland, O.—General patronage.

THE UPLAND RIDER: Ken Maynard—50%. October 27. A fine picture. Better than the average Western. Satisfied all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE WAGON SHOW: Ken Maynard—A good Western. Everyone liked it.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

LILAC TIME: Colleen Moore—75%. October 28-29. A wonderful picture. Colleen Moore splendid, always good, but this is her best. Balance of cast

The Best Slogan of the Week

Opinions of WHAT THE PICTURE DID FOR ME in Concise Language

LIFE'S NOT WORTH A STRUGGLE WITHOUT IT.--C. W. Norman, Troy, Kan.

fine. One of the best pictures we ever played. 100 per cent satisfaction here.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WATERFRONT: Mulhall-Mackaill—A fairly good comedy drama spoiled by poor photography. Why do they do it? We had better photography twenty years ago. This picture is very dark in spots. Six reels. —Albert Metzger, Fairy theatre, Knox, Ind.—Small town patronage.

Fox

SHARP SHOOTERS: Special cast—November 4. Not much of a picture for a Sunday show. In fact we were very much disappointed.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

DON'T MARRY: Special cast—A good little comedy enjoyed by all who saw it. Only a small crowd out as it was not advertised properly on account of the exchange sending out as a substitute picture. Six reels.—F. O. Litsch, Royal theatre, Hopkins, Mo. —General patronage.

STREET ANGEL: Gaynor-Farrell—35%. November 5-6. Cannot say too much for this delightful picture. Gaynor and Farrell repeat their unforgettable performance of "Seventh Heaven," and theme song, "Angela Mia," goes over big. Will draw a tear or two and please everybody everywhere. Nine reels.— S. B. Kennedy, Selkirk theatre, Selkirk, Manitoba, Canada.—General patronage.

NO OTHER WOMAN: Dolores Del Rio—30%. November 4. Very weak sister. After running "Ramona" it seemed a shame to offer this one.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

BLOOD WILL TELL: Buck Jones—Good Western.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

THE JOY GIRL: Olive Borden—25%. November 2. A very fine program picture. Satisfied them all. Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.

SILVER VALLEY: Tom Mix—Good Western with quite a few laughs in the beginning.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

SQUARE CROOKS: Special cast—30%. October 23. Fair program picture. Did not take in enough on this picture to pay rental. Print fair. Seven reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

SILK LEGS: Madge Bellamy—Another "cute" show, hut not as good as "Very Confidential."—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

BLOOD WILL TELL: Buck Jones—October 25-26. A good little Buck Western. Have had better from him, but it will please his fans. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

VERY CONFIDENTIAL: Madge Bellamy—Just a cute girl and cute show and a good looking man. We all enjoyed it. The kind most all folks enjoy. Nothing much to it, but entertaining.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

COME TO MY HOUSE: Olive Borden—October 22. Did not draw them in. Star is not known well enough. Six reels.—G. S. Young, Petrolia theatre, Petrolia, Tex.—General patronage.

THE PLAY GIRL: Madge Bellamy—October 19-20. Good little picture, but no drawing card at the box office. Print and photography good. Six reels. —P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

Metro-Goldwyn-Mayer

EXCESS BAGGAGE: William Haines—October 31-November 1. Now that Haines has demonstrated that he can emote and that this picture will pass muster, why not return him to his sphere. He made his reputation as a smart Alec and his followers want him to stick to his knitting. There are 1,000 extras in Hollywood that could have made this picture, but only one Haines to make "Telling the World," "West Point," etc. A director who would do this thing would use the Statue of Liberty for a traffic tower, or hunt rabbits with a deer gun.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

WHILE THE CITY SLEEPS: Lon Chaney—I think this is the best I ever played and I have played them all. Nine reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

SHOW PEOPLE: Special cast—I call it good entertainment that will please your patrons. There is not much story to the picture but the stars put it over. I think William Haines has done much hetter work on other pictures, hut he did not have much chance in this part. I want to say for Metro that it's the best photography that they have had for a long time for which we are very thankful. We are glad to see at least one producer try to improve their camera work.—Albert Metzger, Fairy theatre, Knox, Ind.—General patronage.

LOVE: Gilbert-Garbo—Well produced, but a failure at the box office.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

SKIRTS: Syd Chaplin—One of the hest comedies we ever had. Better than many so called specials, and patrons went away feeling they had their money's worth.—Edwards & Case, Opera House, Paw Paw, Ill.—General patronage.

WYOMING: Tim McCoy—Tired, irksome, and all boloney. Our people could not see this from any point of view. They have gotten so that what they call "Westerns," are turned out by the ton now like the old yellow back novels of the long ago and with not near as much merit. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE BIG CITY: Lon Chaney—50%. October 24-25. Fair Chaney, with no drawing power. Story rather confusing. Seven reels.—George Cohen, Princess theatre, West Union, Ia.—General patronage.

THE MYSTERIOUS LADY: Greta Garbo—A very well produced and well acted picture that was apparently liked by those who came, but did a nose-dive for me on Sunday and Monday. Eight reels.— P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THE COSSACKS: John Gilbert—41%. November 4-5. Heavily advertised, but did not hring us the extra husiness we expected. As others have reported, it is a lavish production, but falls short of being a great picture. Certainly was not lavishly lighted, in common with most of Metro's features. Print received in rather poor condition. Five reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE MYSTERIOUS LADY. Greta Garbo—Well produced picture. Our patrons do not care for this star.—J. L. Seiter, Selma theatre, Selma, Cal.— General patronage.

THE BIG CITY: Lon Chaney—50%. Not up to Chaney standard.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

DETECTIVES: Dane-Arthur—15%. November 1. This picture satisfied about 50%. Some said good, some said rotten, and there you are.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE STUDENT PRINCE: Ramon Novarro—Well produced and acted and pleased our patrons.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

THE SMART SET: William Haines—A good little picture of its kind that seemed to please them. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

TELLING THE WORLD: William Haines—October 21. I consider this the hest of this year's Haines pictures. Work of Anita Page very good and expect to see more of her in pictures. Satisfied a general audience very well and many favorable comments. Six reels.—E. Greenhalgh, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

THE COSSACKS: Gilbert-Adoree—October 10-11. Had quite a few nice comments but it failed to interest enough people to make it profitable. Eight reels. —Wilbur S. Eckard, Opera House, Ashland, O.— General patronage.

THE ACTRESS: Norma Shearer—October 14-15. Nothing to this one. Just a bunch of film. There wasn't any of my patrons that liked this. Print and photography good. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

Paramount

PARTNERS IN CRIME: Beery-Hatton—43%. October 23-24. On the whole I do not think very much of this. It drew some laughs and seemed to satisfy those who are easily satisfied. The remainder went out without a word. Don't scrutinize it too closely—it's pretty shallow and verges on the silly in spots. Mostly gags. Call it an ordinary program feature and you're generous. We drew a very rotten print and had lots of practice splicing. Seven reels. —Wolfe & Williams, Screenland theatre, Nevada, O. —Small town patronage.

GET YOUR MAN: Clara Bow—66%. October 29. Saw this picture in Augusta and booked it because I liked it. Didn't see it here so don't know how our folks liked it. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

HALF A BRIDE: Esther Ralston—October 29-30. Ordinary.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

FIREMEN, SAVE MY CHILD: Berry-Hatton—59%. November 5. Delightful comedy. Six reels.— H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THE CITY GONE WILD: Thomas Meighan—October 28. Very good. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

LEGION OF THE CONDEMNED: Special cast—66%. October 22. This is one great picture. I saw it in Augusta, also, but it was a delight to see it again. Eight reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

THE WATER HOLE: Jack Holt—60%. October 31. I suppose most exhibitors were lead to believe that this picture was most all in color. I would think there is a little over one reel that is colored, but it is a good picture anyway and was good for a small raise in price for me, and most all were satisfied. Seven reels. O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

SHANGHAI BOUND: Richard Dix—November 3. Very good picture. Pleased our patrons. Action and scenery very good. Dix usually okay here.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—One of the best pictures we have had for a long time. Clean and a good moral lesson for any town. The ending may seem unusual to some but it is in keeping with the theme and moral tone. If you haven't used it, get it. Jannings is fine. Eight reels.— F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

LOVES OF AN ACTRESS: Pola Negri—A splendid picture splendidly acted. Surpassed only hy an impersonation of the great French actress Rachel that was at times majestic.—A. J. Gibbons, Illinois theatre, Metropolis, Ill.—General patronage.

OLD IRONSIDES: George Bancroft—November 4. A fine picture. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE FLEET'S IN: Clara Bow—Very good. Patrons enjoyed it.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

HALF A BRIDE: Esther Ralston—This started out good, but too much repeating in the last three reels, which becomes draggy.—R. K. Lattin, Strand theatre, Valparaiso, Neb.—General patronage.

THE DRAG NET: George Bancroft—48%. November 3. Not as good as "Underworld," but drew 50% better on Saturday night. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.— General patronage.

THE SECRET HOUR: Pola Negri—Poor entertainment. These kind of pictures drive customers away.—J. L. Seiter, Selma theatre, Selma, Calif.— General patronage.

THE RACKET: Thomas Meighan—49%. November I. A good picture with Tom drawing the people again. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE FIFTY FIFTY GIRL: Bebe Daniels—15%. October 29-30. Another good Daniels comedy. An up-to-the-minute evening's entertainment with snappy sub-titles. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, anada.—General patronage.

GET YOUR MAN: Clara Bow—October 21-22. Not as good as "Red Hair" but a very good picture. Liked by the young folks especially. This star is good. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

MORAN OF THE MARINES: Richard Dix—40%. October I7-I8. Paramount's worst thus far this season. Ruth Elder doesn't pretend to be an actress, so why exploit her? Six reels.—Geo. Cohen, Princess theatre, West Union, Ia.—General patronage.

THE LAST COMMAND: Emil Jannings—October I4-I5. A very good picture, but did not appeal to the younger people. Not as good as "The Way of

All Flesh." Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

SPORTING GOODS: Richard Dix—October 31-November 1. An excellent picture, but rain, snow and cold ruined both days of the run. The poker game is sure a good one. I know they will be satisfied with this one. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kans.—Small town patronage.

STREET OF SIN: Emil Jannings—40%. November 1-2. One of the most sordid stories you can imagine. Hardly a happy moment in it. A good moral to it, but people want to be entertained. They can go to church for their sermon.—J. E. Ryan, Elberta theatre, Brigham, Utah.—General patronage.

WINGS: Special cast—80%. October 21-22-23. A great production. Satisfied very well and did a fair business. Nothing sensational, however, as I had expected to break the house record. Fifteen reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

RED HAIR: Clara Bow—75%. November 4-5. A very satisfactory picture. Story good. Star and cast fine. Gave 100% satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

GET YOUR MAN: Clara Bow—40%. November 6-7. Weakest Bow picture we have had, but the star drew a fair crowd on our weak nights and picture seemed to satisfy most of them. Usual dilapidated, unrepaired Paramount print to detract from the picture. Five reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE WOMAN ON TRIAL: Pola Negri—77%. November 4. Some said good, some said poor. Didn't see it myself so I won't say anything about it. It drew a good house and I would say it pleased the majority. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE MAGNIFICENT FLIRT: Florence Vidor—Sophisticated comedy drama. No good for small towns. Good for cities.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

THE LAST COMMAND: Emil Jannings—35%. October 14-15. Very good picture, but was not appreciated here as these people do not care for Jannings. Should be a good bet wherever Jannings is liked. Print and photography good. Nine reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE FLEET'S IN: Clara Bow—This is a big time eight reel picture and Clara Bow sure does her broadcasting of thrills in every nook and corner of your house. In this one she pleases them all and gives them a lesson in all kinds of up-to-date loving and the new and latest dances. Everybody moves swiftly in this picture, just what they all want, and I think she is too swift for James Hall who plays with her in this one. I hope some day to see her play with Clive Brook and let him have one good look at her when she is naughty.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

THE MATING CALL: Thomas Meighan—50%. October 18-19. Thomas Meighan in a Rex Beach story under the direction of James Cruze puts over a very fine drama. Should please any audience. Print and photography good. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FORGOTTEN FACES: Special cast—October 22-23. It's there! You don't need to sit around wondering what people will say when they come out. Get busy and get them in and they will be satisfied. I made the tremendous mistake of booking "Mysta, the Moon Girl," a vaude number, with the picture. The patrons forgave me for the act because of the picture.—Wilbur S. Eckard, Opera House, Ashland, O.—General patronage.

BARBED WIRE: Pola Negri—60%. October 24. An extra good picture, the kind they go out and tell their friends about. Print fair. Seven reels.—Stephen G. Branner, Eagle theatre, Baltimore, Md.—General patronage.

JUST MARRIED: Special cast—October 8-9. This is just one of Paramount's methods to boost the average on good pictures. Unless you can use a very light comedy, pay for it and pat yourself on the back. Six reels.—Wilbur S. Eckard, Opera House, Ashland, O.—General patronage.

THE BIG KILLING: Beery-Hatton—50%. October 19. This pair have been very good at the box office, but this one did not bring them out, although the picture is as good as their former releases. Print good. Six reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

WARMING UP: Richard Dix—October 12-13. A good picture of baseball that carries a nice kick for the audience whether they are fans or not. Seven reels.—Wilbur S. Eckard, Opera House, Ashland, O.—General patronage.

SHE'S A SHEIK: Bebe Daniels—I thought this was the best Bebe Daniels picture I have had. Others enjoyed it, too.—Mrs. Fred Smith, Strand theatre, Rogers, Texas.—General patronage.

KIT CARSON: Fred Thomson—50%. October 24-25. A good picture. Gave satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE WATER HOLE: Jack Holt—50%. October 5-6. A very good Grey Western, but very much oversold. Supposed to be in technicolor and had about 50 feet or so in color. Seven reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

THE FLEET'S IN: Clara Bow—60%. September 30-October 1. Pleased very well and did a nice business.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

LADIES OF THE MOB: Clara Bow—October 16-17. It is a shame to put Clara Bow in a thing like this and then work her to please the public. Another one like this and Clara Bow's drawing power at the

J. C. Jenkins—*His Colyum*

ST. JOSEPH, MO., November 7, 1928.

DEAR HERALD-WORLD:

This is the morning after the day before (Editor's Note: JaySee is speaking of the election, and not of the cold, gray dawn.) and even the shouting has died out in the distance, and it is to be hoped that a long suffering public will remove its ear from the radio set and give a little thought to what constitutes real entertainment.

Political campaigns are a menace to business, always. The public is kept in a fever of excitement until the polls are closed and the curtain rung down, then they wake up to a realization that they have missed a lot of excellent entertainment and wasted a lot of valuable time listening to Bill Jones enlarge upon the notorious character of Tom Johnson et al., none of which is true. But it's all over and we are rejoiced that it is, and now we will have to write Sam Blair of Belleville, Kan., and a lot more of the boys (Editor's Note: Sam beat you to it. He's already sent "it.") and tell them where to send the money. We dislike to do this, for it seems like stealing candy from a kid, but maybe it will teach a lot of 'em to hereafter place a little more confidence in our political judgment.

We went out and called on our old friend, John Egli of the Hickory theatre and we had the same delightful visit we always have, but we had to wait until John got up. John is a long, sound sleeper, the natural result of a clear conscience. Ma Egli was busy frying eggs and making toast and trying to get John out of bed. She finally succeeded, which proves that she is a woman of more than ordinary ability.

We asked John how business was and he replied, "Not good, damnthelection," or something like that, and we replied, "Thank you for expressing our sentiments," we are a Congregationalist.

* * *

COLUMBIA, November 9.

C. W. Norman of Troy, Kan., recently sold his theatre but he still retains a tenacious hold on the HERALD-WORLD. Says life wouldn't be worth the struggle without it We always knew that boy possessed excellent judgment.

W. J. McBrayer of the Auditorium at Hamilton, Mo., says business has been quiet for a few weeks which he attributes to the election. He voiced our judgment exactly.

Dick Currey of the Strand at Chillicothe is working overtime managing both of the playhouses in that city and Dick is a busy boy. If you don't think so go and see how these houses are managed.

H. I. Smiley who operated the Plaza at Brookfield recently sold his theatre to A. E. Sharer who also operates a theatre at Savannah.

Mr. Smiley hangs onto the HERALD-WORLD like Crocket's Bullfoundland to a soup bone, and he says if we ever fail to call on him when we are East of the Missouri river he will get sore about it.

A. E. Sharer starts "THE KING OF KINGS" next Monday for a four-day run and says our writeup of this picture in a recent issue of the HERALD-WORLD will do him a lot of good for he has shown it to better than half of the community and told them they could depend on what we said about it, and this swelled us all up and convinced us that A. E. knows his huckleberries.

H. E. Vanskike of the Strand at Macon was having plenty of trouble when we called. He was staging a home talent show and we extended our sympathy—we have gone through the agony ourself.

Frank J. Cleod presides over the destinies of the Grand and one other theatre at Moberly and, for a man of his years, he impressed us as having excellent executive ability. He says he used to work for Sam Blair at Belleville, Kan., and that accounts for Sam's knowledge of the show business. We have often wondered where he got it.

* * *

According to reports, the seventy-five million dollar road bond issue received a substantial majority in both Missouri and Iowa last Tuesday.

Not being a tax payer in either state we are glad to learn that the bonds carried. We would have been for it anyhow. Over in Nebraska we don't know what a state bond looks like. We have a network of gravel and concrete roads all over the state and we are completing a $15,000,000 state house and there isn't a dollar of indebtedness on the state.

We have a gas tax of 2 cents and our auto license for Marie costs six fifty, and with the system of roads we have and other state improvements we are making and not a dollar of indebtedness, it is pretty safe to conclude that there isn't much money sticking to the official fingers that don't belong to 'em. We have a fine penitentiary and there is lots of room in it. We may be "Bugeaters" but we like huckleberry pie too, and besides that don't forget our "CORNHUSKER" football team.

* * *

Just across the street from our hotel window we can see a laundry sign bearing this slogan: "WE SOAK THE CLOTHES AND NOT OUR CUSTOMERS." This sounds good, and if we had time we'd go over there and have our socks washed. But on second thought, what's the use, spring will be here in four or five months.

* * *

SEDALIA, November 11.

Just 10 years ago today there was flashed to a suffering world the most joyful news that had ever been heard since that famous pronouncement that, "UNTO US A CHRIST IS BORN AND UNTO US A SAVIOR GIVEN."

(*Continued on next page*)

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

In the short span of life 10 years is but a breathing spell, and we wonder how soon the torches of hatred will again be applied and another world conflagration will confront us. On this day we should bow our heads in reverence and silent prayer for those who went forth to do battle and gave up their lives that the cause of truth and justice and humanity might endure throughout the ages. Let's pray that it may.

* * *

We have just spent a delightful evening with Mr. J. H. Grant, manager of the Liberty, Sedalia and Lyric theatres belonging to the Midland circuit. Mr. Grant has been long in the bnsiness in one way or another, having been connected with theatres in Racine, Wis., later at St. Paul, Minn., and about a year ago he took the management of Midland's houses here in Sedalia.

The Liberty has been closed for some little time pending installation of Vitaphone and Movietone, which installations will be completed and the house reopened about the 28th of this month. The theatre has been redecorated and many improvements made and when it is opened it will rank well up to the top with the best of them.

We believe that the Midland made a very wise selection when they chose Mr. Grant to manage their affairs here in Sedalia.

* * *

According to press despatches from St. Louis, Skouras Brothers have sold a controlling interest in their entire circuit of houses to Warner Brothers Pictures, Inc. This sale is said to include the Missouri, Ambassador, Grand Central and Empress in St. Louis, and something like 30 other houses scattered throughout Missouri and Indiana. The report also states that Skouras Brothers will continue in the active management of the entire chain. It is also stated that Warner Brothers purchased this chain of houses in order to give a further ontlet for their talking pictures.

* * *

May the Saints bc praised. "Fishy" Phil has come to life and enlivens the columns of the current issue of the HERALD-WORLD in his accustomed manner and we are so rejoiced that we are going out in a few minutes and buy some liver smothered and drink a glass of buttermilk in celebration of the return of old Rip Van Winkle.

Phil complains because we said he was lazy. Well, he is, and if it takes something like that to start him going then hereafter we will call him a bootlegger and a chicken thief. He's all three of 'em right now, and what's more, he snores in his sleep and chews homespun tobacker in church, that's what he does, and we can prove it by O'Hara.

But dear old Phil. Lord, how we would like to be out there with him tonight. We can see that spacious living room with a big log fire burning in the fireplace, that basket of Inscions red Idaho apples and Mrs. Rand bringing a decanter of fresh cider up from the basement (guess it's cider, looks like it), and we can hear Phil recount his first meeting with "Rawhide Rosy" and the number of film hound scalps he has drying ont in the woodshed. Can you feature an evening like that? No, you can't unless you have spent an evening with Phil Rand and his delightful family. If we could take Tragsdorf, Crocket Brown, Gailey, O'Hara, Longaker and Estee out to Phil's for a week we could write a book that would be on every library table in the land in less than two months. Maybe we can do it sometime. Phil is calling for a remedy to rid his premises of film hounds. It can't be done. There isn't any remedy. We tried it for 15 years and gave it up as a bad job and turned over the key. That's the easiest way out of it. It's against the law to shoot 'em (it onghtn't to be but it is), but after all they are not a bad bunch of fellows at that. We rather like 'em, and they are mighty good friends of ours, so we have never killed any of them yet, but we arc still young. Hang on, Phil, and may the Lord help you.

If there is anyone in the United States who can correctly forecast just what sound will eventually accomplish for thc picture industry let him step forth and forecast and by so doing take a heavy load off our mind. We have been asked this question so many times that we can spell Vitaphone and Movietone backwards with our eyes shut and still we don't know anything about it.

This much is true: Everything has to have a beginning. Morse got his idea of telegraphy from a kite string. He developed the idea and you know the results. Fulton claimed he could turn steam into power. They said he was crazy, but was he? The first moving picture machine would be worth a lot of money today as a curiosity. The theory of sound in pictures has been established and it only remains for the mechanics to be worked out. Up to the present time this sound baby hasn't cut its teeth nor shed its diapers but who knows how soon it may develop into a full grown kid. It will have to be brought to a higher state of perfection before it can have its utmost appeal, when that will be is anybody's guess, but we are not guessing.

Corn and hops in their raw state don't attract any particular attention, but when compounded into certain kinds of fluids thcy figure pretty largely in presidential elections, meaning, that while sound and talking devices are still in the embryo stage it may, when brought to perfection, cut a wide swath through the alfalfa field of picture entertainment. Were we to advise (which we won't attempt to do) we would say that if you want to take sound on before it has shed its swaddling clothes you should shut both eyes and shoot both barrels with the hope that you will hit the rabbit but with the probability that you will hit a cow. It's show time at the Sedalia and Mr. Grant says he has a good show, and Mr. Grant knows.

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

box office will be nil. I wonder when these producers will wake up and give us pictures and stories that people want. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—**30%. November 2-3.** A disappointment in one way and surprise in another. Suppose the title must have kept our worthy grangers away, as business was punk. Also, this just followed "The Hunchback of Notre Dame," on which we made a great splurge, and suppose it suffered from the usual reaction. It is, of course, a great dramatic masterpiece, but personally do not care if we never see Jannings again. However, we were surprised at the number of compliments received from people we least expected them from. The chief disappointment was the condition of the print. We are accustomed to getting rotten prints from Paramount, but it seems that these specials are always the rottenest of the bunch. Naturally, a chopped up, ragged print is going to injure screen results no matter how much repairing and patching is done to it, and when the greatest such injury is done to the best pictures—well, we see red, that's all! It's lucky no Paramount man wandered around while we had this print in the house. Oh, well, a hundred years from now——!! Nine reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

Pathe-P D C

MAN MADE WOMAN: Leatice Joy—Can't give this one very much, really not the kind of a picture you want children to see.—R. K. Lattin, Strand tbeatre, Valparaiso, Neb.—General patronage.

KING OF KINGS: Special cast—A big picture that held the men, women and children in a state of complete silence from beginning to end, fine pbotography, reels in good shape and cast fully adequate to handle each individual part. Twelve reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

DRESS PARADE: William Boyd—**55%. November 4.** A good picture. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HOLD 'EM YALE: Rod La Rocque—A great deal of comedy in this picture which goes a long way toward putting it over with the audience. It should please most of them. Eight reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

WALKING BACK: Sue Carrol—**October 18.** Very good jazzy program picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

HEART OF THE YUKON: John Bowers—Good story, beautiful scenery but we failed to see tbe point of Johnny Bowers being featured. The young woman who played the female lead should have had her name at the top of the list. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE BANDIT BUSTER: Buddy Roosevelt—**25%. October 13.** Fair Western for Saturday. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

MIDNIGHT MADNESS: Jacqueline Logan—**October 20.** Ordinary program feature not up to standard of either of the stars (Logan and Brook). Went over fairly well with no kicks. Six reels.—E. Greenhalgb, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

KING OF KINGS: Special cast—No theatre ever played a better production that this one. I have been showing pictures for twenty years and it's the best one I ever played. Truly a masterpiece and with the proper music will please as near 100 per cent as any picture ever made. It's a credit to any theatre to play a picture like this one. Had people in my house that never had been in it before. Cecil B. DeMille is to be complimented on this wonderful production. I have played all the big ones but I class this as tbe greatest of all. Special selected music played on the Photophone was a big help to put it over big. Eleven reels.—Albert Metzger, Fairy theatre, Knox, Ind.—Small town patronage.

THE COP: Special cast—A fairly good picture spoiled by very, very bad photography, the worst I have had in years. The night scenes were so dark you could not see the actors and the exteriors were also very bad and made the picture look like a dime novel. We have a motor generating set and low intensity lamps but we could not get any light through this picture. I hope the producer sees this criticism and benefits by it. At this stage of the game there is no excuse for releasing a picture with rotten photography like this.—Albert Metzger, Fairy theatre, Knox, Ind.—General patronage.

Tiffany-Stahl

BACHELOR'S PARADISE: Special cast—Would consider it just a fair program offering. With some good short subjects, it should please the majority. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

United Artists

RAMONA: Dolores Del Rio—**90%. October 21-22-23.** Excellent drawing power. Our first Del Rio, but not the last, we hope. Eight reels.—Geo. Cohen, Princess theatre, West Union, Ia.—General patronage.

DRUMS OF LOVE: Special cast—**25%. October 24.** Another rotten sex picture that I lost plenty on. Some said they had seen it three years ago. Nine reels.—G. E. Wendel, Opera House, Smithland, Ia.—Small town patronage.

THE GAUCHO: Douglas Fairbanks—Very fine picture that is mighty good entertainment. Money was spent for production in such a manner that it sticks out all over the screen. Ten reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

MY BEST GIRL: Mary Pickford—October 16-17. A good picture—liked by all. The star is a good drawing card. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE GAUCHO: Douglas Fairbanks—Fine production. Fairbanks especially good in this. Gets some extra business.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

TOPSY AND EVA: Duncan Sisters—October 26. Burlesque on poor Uncle Tom. My audience told me they did not like it. I thought it was funny. So bad it was good.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Universal

GREASED LIGHTNING: Ted Wells—61%. October 18. This is the average Western, and it completes our complete service contract with Universal. Permit me to recommend Universal's complete service contract to all small town theatres. You needn't be afraid of it. They have an excellent variety, some excellent pictures, some medium, but not any that were rotten. I'll try the complete service again later, but for a while we will have Paramount and F B O. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

QUICK TRIGGERS: Fred Humes—55%. October 11. Didn't see it. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

HOUND OF SILVER CREEK: Dynamite—71%. October 15. That's the best percentage out of the last twenty-seven pictures. That speaks well for the dog, and not so well for the human actors. I'll bet they are jealous of the dog. And just recently I told a salesman our people did not like dog pictures very much. I was wrong, all wrong. Five reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—General patronage.

ANYBODY HERE SEEN KELLY: Special cast—65%. November 11. A dandy picture for the small town. Has real entertainment value. Pictures that cost twice as much are not half as good. Six reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

THE NIGHT BIRD: Reginald Denny—55%. October 26. Went over very good. Denny is a prize fighter in this and has quite a time in the ring. I find there are a lot of people who like to see this prize fight stuff. Seven reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

WE AMERICANS: George Sidney—November 1-2. This is a very good picture. In fact, this is the best picture I have ever played of Universal's. I wish they would make more like this. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE THIRTEENTH JUROR: Francis X. Bushman—Very good drama, pleased our patrons immensely.—J. L. Seiter, Selma theatre, Selma, Calif.—General patronage.

A HERO FOR A NIGHT: Glenn Tryon—October 23. Just too silly to play. Several walked out on this. If this Tryon boy thinks he is a comedian, then he has another thought coming. Didn't gross film rental. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

UNCLE TOM'S CABIN: Special cast—The biggest attraction of the year. The picture is there, so step plenty. This picture played three days in the rain to business far above the average on big productions. Be sure to use a school tie-up on it.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

13 WASHINGTON SQUARE: Special cast—October 19. Very good program picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

UNCLE TOM'S CABIN: Special cast—60%. September 2-7-8. A very good production that failed to click as it should have at the box office. Really one of the best pictures I have ever played. Twelve reels.—J. C. Kennedy, Empress theatre, Akron, Ia.—General patronage.

TRICK OF HEARTS: Hoot Gibson—50%. A fine picture. Better than the average. Good comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE CAT AND CANARY: Laura LaPlante—Well, we cannot say that this was anything big. It held the interest more or less and created a shiver in the kids and other persons who feel that way when looking at a spook picture. Cast was superb, no fault to find with any of them, photography good, plot very old, and at one time in the picture it is put up square to the audience that the arch villain is one of two men—it is the scene where one says to the other, "Well, what are you doing here?" From that incident on, many people lost interest in the story. Taken as a whole, it is a good program picture, but in this day of punk pictures this is not a special, for it takes a real good picture to be a special nowadays in the eyes of the tired picture audience. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

TRICK OF HEARTS: Hoot Gibson—October 20. Had fair crowd. Better watch out, Hoot fell down on this one. Six reels.—G. S. Young, Petrolia theatre, Petrolia, Tex.—General patronage.

THE CHEERFUL FRAUD: Reginald Denny—40%. October 18. One of the old pictures that is just fair. 90 shades below "That's My Daddy"; this I consider the star's best. Print good. Six reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

SHIELD OF HONOR: Neil Hamilton—October 27. A very good show for Saturday night. Six reels.—G. S. Young, Petrolia theatre, Petrolia, Tex.—General patronage.

MIDNIGHT ROSE: Lya de Putti—November 5-6. The greatest mystery picture of the year—the mystery being why it was ever made. This picture with a Buster Brown comedy and a Paramount novelty made a program that smelled to high heaven. Six reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE CHEERFUL FRAUD: Reginald Denny—This was shown election night and a big crowd was present, as election returns were thrown on the screen. The crowd was in good humor and enjoyed both the picture and the returns. Give our regards to your traveling reporter and tell him the next time he places his mazuma on Al to put his ear to the ground, because nearly everyone on earth knew it was going to be Herb except our good friend Jenkins. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

Warner Bros.

STATE STREET SADIE: Special cast—Just another underworld picture. No better than a hundred others just like it. In fact, it very closely resembles "The Girl from Chicago," made by the same company with the same stars last season. However, it is not quite as good a picture. Did not draw for me. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THE LITTLE SNOB: May McAvoy—25%. October 30. A good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE COLLEGE WIDOW: Dolores Costello—55%. November 3. Bad roads held down the attendance on this, but it pleased those who did come out. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kans.—Small town patronage.

THE CRIMSON CITY: Special cast—20%. October 31. A good program picture. Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

A RACE FOR LIFE: Rin-Tin-Tin—45%. October 25. Good picture, but the dog is far from what he was. Box office very mild. Print fair. Six reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

State Rights

WILD BILL HICKOK: William S. Hart—65%. October 25. Re-issue. Any transient trade house should grab this as it is a very good Western for the action fans, and star will bring them out, the old folks who remember him. Print new. Six reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

SOME PUNKINS: Charles Ray—30%. October 22. This is a very good picture with the star back in the role that made him famous. Patrons want action and stories with pep today and the result was a downright flop on this picture. Print good. Six reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

THE SILENT TRAIL: Bob Custer—85%. October 27. The first Custer since he left F B O, and boy, they sure came out strong to see him, but the picture is only fair. It will please them just the same. Give this star good stories and he will knock Mix cuckoo at the box office. Print new. Five reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

Serials

HAUNTED ISLAND: (Universal) Jack Daugherty—No. 7. Just another serial. Two reels.—G. S. Young, Petrolia theatre, Petrolia, Tex.—General patronage.

MASKED MENACE: (Pathe)—Larry Kent—On the seventh episode and going over better than any serial I have used for a long time. Good scenery and good story. Mystery element seems to be holding up good. Two reels.—E. Greenhalgh, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

TARZAN THE MIGHTY: (Universal) Special cast—The biggest attraction in the history of serials. Better than "The Riddle Rider" and "The Green Archer" combined. At our house in Barry, Ill., it is necessary to run an extra show to handle the crowds. At our house in Pittsfield—Well! Well!—Russel Armentrout, K. P. theatre, Pittsfield, Ill.—General patronage.

Short Features

TIFFANY-STAHL

LISTEN CHILDREN: Lloyd Hamilton—Fair. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

AT IT AGAIN: Mermaid—Good. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

HEY, FELLOWS!

Do you realize that we have been overlooking a very important matter, many of us have, by not reporting on pictures to *WHAT THE PICTURE DID FOR ME?* We have been reading the reports from the other boys and have been getting a world of good out of them but have failed to do our part. I for one am guilty, and I feel like we fellows who have not been reporting have been snitching a little.

Let's all resolve to make up for our delinquency and send in our reports hereafter so the other boys may be benefited as we have been. Let's report truthfully also. Let's not let our reports be influenced by prejudice. If the picture is good let's give it a boost. If it is bad let's say so, but let's do it in a gentlemanly manner so that our reports will carry conviction. As we understand it, the *HERALD-WORLD* wants all the reports they can get. Let's swamp them until they will holler enough, and when Jenkins in his colyum reports a picture as good and we find it bad let's rip the hide off of him. Are you with me? Come on let's go.

ONE OF THE DELINQUENTS

MUMMIES: Color Classic—Very good for change. Print and photography good. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

KING OF SPORTS: Color Classic—Good! But not near as well liked as "Mummies." Print and photography good. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

EDUCATIONAL

CUTIE: Dorothy Devore—Good.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

LISTEN SISTER: Lupino Lane—Very good comedy. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

HECTIC DAYS: Lupino Lane—Good. Lane never misses. Two reels.—S. B. Selkirk, Central theatre, Selkirk, Manitoba, Canada.—General patronage.

A HOME MADE MAN: Lloyd Hamilton—Consider it about an average comedy. Not so good—not so bad. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

WHOSE LYON: George Davis—Good.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

REST DAY: Cameo—Fair one reel comedy. Print and photography good.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE LOST LAUGH—HARD WORK: Cameo—Two good single reel comedies. One reel.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

SLIPPERY AHEAD: Johnny Arthur—Fair.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

WHO IS AFRAID: Lupino Lane—Good comedy. Print and photography good. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

WHOOZIT: Charlie Bowers—A great comedy. Entirely different. I call it wonderful. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

KILTIES: Dorothy Devore—Just fair filler. Nothing to laugh about. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

INDISCRETE PETE: Jack Drew—Good.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

BLONDES BEWARE:—A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

GOOFY BIRD: Charlie Bowers—Fair. Has one good laugh at the end.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

HOT LUCK: Big Boy—A swell two reeler. New print.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

PIRATES BEWARE: Lupino Lane—Another two reels of laughs from Educational. Their comedies are the best on the market and so are the prints. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

RUNNING ROMEOS: Lupino Lane—A very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SAILOR BOY: Cameo—A good one reel comedy, better than a lot of two reel comedies. Print and photography good.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

FBO

MICKEY IN SCHOOL: Mickey McGuire—Good comedy for children and grownups should get enough kick out of it, too. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

KINGDOM FOR A HEARSE: Al Cooke—Good comedy and no one to let out the laughs. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

TOUPAY OR NOT TOUPAY: Cooke-Guard—Dandy comedy about the hair growing process. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

OILY BOYD: "Wisecrackers"—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

FOX

SILLY SAILOR:—Good comedy with quite a few laughs in it. Print and photography good. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

COMPLETE LIFE:—Just a comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

METRO-GOLDWYN-MAYER

THAT NIGHT: Max Davidson—Gets the laughs. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

FIGHT PEST: Charlie Chase—Very good.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

IS EVERYBODY HAPPY: Charlie Chase—Another good Chase. Kennedy makes an excellent foil. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Canada.—General patronage.

RAINY DAYS: Our Gang—A very good comedy. Two reels.—G. S. Young, Petrolia theatre, Petrolia, Tex.—General patronage.

EDISON MARCONI & CO.: Our Gang—Our gang as inventors. Very clever comedy and up to the average of Gang comedies. Print fair. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

FROM SOUP TO NUTS:—Here is another good comedy. Brought the laughs. Two reels.—G. S. Young, Petrolia theatre, Petrolia, Tex.—General patronage.

SHOULD WOMEN DRIVE: Max Davidson—Just another good comedy. Nuf sed! Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

SHOULD MARRIED MEN GO HOME: Laurel-Hardy—Only fair for Laurel and Hardy. We have had much better. Good print. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

CRAZY HOUSE: Our Gang—Very good.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

SHOULD WOMEN DRIVE: Max Davidson—Not so good as some of the Davidson group. However, it's not below the average, except in photography. More humor from the characters than from Max in this. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

PARAMOUNT

FANTASY: Novelty—To any exhibitor who will view this and then write me what it is, or what it is about, I will mail a hand-colored photograph of a silent, truthful film salesman. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

OCEAN BLUES: Jimmie Adams—Two more reels of 1915 comedy which we hope our patrons will forget. This guy Adams is just one step up from Billy Dooley. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

TWO MASTERS: Novelty—We pulled this after the first showing. Absolutely nothing to these Paramount Novelties. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FOR CRIME'S SAKE:—Usual Krazy Kat Kartoon. One half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

ADORATION: Novelty—A two reel drama that I would call a classic and is fit for a place on any program. Print good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

KOKO'S KLOCK:—Well, well. Another good Koko Kartoon. One half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

GOOFY GHOSTS: Jimmy Adams—Very good comedy. Ghosts and spooks are always a laugh getter in comedies. Print good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

MAD SCRAMBLES: Neal Burns—Same old hooey put together in the same old way. Plain silly. Punk print. Two reels.—Wolfe & Willlams, Screenland theatre, Nevada, O.—Small town patronage.

VACATION WAVES: Edward Everett Horton—Fair. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

ORIENTAL HUGS: Billy Dooley—Billy Dooley is still a goofy gob and this time he is in Turkey. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

SCHOOL DAZE:—Usual Krazy Kat Kartoon. Okay for filler. Usual Paramount print. One half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

HALF BACK HANNA: Ann Cornwall—Fair comedy. This is the type of comedy that gives them the giggles. Print fair. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

KOKO THE KNIGHT:—The best Koko Kartoon we have ever had. Compare favorably with any other cartoon series. If they were all as good as this one we would like the series fine. One half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

TODDLES: Novelty—This is the best novelty yet. Good comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

PATHE

SMITH'S HOLIDAY: Smith Family Series—One of the best of this series. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

HIS UNLUCKY NIGHT:—Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

GOLD DIGGER OF WEEPAH: Billy Bevan—Average comedy. It made them laugh. Print good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

TAKING THE COUNT: Ben Turpin—A good comedy. Very funny. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MANY SNAPPY RETURNS: Charlie Chase—As usual, Charlie Chase pleases the gang. Print good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

SHOULD TALL MEN MARRY:—Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CAPTAIN KIDD'S KID: Harold Lloyd—A re-issue that made them laugh. Rather old but what difference does it make if it pleased. Print good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

SATURDAY NIGHT: Harry Langdon—A very funny comedy. Three reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SHOULD SLEEPWALKERS MARRY: Billy Bevan—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

UNIVERSAL

BIG GAME GEORGE:—As poor as the others. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

NEWLYWED'S SUCCESS:—Not much of a success for me. Just a bit better than others of this series. Print good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

GOOD SCOUT BUSTER:—These things are not to be laughed at. Their slogan should be "Not a Laugh in a Carload." Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage

STOP THAT MAN: Arthur Lake—November 2. Fairly amusing.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

A RUN FOR HIS MONEY: Arthur Lake—Just a fair single reel—S. B. Kennedy, Central theatre, Selkirk, Manitoba, Canada.—General patronage.

HIDDEN MONEY: Bob Curwood—Short Western that is just fair. Several impossible scenes but it is good for a filler on a short program. Print good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

MONEY, MONEY, MONEY: Ben Hall—After about ten more years Universal should know how to make comedies. This one is a tragedy, not a comedy. Print good. One reel.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

SLEIGH BELLS: Oswald the Rabbitt—This one got plenty of laughs from grownups as well as children. One reel.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

GAUGE OF BATTLE: Fred Gilman—Another short Western and star is very good if they give him good stories. Print good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

THE COLLEGIANS: George Lewis—The best short product on the market and meets with more general approval than any short I have ever used. Two reels.—E. Greenhalgh, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

SON OF THE FRONTIER: Newton House—This boy should be riding side by side with Buzz Barton, but as usual Universal does not discover a real star until they lose him. This is a short Western and very good. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

BUSTER'S WHIPPET RACE:—Not so good. Two reels.—G. S. Young, Petrolia theatre, Petrolia, Tex.—General patronage.

UNEXPECTED HERO: Fred Gilman—Another good short Western. These subjects are fit for playing in any type of house. Some of them should be featured. This print in good condition. Two reels.—Stephen G. Brenner, Eagle theatre, Baltimore, Md.—General patronage.

HUNGRY HOBOES: Oswald—Not so good. One reel.—G. S. Young, Petrolia theatre, Petrolia, Tex.—General patronage.

(Continued from page 56)

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July	.....	.....
.....	5976	Gypsy of the North (D), Gordon-Hale	Apr.	.....	.....
.....	5853	Heart of Broadway, The (D), Garon-Agnew	Mar.	.....	.....
.....	4797	Lightning Shot, The (W), Buddy Roosevelt	May	.....	.....
.....	5946	Man From Headquarters, The (D), Cornelius Keefe-E. Roberts	Aug.	.....	.....
.....	5262	Midnight Adventure, A (D), Landis-E. Murphy	May	.....	.....
.....	4548	Myster Valley (W), Buddy Roosevelt	July	.....	.....
.....	5608	My Home Town (D), Brockwell-Glass	Jan.	.....	.....
.....	4571	Painted Trail, The (W), Buddy Roosevelt	Mar.	.....	.....
.....	5906	Phantom of the Turf, The (D), Costello-Lease	Feb.	.....	.....
.....	.....	Sisters of Eve (D), Mae Busch	Sept.	.....	.....
.....	5900	Sweet Sixteen (D), Helen Foster-Olmstead	Aug.	.....	.....
.....	4627	Trail Riders (W), Buddy Roosevelt	April	.....	.....
.....	5490	Wild Born (W), Tex Maynard	Mar.	.....	.....
.....	5260	You Can't Beat the Law, Lee Keefe	Jan.	.....	.....

Sterling

1927					
.....	5563	Closed Gates (M), Harron-Novak			May 28
.....	5400	Outcast Souls (D), Lewis-Bonner	Dec. 15	Nov. 12	.....
.....	5500	Pretty Clothes (D), Ralston-Walker	Oct. 1o	Dec. 31	.....
.....	.....	Stranded (D), Mason	Aug. 15	Jan. 7	Sept. 10
1928					1928
.....	5300	Marry the Girl (CD)			Feb. 4

Tiffany-Stahl

1927					1927
.....	5754	Backstage (CD), Bedford			July 9
.....	5669	Beauty Shoppe (CD), Busch			July 16
.....	7300	College Days (CD), M. Day			Nov. 6
.....	4887	Enchanted Island (D)			June 25
.....	6482	Fools of Fashion (CD), Busch			Oct. 9
.....	5233	Girl from Gay Paree, The (F), Sherman	Sept. 15	.....	.....
.....	4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1	.....	.....
.....	5800	Joselyn's Wife (D), Frederick			Nov. 27
.....	6049	Lightning (W), J. Ralston	Sept. 1	.....	.....
.....	6235	Night Life (CD), Day-Harron	Nov. 1	.....	.....
.....	5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15	.....	.....
.....	5182	Snowbound (FC), Blythe			July 30
.....	5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10	.....
.....	.....	Tired Business Man (C)			.....
.....	6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10
.....	5614	Women's Wares (D), Brent-Lytell	Oct. 1	.....	.....
1928					
.....	.....	Applause (D), Sally O'Neil	Sept. 30	.....	.....
.....	6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15	.....	.....
.....	.....	Big Top, The (CD), Sally O'Neil	Oct. 30	.....	.....
TME	6775	Cavalier, The (D), Talmadge-Bedford	Nov. 1	.....	.....
.....	5209	Clothes Make the Woman (R), Southern-Pidgeon	May 1	.....	.....
.....	.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20	.....	.....
.....	5510	Devil's Skipper, The, Bennett	Feb. 1	.....	.....
.....	.....	Domestic Meddlers (CD), Claire Windsor	Oct. 20	.....	.....
.....	.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 30	.....	.....
.....	.....	Geraldine Laird (D), Belle Bennett	Nov. 10	.....	.....
ME	.....	Ghetto, The (CD), Jessel-Gwen Lee	Aug. 1	.....	.....
.....	.....	Grain of Dust, The (D), Cortez-Windsor	July 10	.....	.....
.....	.....	Green Grass Widows (CD), Walter Hagen	June 10	.....	.....
.....	.....	Gun Runner, The (D), Cortez-Lane	Nov. 3	.....	.....
.....	5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1	.....	.....
.....	6553	Ladies of the Night Club (CD), Cortez-Moran	May 15	.....	.....
.....	5676	Lingerie (CD), White-McGregor	July 1	.....	.....
.....	6708	Nameless Men, Moreno	Feb. 15	Mar. 31	.....
.....	.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10	.....	.....
.....	.....	Power of Silence, The (D), Belle Bennett	Oct. 20	.....	.....
.....	5160	Prowlers of the Sea (D), Cortez-Myers	June 20	.....	.....
.....	.....	Queen of Burlesque, The (CD), Belle Bennett	Sept. 10	.....	.....
.....	5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15	.....	.....
.....	5735	Stormy Waters (D), Southern-McGregor	June 1	.....	.....
.....	.....	Squads Right (CD), Gribbon-Stone	Nov.	.....	.....
.....	5652	Their Hour (D), Sebastian-Harron	Mar. 1	.....	.....
.....	.....	Three Keys to a Door (MD), Ricardo Cortez	Oct. 10	.....	.....
.....	5361	Tragedy of Youth, Miller-Collier	Jan. 15	.....	.....
.....	.....	Twelve Pound Look, The (D), Eve Southern	Oct. 20	.....	.....
TME	7256	Toilers, The, Fairbanks, Jr.-Ralston	Oct. 1	.....	.....
.....	5283	Woman Against the World, A	Jan. 1	.....	.....

United Artists

1927					
.....	5000	College (C), Keaton-Cornwall	Sept. 10	.....	Sept. 17
.....	7500	General, The (C), Keaton			Feb. 12
.....	7311	Loves of Sonya (D), Swanson			Mar. 19
.....	8550	Magic Flame, The (M), Colman-Banky	Sept. 24	.....	Sept. 24
.....	9120	Resurrection (M), La Rocque			Apr. 16
.....	9000	Sorrell and Son (D), Warner-Nilsson	Nov.	.....	Nov. 19
.....	7456	Topsy and Eva (C), Duncan Sisters			Aug. 13
.....	8250	Two Arabian Knights (CD), Boyd-Wolheim			Oct. 29
.....	8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4
1928					1928
.....	6400	Circus, The (C), Charlie Chaplin			Mar. 3
.....	7000	Devil Dancer, The, Gilda Gray			Apr. 28
.....	9358	Douglas Fairbanks as the Gaucho (M)	June 1	.....	Nov. 26
.....	9100	Dove, The (M), Norma Talmadge	Jan. 7	.....	Jan. 7
.....	8350	Drums of Love (D), Mary Philbin	Mar. 31	.....	July 21
.....	7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4	.....	.....
.....	7650	Ramona (D), Del Rio	Aug.	.....	.....
.....	8600	Sadie Thompson (D), Gloria Swanson	Feb. 1	.....	June 16
.....	6400	Steamboat Bill, Jr., Buster Keaton	Jan. 7	.....	May 26
ME	9300	Tempest (M), John Barrymore			July 7
E	8500	Two Lovers, Banky-Colman	Aug. 11	Sept. 1	.....

Universal

1928					
.....	6243	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8	.....
.....	.....	Beauty and Bullets, Ted Wells	Dec. 16	.....	.....
.....	.....	Clear the Decks, Reginald Denny	Dec. 23	.....	.....
.....	5311	Clearing the Trail, Hoot Gibson	Oct. 7	.....	.....
.....	4227	Cloud Dodger, The, Al Wilson	Sept. 30	.....	.....
.....	4179	Crimson Canyon, The, Ted Wells	Oct. 14	.....	.....
.....	.....	Danger Rider, The, Hoot Gibson	Nov. 18	Nov. 17	.....
.....	5109	Flyin' Cowboy, The, Hoot Gibson	July 1	.....	.....
.....	7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22	.....
.....	6474	Freedom of the Press, Lewis Stone	Oct. 28	.....	.....
.....	.....	Give and Take, Sidney-Hersholt	Dec. 2	.....	.....
.....	4194	Greased Lightning, Ted Wells	July 29	.....	.....
.....	6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28	.....
.....	4868	Guardians of the Wild, Rex-Perrin	Sept. 16	.....	.....
.....	6307	Home James, Laura LaPlante	Sept. 2	Sept. 8	.....
.....	5591	How to Handle Women, Tryon-Nixon	Oct. 14	.....	.....
.....	6832	Jazz Mad, Hersholt-Nixon	Nov. 11	.....	.....
.....	6674	Man, Woman and Wife, Kerry-Starke	Dec. 30	.....	.....
M	10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4	.....	Oct. 13
.....	6030	Michigan Kid, The, Adoree-Nagel	Oct. 21	.....	.....
.....	6670	Night Bird, The, Reginald Denny	Sept. 16	.....	.....
.....	.....	One Rainy Night, Laura LaPlante	Dec. 9	.....	.....
.....	5907	Phyllis of the Follies, Alice Day-M. Moore	Nov. 25	.....	.....
.....	4230	Price of Fear, Bill Cody	Oct. 29	.....	.....
.....	4472	Quick Triggers, Fred Humes	July 15	.....	.....
.....	5424	Riding for Fame, Hoot Gibson	Aug. 19	.....	.....
.....	4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18	.....	.....
TME	10600	Uncle Tom's Cabin, All Star	Sept. 2	.....	.....
.....	.....	Wolves of the City, Bill Cody	Dec. 2	.....	.....
1929					
.....	.....	Blow for Blow, Hoot Gibson	May 19	.....	.....
.....	.....	Border Wildcat, The, Ted Wells	Aug. 18	.....	.....
.....	.....	Born to the Saddle, Ted Wells	Mar. 10	.....	.....
.....	.....	Charlatan, The, All Star	May 26	.....	.....
.....	.....	Come Across, All Star	June 9	.....	.....
.....	.....	Dangerous Dimples, Laura LaPlante	Apr. 21	.....	.....
.....	.....	Eyes of the Underworld, Bill Cody	Apr. 28	.....	.....
ME	.....	Girl on the Barge, The, O'Neill-Hersholt	Apr. 28	.....	.....
.....	.....	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14	.....	.....
.....	.....	Hero of the Circus, Maciste	Feb. 24	.....	.....
.....	.....	His Lucky Day, Reginald Denny	Mar. 3	.....	.....
.....	.....	Hoofbeats of Vengeance, Rex-Perrin	June 16	.....	.....
.....	6057	Honeymoon Flats, Lewis-Gulliver	Feb. 24	.....	.....
.....	.....	It Can't Be Done, Tryon-Sue Carol	May 5	.....	.....
.....	.....	Kid's Clever, The, Tryon	Mar. 24	.....	.....
.....	.....	King of the Rodeo, Hoot Gibson	Aug. 30	.....	.....
.....	.....	Lariat Kid, The, Hoot Gibson	Aug. 14	.....	.....
ME	.....	Last Warning, The, LaPlante-Boles	Mar. 17	.....	.....
.....	.....	Play Goes On, The, All Star	Mar. 31	.....	.....
.....	.....	Plunging Hoofs, Rex-Perrin	Aug. 4	.....	.....
.....	.....	Red Hot Speed, Reginald Denny	May 12	.....	.....
.....	.....	Red Lips, Rogers-Nixon	Apr. 14	.....	.....
.....	.....	Ridin' Demon, The, Ted Wells	May 19	.....	.....
.....	.....	Slim Fingers, Bill Cody	Mar. 24	.....	.....
.....	.....	Smilin' Terror, The, Ted Wells	June 30	.....	.....
.....	.....	Smilin' Guns, Hoot Gibson	Apr. 7	.....	.....
.....	.....	Stool Pigeon, The, Bill Cody	June 2	.....	.....
.....	.....	You Can't Buy Love, All Star	June 2	.....	.....

Warner Brothers

1927					
.....	5803	Black Diamond Express (M), Blue			July 23
.....	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3	.....	.....
.....	6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20	.....	.....
.....	5897	Dearest (D), Rich			June 18
.....	6408	Desired Woman, The (M) Irene Rich	Aug. 27	.....	.....
.....	5003	Dog of the Regiment, A (M), Rin-Tin-Tin	Oct. 20	.....	.....
.....	6767	First Auto, The, Oldfield-Miller	Sept. 19	.....	July 9
.....	6284	Gay Old Bird (FC), Fazenda			Mar. 12
.....	5978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31	.....
.....	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26
.....	5613	Ham and Eggs at the Front (C), Wilson-H. Conklin	Dec. 24	.....	.....
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26
.....	5200	Husbands for Rent, All Star	Dec. 31	.....	.....
.....	6230	If I Were Single, McAvoy-Nagel	Dec. 17	.....	Apr. 28
.....	5397	Irish Hearts (CD), McAvoy			June 11
.....	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17	.....	Oct. 1
.....	6352	Matinee Ladies (C), McAvoy			Apr. 23
.....	6310	Million Bid, A (M), D. Costello			June 4
.....	6485	Missing Link, The (C), Syd Chaplin	Aug. 7	.....	May 14
.....	9961	Old San Francisco (M), D. Costello-Oland	Sept. 4	.....	June 25
.....	6357	One Round Hogan (M), Monte Blue	Sept. 17	.....	Oct. 8
.....	5492	Reno Divorce, A (D), May McAvoy	Oct. 22	.....	Oct. 29
.....	6295	Sailor Izzy Murphy (F), George Jessel	Oct. 8	.....	Dec. 10
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24	.....	Oct. 15
.....	6124	Silver Slave, The (D), Rich-Ferris	Nov. 9	.....	.....
.....	6412	Simple Sis (M), Fazenda			June 11
.....	6412	Slightly Used, McAvoy-Nagel	Sept. 3	.....	.....
.....	7647	Third Degree (M), D. Costello			Jan. 8
.....	6813	Tracked by the Police (M), Rin-Tin-Tin			May 21

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. means All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

1928					
M	6052	Across the Atlantic, Blue-Murphy	Feb. 25	.....	Feb. 18
M	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11	.....
TME	.....	Caught in the Fog, Nagel-McAvoy	Sept. 22	.....	Oct. 6
.....	.....	City of Sin, The, Loy-Miljan-Wong			.....
M	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24	.....	Apr. 14
TME	7441	Glorious Betsy, D. Costello			.....
TME	7077	Jazz Singer, The, Al Jolson	Feb. 4	.....	.....
AT	5267	Lights of New York, All Star			.....
TME	6352	Lion and the Mouse, The, L. Barrymore			.....
M	5331	Little Snob, The, May McAvoy	Feb. 11	.....	.....
M	6185	Powder My Back (C), Rich-Ferris	Mar. 10	.....	May 19
M	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18	.....
M	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19	.....
TME	7169	State Street Sadie, Nagel-Loy	Aug. 25	.....	.....
TME	6531	Tenderloin, Dolores Costello			Apr. 28
AT	7654	Terror, The, McAvoy-Horton	Oct. 20	.....	.....
TME	5527	Women They Talk About, Rich-Ferris	Sept. 8	.....	Oct. 13
1929					
AT	.....	Conquest, Monte Blue			.....
TME	.....	Desert Song, The, John Boles			.....
TME	.....	Fancy Baggage, Audrey Ferris			.....
TME	.....	From Headquarters, Monte Blue			.....
TME	.....	Frozen River, Rin-Tin-Tin			.....
AT	.....	Great Success, The, Doris Kenyon			.....
TME	.....	Greyhound Limited, The, Monte Blue			.....
TME	.....	Hardboiled Rose, Myrna Loy			.....
AT	8693	Home Towners			Nov. 3
TME	.....	Kid Gloves, Conrad Nagel-Lois Wilson			.....
TME	5179	Land of the Silver Fox, Rin-Tin-Tin			.....
TME	.....	Little Wildcat, The, Audrey Ferris			.....
TME	.....	Madonna of Ave. A, Dolores Costello			.....
TME	.....	Million Dollar Collar, The, Rin-Tin-Tin			.....
TME	.....	My Man, Fannie Brice			.....
TME	.....	No Defense, Monte Blue			.....
AT	8290	On Trial, Bert Lytell			.....
TME	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.			.....
TME	.....	Redeeming Sin, The, Dolores Costello			.....
TME	.....	She Knew Men, Betty Bronson			.....
TME	5992	Singing Fool, The, Al Jolson	Jan. 1	.....	Oct. 13
AT	.....	Stark Mad, H. B. Warner-L. Fazenda			.....
TME	.....	Stolen Kisses, May McAvoy			.....

CHICAGO PERSONALITIES

By J. F.

"CAME the dawn!" And with it, for folks in this town who are interested, the end of some "Revel," a "Jamboree," a "Frolic"—or what have you in the way of titles for super-burlesque shows that begin at midnight and end, according to the frisky advertisements, some time in the wee, sma' hours of the morning. Midnight shows there have been. The United Artists theatre goes in for them, as now does the Roosevelt, and once in awhile some of the other picture houses hang out the late lantern. At that interesting but rather unconventional hour, the competition has been more or less meager as between theatres. But now—

Saturday night is the big night, and as a result the Saturday amusement advertising is half composed of midnight burlesque ballyhoo. The sweet-ending film exalted the matinee. Now the rougher type of gal show is exalting the witching hour. "Carmen" will dance—or perhaps it's "Cleo." And she's no motion picture, folks. So what's the moral, if any?

Among the interesting spectacles of the week was the advertising of B & K and Marks Brothers. The well known rivalry for North Side and West Side half-dollars was permitted a remarkably flagrant manifestation by the remarkable coincidence of the pictures being run. Marks Brothers have on Pathe's talking picture of back-stage life entitled "Show Folks." B & K have on M G M's talking picture of back-stage life entitled "Show People." What are the odds?

* * *

Patrons at the Pastime got pretty sore Sunday night. And why not? There they were enjoying a really funny comedy and all of a sudden the projectionist decided to quit showing it. Then they got a melodrama, which had more point to it than they thought. For the reason the comedy was stopped was that the film had burnt apart. The fire was put out at once, but the projectionist was no longer in a mood for comedy.

* * *

Harry Scott, short subjects sales manager for Pathe, spent a few days with Harry Lorch last week. Scott, who just returned from a sales convention in New Orleans, was on his way East.

* * *

A new motion picture theatre was opened in South Bend last Thursday. The Ormo, as it is called, has a seating capacity of 600 and will operate as a straight picture house. The new theatre is located in the 1100 South Michigan Avenue block and is owned by the Learneal Brothers.

* * *

The Lyda located at 315 N. Cicero Avenue, reopened last week. The Lyda will also run as a straight picture house. Ernerick Kalama is managing the house.

* * *

Sid Decker, West Side salesman for Pathe, is on a vacation in the East. Decker received the vacation as an award for his fine showing in yearly film sales. He is one of the veteran salesmen on Film Row. Decker served 11 years with Universal and is now on his fifth year at Pathe.

* * *

The Elmo theatre, formerly the Elmwood, in Oak Park, will reopen this month as a remodeled house.

* * *

Joe Hopp has returned to the Universal sales force as a special playdate representative.

* * *

Another change occurred along the row last week when Ted Meyers left F B O for Universal. He will cover the Southwest territory.

* * *

Millard Krueger's father is confined to St. Luke's hospital where he underwent a serious operation. Kreuger, who is country salesman for Universal, reports that his father although still very weak, is on the road to recovery.

* * *

Louis Laemmle has installed Movietone and Vitaphone equipment in his Alcyon theatre in Highland Park. The opening attraction will be Universal's first all-talkie, "The Melody of Love."

* * *

James Scott, country salesman for Universal, is confined to bed on account of illness.

* * *

J. deWall, traveling auditor for Pathe, is visiting the Chicago office. Mr. McShane of Boston, is with deWall, taking up preparatory studies with a view of traveling as an auditor permanently.

* * *

Jack Tierney of R C A is at the Pathe Exchange for a month's visit. Tierney will teach the cutter and inspectors of Pathe how to do it right on the sound reels. Chicago is the headquarters branch for all Pathe sound reels.

Wise Showmen Are Installing
PHOTOTONE
and Are Reaping the Profits
L. V. Kuttnauer
845 South Wabash Ave.
CHICAGO Harrison 0737

King Production to Have Both Music and Dialogue

(Special to the Herald-World)

LOS ANGELES, Nov. 20.—Henry King will bring his new production, "She Goes to War," to the screen with both voice and sound. Skeptical at first regarding the wisdom of thus synchronizing this story glorifying woman's part in the war, King decides that the production offered outstanding opportunities for effective dialogue and song.

Eleanor Boardman, John Holland, Alma Rubens, Edmund Burns, Al St. John, Margaret Seddon and Greta Hartman head the cast. United Artists will release the picture. Victor and Edward Halperin are associated with Inspiration in its production.

Minor Law Case Hits Involved Legal Snag

(Special to the Herald-World)

MONTREAL, Nov. 20.—Argument in the prosecution of 35 Montreal exhibitors for alleged infraction of the new Moving Picture Theatre Law in that province, prohibiting the admission of all children under 16 years of age from moving picture houses, has reached the stage where it involves the Constitutional act of the Dominion and the whole basic legal machinery of Canada. At the hearing of the one test case, upon which hinges the result of all actions, before Justice P. Demers, the claim was made that since the new law, which is temporarily suspended, provided for criminal action, the province had overstepped its constitutional rights because the criminal code is within the jurisdiction of the federal government. Justice Demers took the case under advisement.

Censors Probe Playing Of Undeleted Pictures

(Special to the Herald-World)

PORTLAND, ORE., Nov. 20.—Rigid investigation is now being made by the board of censors, of reports that some suburban houses are running pictures without making eliminations that were ordered.

The board recently made a number of eliminations in five pictures. This is only a small number, however, as during the past month they viewed 682 reels and condemned 14. It is the belief either that the city is getting better pictures, or that viewers are becoming more liberal.

Quiz on Daylight Saving Reveals 50-50 Opinion

(Special to the Herald-World)

KANSAS CITY, Nov. 20.—Considerable stir has been created by efforts of a committee of the Chamber of Commerce to obtain public opinion on whether daylight saving is wanted. The committee has decided to leave the question entirely to the public.

At hearings thus held, at which exhibitors were represented by A. H. Cole and Lawrence Lehman of the Orpheum theatre, letters from the public were revealed indicating that citizens are about evenly divided on the question. Exhibitors are putting up a hard fight against the proposal and feel that they will win out.

Fined $250 for Violating Fight Film Shipping Act

(Special to the Herald-World)

NEW ORLEANS, Nov. 20.—Walter Dominique, charged in federal court with violating the prize fight film act November 9, was fined $250 and costs by Judge Wayne G. Borah.

Musicians Union Calls Off Strike in Rock Island

(Special to the Herald-World)

ROCK ISLAND, ILL., Nov. 20.—The strike of musicians in 14 Iowa theatres in the Rock Island territory has been called off upon an agreement that the theatres will use union musicians.

Projection Room Fire Injures One; Loss Small

(Special to the Herald-World)

LACONIA, N. H., Nov. 20.—Fire in the projection room resulted in an explosion of film and injuring Charles Tilton, projectionist. Property damages are reported as being small.

Fay Tyler Is Transferred

MINNESOTA—Fay Tyler has been transferred to the main office of Finkelstein and Ruben. H. Solomon is filling his post at the Minnesota theatre.

Look to Eastman

Panchromatic motion picture film, now used in practically every important production, represents one of the many contributions, nothing short of revolutionary, made to the art by Eastman scientists.

In the future, as in the past, look to Eastman for advances that will help the motion picture industry to attain still higher levels of artistic achievement.

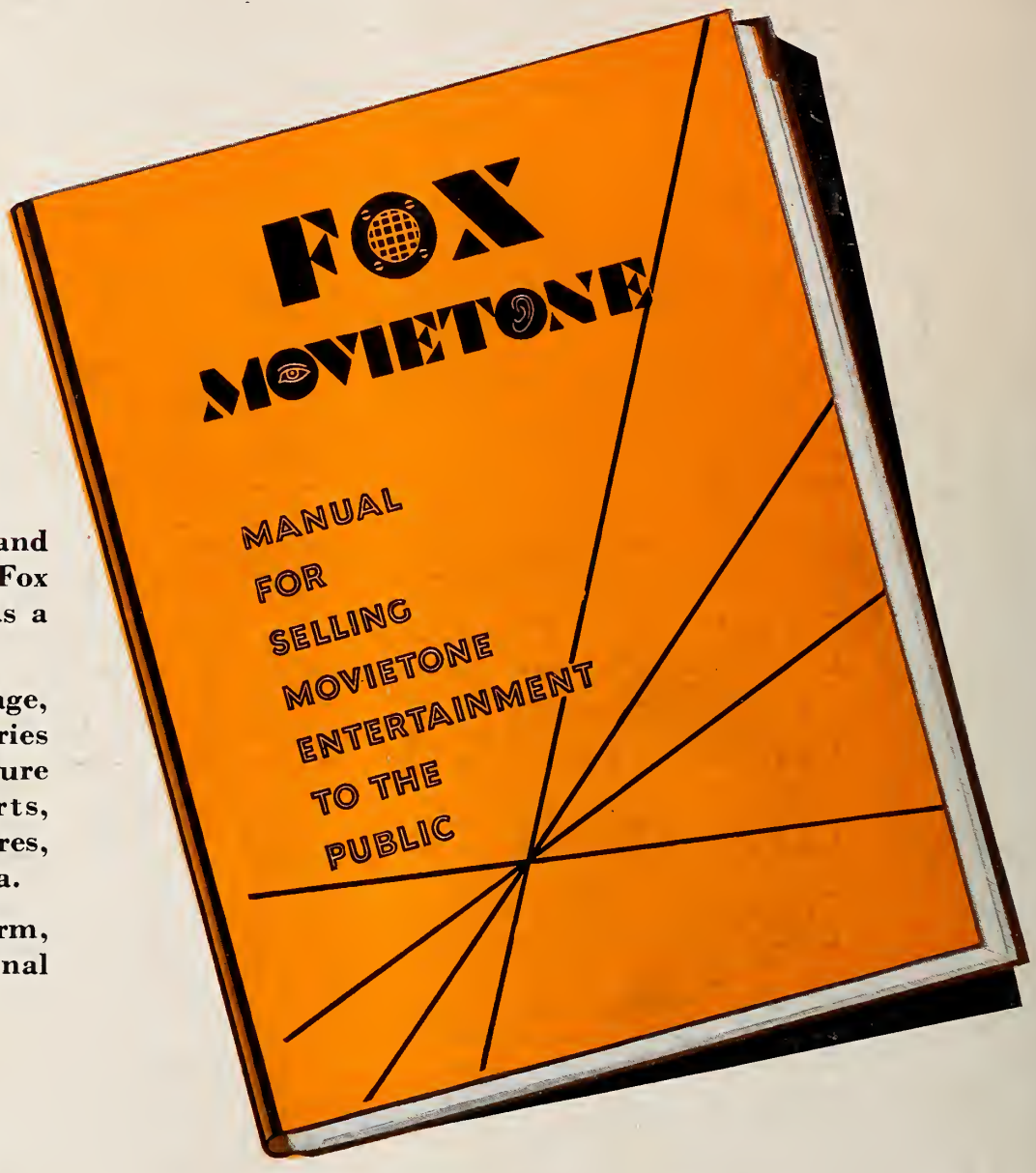
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

FOX SERVICE!

Your Fox exchange will gladly give you a copy of this handy campaign book for wired theatres playing

FOX MOVIETONE ENTERTAINMENTS



THIS BOOK

contains complete publicity and advertising campaigns on Fox Movietone shorts, as well as a pocket for 8 x 10 stills.

Included are synopses, footage, running time, advance stories on installation, general feature stories, advance news shorts, biographies, advance features, special ads and valuable data.

It is arranged in loose-leaf form, so that you can add additional pages as they are issued.

IT'S FREE!

FOX MOVIETONE ENTERTAINMENTS are features in everything except footage. They include the biggest box-office names in the world—George Bernard Shaw, the King of Spain, Clark and McCullough, Chic Sale, Robert Benchley, Joe Cook, to name but a few, as well as "Forget Me Not," "Sound Your A," and other condensed features. They're newspaper naturals. They'll talk money for you, if you publicize them. This book shows you how to get some of the big money to be made with

IN TWO SECTIONS

SECTION TWO

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Better Theatres

More light projected where you want it at higher efficiency than ever before obtained with any reflector is the simple story of the new Major Chromium Plated Reflector. All Major Products are now equipped with them.

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Built up to an ideal and not down to a price

WURLITZER
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CHICAGO	DETROIT	NEW YORK	SAN FRANCISCO
CINCINNATI	KANSAS CITY	PHILADELPHIA	ST. LOUIS

WURLITZER FACTORY
N. Tonawanda, N. Y.

{A Photograph of Sound Waves taken by Johns-Manville Acoustical Experts}

Longitudinal section of a model of a theatre. Photograph of the direct sound WW and of the reflected waves C_1, C_2 and C_3 from the ceiling and stage and reflected waves F_1 and F_2 from the floor and stage all originating from a short, sharp sound produced at S. Note the lack of intensity in reflected waves from the floor. Acoustic felt was laid on the floor of the model to simulate the absorbing power of the audience.

Is your theatre ready for talking pictures?

Unless the acoustics are correct, sound films will be worse than unsatisfactory

TALKING pictures, sound films, call them what you will, are here to stay. Theatre owners everywhere are preparing to exhibit them, or are already doing so.

Yet the installation of the projection equipment does not mean that sound films will be a success in your theatre. Very few motion picture theatres were planned with much attention to acoustics. Organ and orchestra may sound reasonably well in your theatre, but how about voices, and other sounds?

Johns-Manville has for years been the world leader in the science of acoustics, in the correction and banishing of echoes and reverberations from auditoriums of all types.

The trained acoustical engineers of Johns-Manville can make your theatre acoustically perfect, and can do so at reasonable cost for the service rendered.

The control of sound is a science. Haphazard selection and use of materials mean money wasted and mediocre results. Before you do anything about acoustics, consult a Johns-Manville expert. There is no obligation incurred.

We welcome inquiries from theatre owners, and attach a coupon for your convenience.

MASTER *of* ASBESTOS

Johns-Manville

ACOUSTICAL AND SOUND CONTROL TREATMENT

We are also working with leading producers in providing the acoustically correct studios essential to the making of sound films

JOHNS-MANVILLE CORPORATION
New York, Chicago, Cleveland, San Francisco
Branches in all large cities
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I am interested in acoustical correction of my theatre.

Name.....

Address.....

City.....

Ac-110-9

Seating Capacity of theatre.....

MODERNIZED

using C-H *Simplicity Dimmers*

The Allyn Theater, Hartford, Conn., modernized with C-H Simplicity Dimmers. Switchboard by the Plainville Electrical Products Co.—Electrical Contractors, Baldwin & Stewart, Hartford, Conn.

WHEN the management of the Allyn Theater, Hartford, Conn. decided upon remodeling and modernization, they chose Cutler-Hammer Simplicity Dimmers —the dimmers with a reputation for dependability dating back beyond the beginning of the motion picture industry.

C-H Simplicity Dimmers provide every advantage for either remodeling an old or building a new theater. Velvet-smooth control of every lighting effect—low maintenance —adaptability to all present and future needs—ease of installation—these are a few advantages of insisting on C-H Simplicity Dimmers.

Consult your architect or electrical contractor but also write for a copy of the C-H *booklet "Illumination Control for the Modern Theater".*

The CUTLER-HAMMER Mfg. Co.
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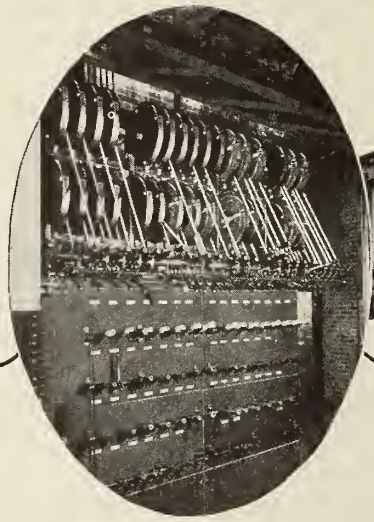

C-H Dimmers adaptable to all theaters

There is a combination of C-H Simplicity Dimmers which will exactly fit the needs in any theater—regardless of size, or decorative scheme. Moreover, the original installation is easily adapted to any remodeling plan as C-H Dimmer plates are interchangeable.

C-H Dimmers are compact. Contacts on both sides of plates allow double the number of circuits in the same space.

CUTLER HAMMER

Perfect Illumination Control for the Modern Theater

(3186)

In This Issue—Eminent Architects

CHARLES B. O'NEILL
Advertising Manager

Better Theatres

HARRY E. HOLQUIST
Eastern Representative

A monthly supplement of Exhibitors Herald and Moving Picture World, published for information and guidance of theatre owners in matters of theatre construction, operation and equipment and to promote the ideal of finer theatres

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West Coast Manager

LONDON

The Bioscope (J. Cabourn, Editor) Faraday House, 8-10 Charing Cross Rd., W. C. 2

The successful theatre today is the one that pays strictest attention to its physical features. Cinema patrons demand more than pictures. They must be given every degree of comfort, convenience and atmosphere.

To the enterprising exhibitor Better Theatres each issue presents numerous ideas and suggestions for increasing profit through better public service and management.

SUBSCRIPTION RATES

United State and possessions—
$3 per year

Canada—$4.50 per year

Other points of the world—
$9 per year

Single copies, 25 cents

Advertising rate cards and Audit Bureau of Circulations statements furnished upon application.

In This Issue—

JOHN W. ROOT of Holabird & Root, Chicago, eminent architects, discusses the motion picture theatre of today and tomorrow, presenting a few suggestions for the cinema palace of the future.

A. S. GRAVEN of Graven & Mayger, the architectural concern which has just completed the new Fisher theatre in Detroit, tells the theatre owner how he may remodel his playhouse, giving a stage for presentation.

THE NEW electrical code, revised for the current year, is presented for the first time to the motion picture industry in this issue of "Better Theatres"—This code has the sanction of the fire underwriters.

IN THIS issue also is another of F. H. Richardson's important articles on sound pictures—In this article he discusses the Horn, or the "loud speaker," as it is generally called—Other projection subjects are covered.

A NEW modernistic house, the new Carnegie playhouse in New York, is presented graphically for the reader—In the interior design of this theatre there is a thought for the theatre builder who desires the unusual.

Because It Has the Largest Circulation
and Carries the Largest Volume
of Advertising of Any
Publication In
Its Field

Every Advertising Schedule Intended to Cover the Motion Picture Trade Should Begin With

EXHIBITORS
HERALD-WORLD

The Taj Mahal, Mr. Coolidge and the Motion Picture

Like politics, believes Mr. Root, screen theatre architecture has made strange partners. A member of Holabird and Root, Chicago architects nationally eminent, he has created great civic structures and skyscrapers notable for their expression of this age. His is expert observation.

By JOHN W. ROOT and WALLACE RICE

PRESENT-DAY treatment of many—too many—motion-picture houses reminds one of the gorgeous gifts bestowed by a purse-proud recipient upon the grantor of opulent favors. Nothing can be too costly, too conspicuously wasteful, to express the gratitude felt for so steady a flow of fortune—one might almost say, *bonne fortune.*

But the lady has a personality, a complexion, a figure, quite her own, and of her own day. She looks best in modern apparel, and such garments as clothe her architecturally should at least comport with her style of beauty, enhance her own grace, particularly and peculiarly those of today—now.

Because a great building dedicated to opera, both as a show and a social function, was suitable to Paris during the Third Empire, to the dress and fashion of more than fifty years ago, it does not follow that its details fit the housing of a widely differing art, seen rather than listened to by groups of people as remote from the demands of artificial fashion as can be imagined. If today's audience was to hear great musical drama it might now conform, but to spectators of the silver screen and listeners to the synchronized speech now coming into vogue, it is like a requirement that they must wear bustles and chignons, pomaded hair and assorted whiskers.

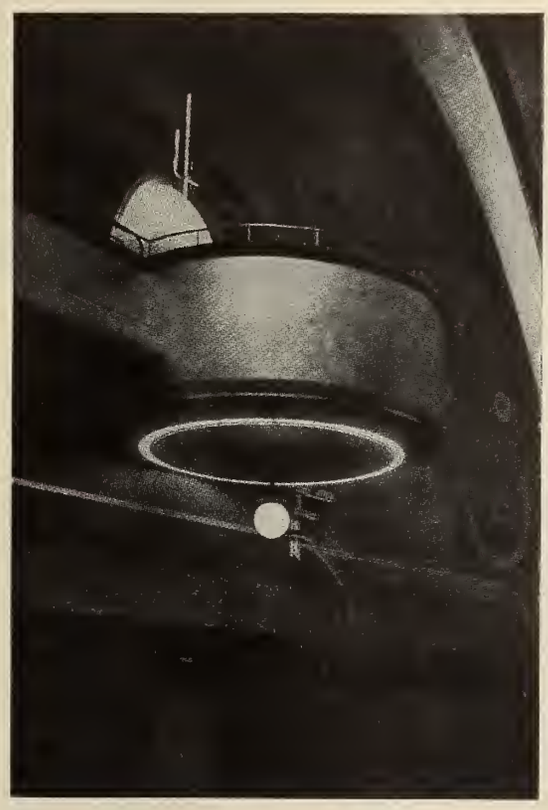
* * *

Audiences now are not merely dressed in a new and revealing fashion; they are clad in new materials, but materials no newer and no more modern than the materials of which motion picture houses are now built. In steel and concrete lie possibilities for developing design undreamt of through the ages when only wood and stone, brick and mortar were at man's command. As curly beards and amplitudinous petticoats have given way, so ancient ideas from Egypt and Assyria, India and China, Greece and Rome, Spain and Italy must yield to ideas of contemporary Europe and America. There never was given so much chance for new expression in new forms.

It is not true that ability to order and pay for a thing implies that what is so bought will be in good taste. It is not true that two such things will look well together because each cost much money. Gold flows from motion-picture patrons, but it does not follow that gold-leaf is the best medium for recording the fact. Actually, modernly, we use silver and bank-bills, and even these last are to be made smaller; a ten-thousand-dollar bill is no larger than one for a hundred cents.

Money merely implies power—for good or evil. Taste is another thing, dependent upon surroundings and training, upon a seeing eye and, above all things, the knowledge that effects are secured no less by what is left out than by what is put in. Money may be trained to speak prettily; too often it howls.

It will not do to pass the blame for hanging on to old and barbaric complications in architecture, ornamentation without structural significance, mere turbulence of color and gold-leaf by urging that the motion picture public likes it. It should be recalled that this very public rejected cotton when rayon silk in delicate shades was offered it, and that this was not done for outward display but for inner satisfaction.



A box in the Titania-Palast, in Berlin, the leading theatre in U F A's German circuit, which includes a number of modernistic houses. Indeed, the Teutonic countries have been pioneers in modeling screen theatres in the spirit of today.

Nor can present objections be met by frequent rebuildings and redecorations; not if the art and industry of motion pictures is a permanent contribution to our civilization. Nothing can be better than experimentation, if it is not aimless. But it must be toward an expression of the Twentieth Century in the United States, and not in terms of Chinese pagodas, Greek temples, Roman amphitheatres, Moorish palaces, and Gothic cathedrals. We are living in America in the year of grace 1928. We are going to see motion pictures, contrived and staged in a democratic Republic. We have a civilization of our own, little realized yet in the fine arts, but even in its partial manifestations more our own than anything the world has ever seen before. There is a gulf, wide and deep, between us and our very grandfathers.

A smattering knowledge of older buildings discloses the fact that each was built for its own time, its own place, its own people, its own civilization. We can hardly ask that our motion picture theatres express Mr. Harding, Mr. Coolidge, even Mr. Hoover, in the sense that the Baths of Caracalla expressed the Caesar or the Taj Mahal the Grand Mogul, but we can certainly grow closer to the actuality in space and time. What is more, we ought to. Rome and Hindustan knew no such empire as ours, had no more wealth to command, no such stuff to build with; we might even add, no such rulers as those named.

* * *

Nor had they, nor any previous age, Science, architectural and engineering. Great builders there were in other days, but they were limited to a degree now unknown. It is fair to say that they exhausted of old the mechanical possibilities of the materials with which they built. But there was nothing done then that cannot be repeated today, and above and beyond these we now have steel, the possibilities of which are not only far from being exhausted, but with metallurgy what it is, fairly inexhaustible.

Soaring above the question of mere material and the vast scope now made possible, is the question of suitability, of beauty, of art. Some high ideal here the older peoples achieved, each for itself. Whether in every instance it could have been more suitable, more beautiful, more artistic, is an academic issue, not demanding discussion now. But what does demand inquiry and experiment and a steady climbing toward more light and purer air is the certainty that we should do at least as well with the more we have as they with the less they had.

We are heirs to the ages, assuredly, and our inheritance is precious. But in the sense that our own age demands its own suitability and beauty and art we must be, quite truly, our own ancestors. Antiquity found itself artistically, as the Orient did. The Middle

Ages found themselves, as the Renaissance did. Our day differs as much from these as each of them differs from the other; nay, it differs more, much more. How better can the motion picture magnates spend their millions than in open demonstration of this truth, outside and inside of their theatres?

Their failure here is the more marked, because America has done surpassing feats in other architectural fields. Our grain elevators, our railway stations, our hotels, our office buildings are proof; the American Telegraph and Telephone Building, the Barclay-Vesey Building, in New York, are among the great structural achievements in recorded time, and greatly beautiful. From these and their like, Continental Europe is learning from us; England, not always willingly, is our pupil. But we have to go to school to them when it comes to motion-picture houses. Why must our examples of these owe any obligations to days outlived and foregone, to the spangles and tinsel of the circus, and not place the world under obligation to them in their turn? They are for the most part unimaginative and imitative, unworthy, meretricious, moribund before their birth.

And what a chance we have! Vast spaces, projecting balconies, wide spans, great staircases, varied levels, solid structures that yet seem to float in space, all become the servants of a new art, motion pictures, the most modern of arts, only made possible within a generation! If, aforetime, temple and amphitheatre, theatre and opera-house, were suitable to the demands of their day as it found expression in its own building materials, why should this age of progress lag?

Particularly, why should the older effects, however admirable for their own period, be called into present use as a pretended answer to the brand-new problems involved? And what are these problems? First in importance is the need for the greatest possible number of comfortable seats giving an unobstructed view of the screen. No previous idea is of value here; we can do it better.

But old ideas survive in spectacularly impressive halls, lobbies, foyers, built seemingly to accommodate crowds that never accumulate, while the actual crowds that gather in the streets to buy tickets are exposed for needless minutes to heat and cold, wind and rain and snow outside the doors. Here, surely, tradition should give way to common sense, grandiose spaces to the demands of human comfort and ready welcome, even to the extent of their temporary housing at a higher level above the theatre proper.

Ground space is precious and in consequence restricted, hence few motion picture houses have more than a single street front. This should of itself express the purpose of the building, which is a modern purpose, so modern that traditions of libraries, banks, court houses are of little or no value as precedents. What happens? Huge signs electrically violent alone proclaim the building's function, and indeed, the whole facade is commonly so elaborately decorated, and so preposterously, that nothing relevant can be added to its obvious self-contradictions, often destructive of a general form far from displeasing.

Admitting that an unwitting public needs to be persuaded that the spectacular miracle of the ages is on view within for a paltry piece of silver, does persuasion lie in the unholy spectacle without?

Once the entry is gained, another spectacle, a series of spectacles, of similar import, presents itself. Where the people pass rapidly in orderly procession to their seats every means is resorted to, to detain them where detention is undesirable. A setting that cannot be reconciled with itself, India, China, Turkey, and northern Africa in riotous competition, serves as a background for statuary and paintings, equally at variance with one another. Where it is assured that one is at last under cover and not out in the weather, open-air effects are striven for. The only congruity lies in expensiveness; no effect of beauty that does not openly bear its price mark can be seen.

When in the spectatorium at last, undetained on the way by effects that have cost their thousands, there is silence, there is darkness. Not once in an hour do the lights come on in the interior for its full revelation. But when they do come, what a sight for gods and men! Plaster ornamentation, rainbow-hued if one could gild the rainbow, jarring curtains, red plush—"'most any color, so's it's red"—announce fortissimo a restlessness suitable only for a carousal. What a waste all that darkness must be thought!

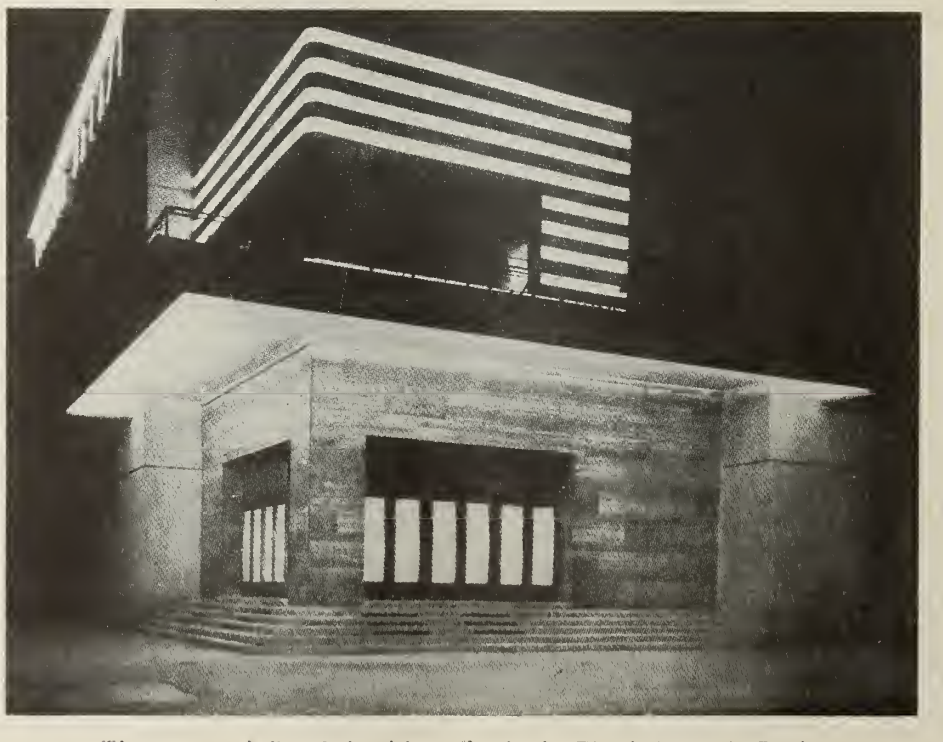
This is not the public's fault. It is true that insanity is increasing, but few maniacs are abroad. If they were, they would not place an etching in a frame elaborately carved and colored. Motor cars, airplanes, radios, and our truly modern playthings do not have to resort to ungrace and gaudiness. Such waste is wilful, wicked.

Once given an unobstructed view of the picture, the treatment of the theatre interior would be rather neutral, quite simple, and primarily arranged for the proper presentation of pictures only, with the various wall surfaces, the undersides of the balconies, the ceiling, the arch about the picture, plain in character and undiverting, and treated acoustically for the voices to be heard in the movietone and the like

Such permanent decorative treatment as the interior is given should be kept to simple lines as far as possible, affording opportunity for transitory effects to be employed in harmony with the productions. It would thus be possible to use temporary hangings, a color organ like that of Mr. Wilford with its varied illuminations, and similar expedients, changing thereby to a marked degree the emotional effect of the whole interior synchronously with the development of the picture itself. To this end the various surfaces should be kept flat in conformity to structural lines, and finished with plaster, wood veneer, lacquer, and similar modern materials.

Such a building would develop an exterior sufficiently self-explanatory by incorporating upon occasion varied illuminations, never

View from the main floor of the winding stairway leading to the boxes in the auditorium of the interesting Deli-Kino theatre in Breslau, one of the latest creations of European theatre architects and considered a distinguished representative of the new order in architecture and design.



The entrance hall and the ticket office in the Titania-Palast in Berlin.

more beautiful than now, for the further emphasis of its purpose and intent. Ornament and decoration would be the natural outgrowth, all subordinated to the emotional effect desired, and never at odds either with function or good taste.

As the planning for the modern art of motion pictures of right deserves a new architectural planning in full accordance with its demands, utilizing our modern materials for construction and decoration, unaccustomed lines will be presented to the public, too unfamiliar at first to be grasped. But association with them will cause them to be liked and desired, exactly as the motor car of today has come to be liked and desired, as against its predecessor, the horseless carriage. Such an expansion of taste is surely necessary, if we are to live fully in the present and be of our time.

Structures yesterday were limited by lack of scientific structural knowledge, to which the taste then current had to adapt itself, forming styles and fashions. With new knowledge and new materials, new ideas arise, momentous indeed, for there is little limit to their possibilities. Forms are coming into being that at first estrange us, but they will gradually educate our sense of the fitness of things to the point where they will be accepted as proper.

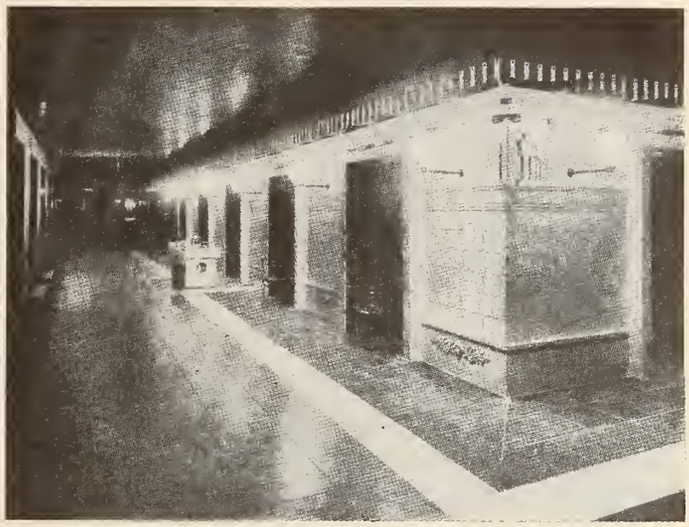
Continuity of line, such as we now find in the stream-line of an automobile body, contrasts in colors and still sharper contrasts of lights and shadows created through definite angular mouldings and broken plans, are among the chief means for the production of modern effects. These will be found to have a definite rhythm, already evident in modern music, modern dancing, and modern fashions in apparel. Avoiding imitation in material, never pretending to be what they are not, they make a virtue of the material itself.

Thus, while the conception and evolution of modern ideas in building should remain in control of the architect, he in turn should call upon the sculptor, the mural painter, and all other artists and handicraftsmen of ability for collaboration. With little or no precedent that can be followed in the development of the motion-picture house, there is no confining of talent at any stage, the very lack of earlier exemplars giving the widest scope to effort everywhere.

Particularly true is this in so modern an industry, where the entry of new ideas will make its due impress upon all the arts surrounding their production. It may be that in time to come the picture will no longer be framed with edges hard and sharp. "Stills" may be utilized for such a frame. More than one picture may be shown concurrently. Radio and television may prove revolutionary, just as the movietone is revolutionizing the industry at this moment. And with such changes architects and their fellow-craftsmen must keep pace. The inherited alphabet may be shaped to partial conformity, but from it a new language must be eventually framed, to be learned, perhaps, syllable by syllable.

The motion picture is emphatically an art of the people, as will be all the arts involved in its housing. Its producers rightly boast of its educational values in many fields. How better can they be employed than in encouraging in every reasonable manner the architect and his associates to expression so modern that in many a case it must be of the very moment?

A word about Mr. Root's associate in the preparation of this article. Mr. Rice, a contributor to many periodicals, is a friend of the architect, who sought his experience in putting his ideas in literary form.



Lower promenade in the Skandiateatern in Stockholm, one of Europe's most recent film theatres.

The Rich Beauty of R K O's New Kenmore Theatre

THE new Keith-Albee Kenmore theatre in Brooklyn is the latest of playhouses to be added to the R K O circuit. It is of luxurious character.

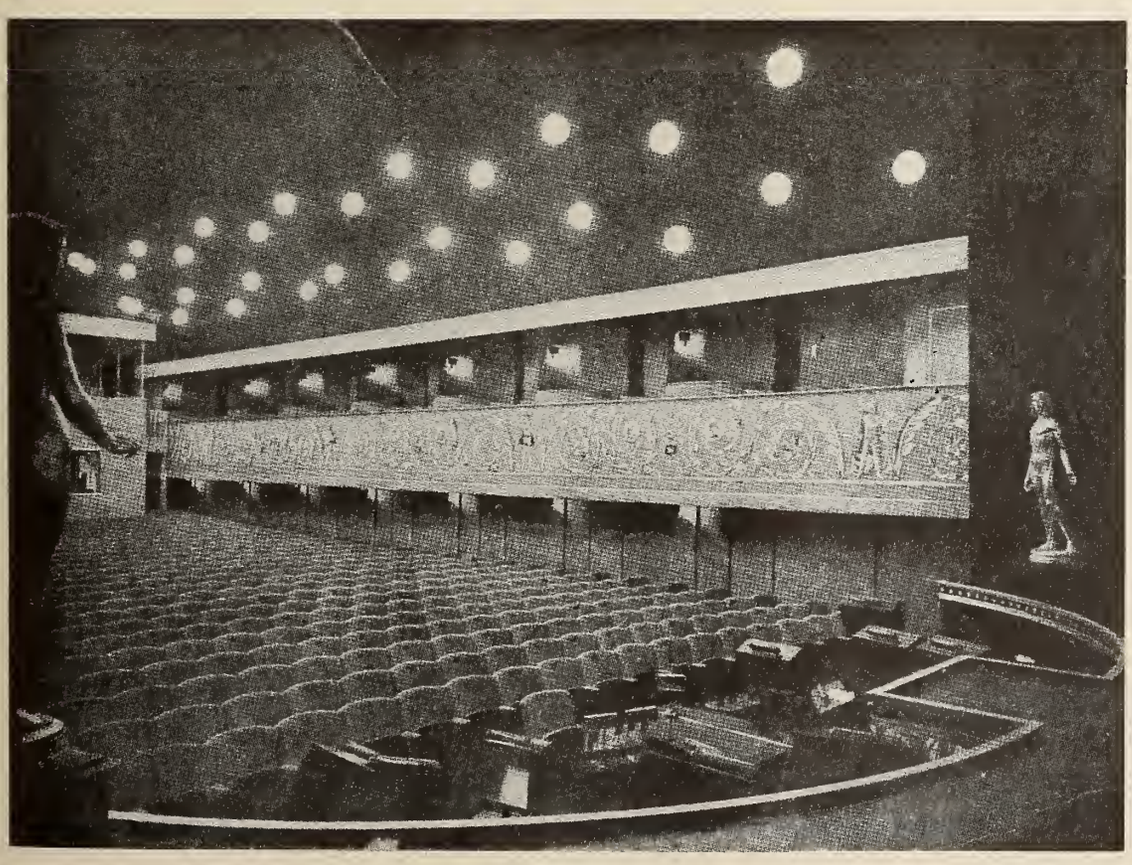
The entrance vestibule is lined with multi-colored marble. The auditorium is 100 by 50 feet in area and will seat about 2,500. A paneled wainscot is carried around the side and rear walls, and the space above is divided into a series of arches framing gorgeously colored "carnival parade" scenes by Willy Pogany, noted mural painter. The smaller panels are in polychrome relief, and above rises the vaulted dome of the auditorium, done in tones of warm gray, enriched with gold ornamentation. The dome is 60 feet in diameter, with gay dancing figures al fresco upon the surface.

In the cove running around the margin of the dome concealed lights are arranged, and there are also multi-colored glass panels in the ceiling, behind which groups of variegated lights may be used separately, in groups or together, giving a dozen color combinations for illuminating the interior.

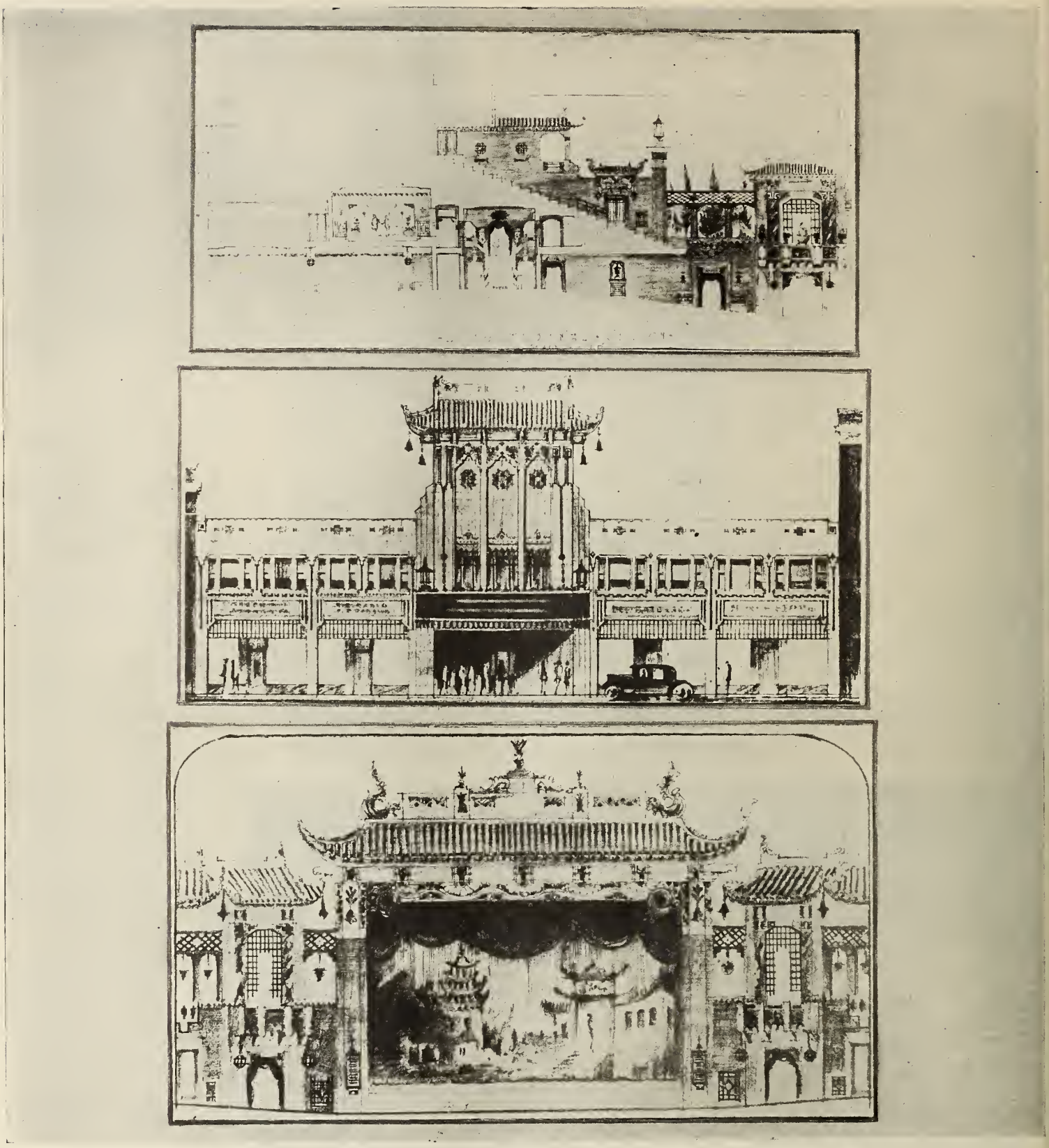
The great central chandelier is of cut glass and crystal garlands. It is ten feet in diameter.

The grand staircases leading from lobby to mezzanine lounge and balcony, as well as to loge boxes, are of marble. The cornices and walls here, as throughout the interior, are finished in gray, old ivory and gold. The women's retiring rooms are upon the spacious mezzanine promenade, where there is a stone fireplace surmounted by panel mirrors.

The orchestra pit is 40 by 10 feet and will accommodate 30 musicians. It is of the elevator type. The stage has a depth of 30 feet. Photographs of this newest of R K O theatres are reproduced on pages 62 and 63.



Another view of the Skandiateatern, this one of the auditorium from the stage. Note the side balcony. The Skandiateatern is different even among theatres of its own type.



Top—Longitudinal section. Center—Front elevation. Bottom—Proscenium arch. Scale, one-eighth inch equals one foot. Renderings by Krokyn, Browne and Rosenstein, associate architects.

CHINESE DESIGN FOR A NEW NETOCO HOUSE

THE new Netoco Oriental theatre in Waltham, Mass., is one of several "atmospheric" houses being constructed by this chain. The Oriental will be of Chinese design, parts of which are shown in the architects' drawings here presented.

The Oriental, ground for which has already been broken, will be Chinese in architecture and appointments throughout. The seating capacity is to be 2,700. Among innovations will be a sunken pit in the mezzanine floor for dance space, which will be surrounded by refreshment booths. Here dancing will be in order for patrons till midnight.

Netoco program of expansion, of which the Oriental is a part, has resulted in a building campaign of extensive proportions. The roster of "atmospheric" houses under construction now includes, besides the Oriental, the State in Portland, Maine, and the Seville in East Boston, both Spanish in architecture and appointment; the Egyptian in Brighton, which is patterned after the buildings of the Pharaohs; and the Colonial in North Attleboro, which is early American.

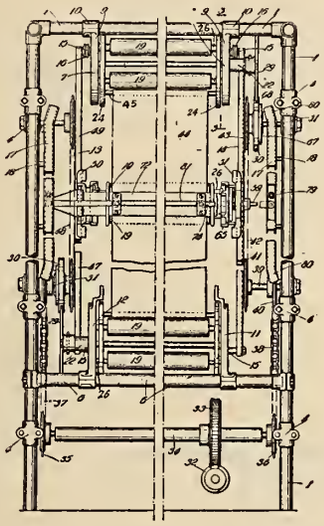
New Inventions

The list of patents published in this technical department of "Better Theatres" is furnished by our patent reporter—

WILLIAM N. MOORE

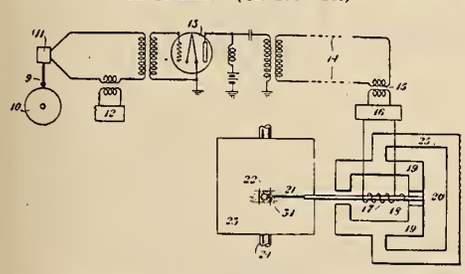
Washington, D. C.

1,687,709. PICTURE-DISPLAYING APPARATUS. Ernest Didcote, Woking, England, assignor to Advertising Machines Limited, London, England. Filed Dec. 23, 1924. Serial No 757,599, and in Great Britain Jan. 8, 1924. 10 Claims. (Cl. 40—84.)



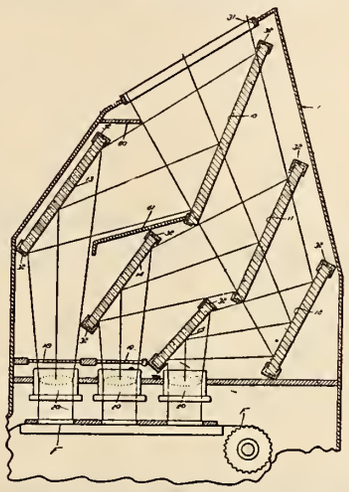
1. Picture display apparatus comprising stationary drums, curtain rollers mounted in annular grooves therein, removable sections in said drums, means of operating intermittently, serving to bring the rollers in succession into the removable drum sections, and means for traversing said drum sections and the rollers therein back and forth across the apparatus

1,689,267. METHOD AND APPARATUS FOR PICTURE TRANSMISSION. Allan Weaver, Brooklyn, N. Y., assignor to American Telephone and Telegraph Company, a Corporation of New York. Filed Dec. 15, 1923. Serial No. 681,001. 11 Claims. (Cl. 178—13.)



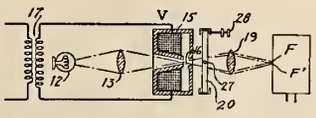
1. A member having a picture receiving surface, a stylus in engagement therewith, means to traverse the said member relatively to the stylus, means to produce a sustained alternating carrier current, means to modulate said carrier current with respect to its amplitude, means to transmit said carrier current modulated corresponding to a picture to be transmitted, and means to apply the received modulated carrier current to vibrate the stylus in correspondence with the received carrier current

1,688,606. OPTICAL SYSTEM. Walter L. Wright, Santa Monica, and Stanton M. Wright, Los Angeles, Calif. Filed June 1, 1926. Serial No. 112,968. 1 Claim. (Cl. 88—1.)



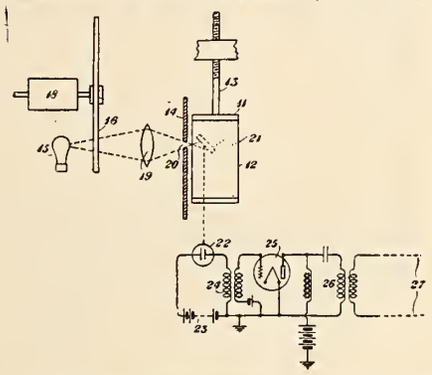
In a motion picture camera for taking simultaneously three like equal size pictures of a subject in spaced relation on a strip of film held in a single plane including three primary reflectors angularly disposed and in spaced relation one behind the other in the path of light from the subject, the first two primary reflectors being transparent bodies with polished surfaces so that they reflect off some light and pass the rest, the three primary reflectors being different in size, the first being largest and the last the smallest, three secondary reflectors each angularly disposed in the path of light reflected by the primary reflectors, the three secondary reflectors being of different size, the one receiving light from the first primary reflector being the largest and the one receiving light from the last primary reflector being the smallest, and the three secondary reflectors being spaced different distances from their reflective primary reflectors, the space between the first primary reflector and the secondary reflector receiving light from it being the greatest and the space between the last primary reflector and the secondary reflector receiving light from it being the smallest, three lenses each arranged in the path of light from a secondary reflector to direct the shaft of light onto the film, means whereby the shafts of light directed onto the film by the lenses are different chromatically, a casing surrounding the above named parts having an opening to admit light from the subject to the primary reflectors, and light shielding means within the casing and in connection with the reflectors including a shield extending from a point adjacent the first primary reflector in the direction of the secondary reflector receiving light from the first primary reflector and back of the secondary reflector receiving light from the second primary reflector.

1,688,081. TRANSMISSION OF PICTURES BY ELECTRICITY. Herbert E. Ives, Montclair, N. J., assignor, by mesne assignments, to Western Electric Company, Incorporated, a Corporation of New York. Filed March 2, 1925. Serial No. 12,693. 10 Claims. (Cl. 178—7.)



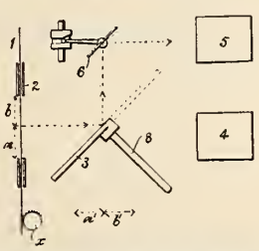
5. In an optical system for picture transmission apparatus, means for forming an image on a recording element, and a piece of Iceland spar for doubling said image

1,687,489. APPARATUS AND METHOD FOR ELECTRICAL TRANSMISSION OF PICTURES. David E. Branson, Bloomfield, N. J., assignor to American Telephone and Telegraph Company, a Corporation of New York. Filed Dec. 15, 1923. Serial No. 681,004. 2 Claims. (Cl. 178—6.)



1. An electro-optical image producing system comprising a source of light for illuminating a picture or object an image of which is to be produced, means positioned intermediate said picture or object and said source of light for alternately transmitting and suppressing light from said source so as to interrupt the illumination of said picture or object, means for directing said light on to successive elemental areas in order of said picture or object, means for generating unidirectional current varying in amplitude in accordance with the intensity of the light received from the elemental areas of the picture or object, means for changing said unidirectional current into alternating current, and a transmission channel including an alternating current amplifying element for transmitting said alternating current to a distant station for controlling the production of an image of said picture or object

1,689,266. PROJECTION APPARATUS AND METHOD. Harry Watson, Yorkshire, England. Filed Nov. 20, 1922, Serial No. 602,047, and in Great Britain Dec. 21, 1921. 18 Claims. (Cl. 88—16.8.)

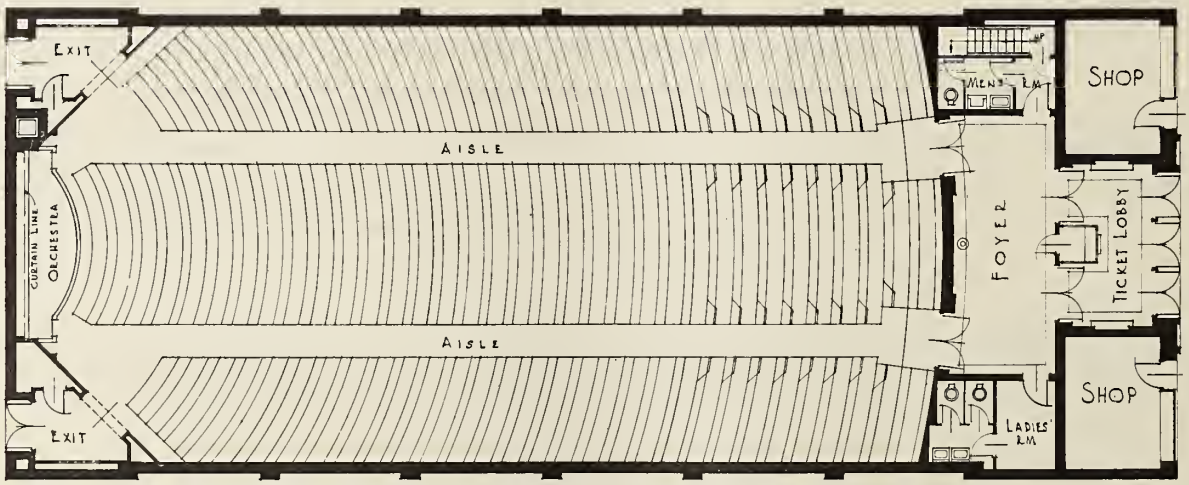


1. In an apparatus of the class described, a gate member exposing two stationary pictures of a picture strip, an objective in front of one of said pictures, a mirror moving in an angular plane to said pictures and between the latter and said objective, a second objective laterally spaced from the first objective, a second mirror disposed to reflect light from the first mirror through said second objective, said first mirror in its movement reflecting the other of said pictures to the second mirror and through the second objective whereby the projection of said other picture is imposed upon that of the first named picture

Remodeling the Small Screen Theatre To Provide a Stage

Sometimes competition, sometimes business growth demands deluxe shows. What that means is told by member of prominent architectural firm, Graven and Mayger

LONGITUDINAL SECTION



ORCHESTRA FLOOR PLAN

SCALE 1 5 10

[Renderings by Edward W. Rupinski, chief draftsman, Grauen and Mayger]

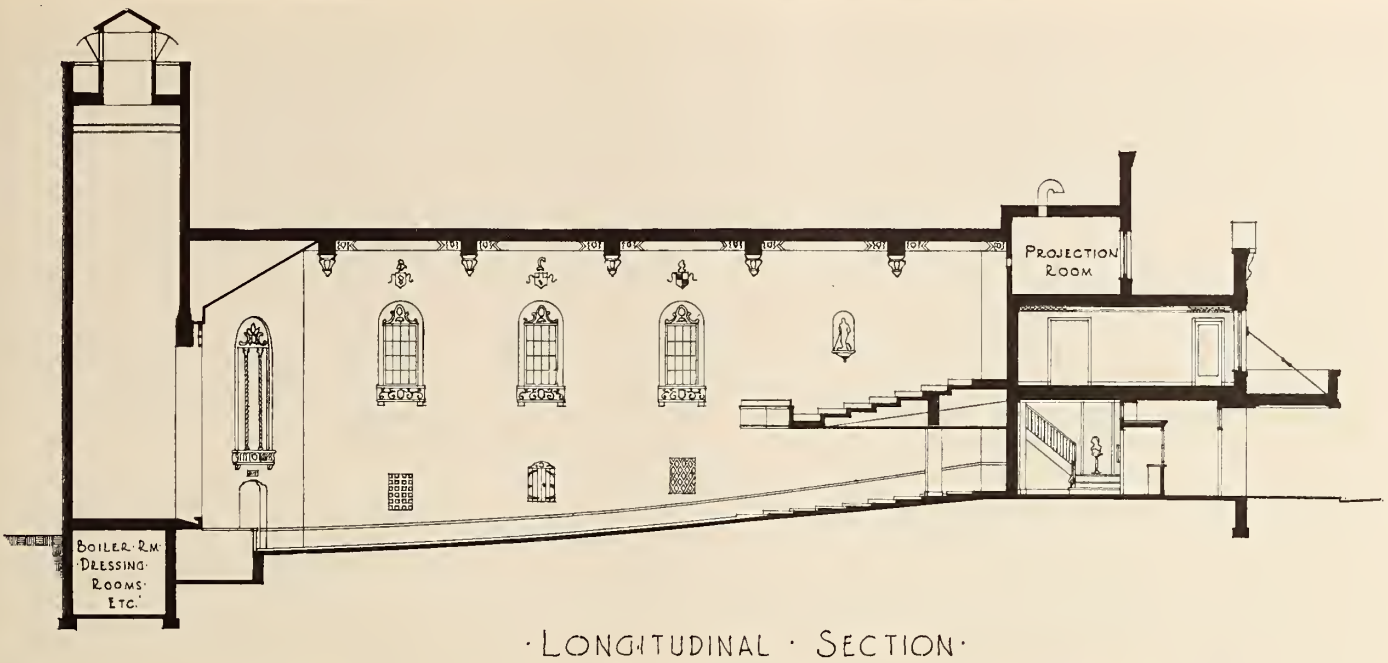
Design of the Hypothetical Theatre Treated, Prior to Remodeling

By A. S. GRAVEN

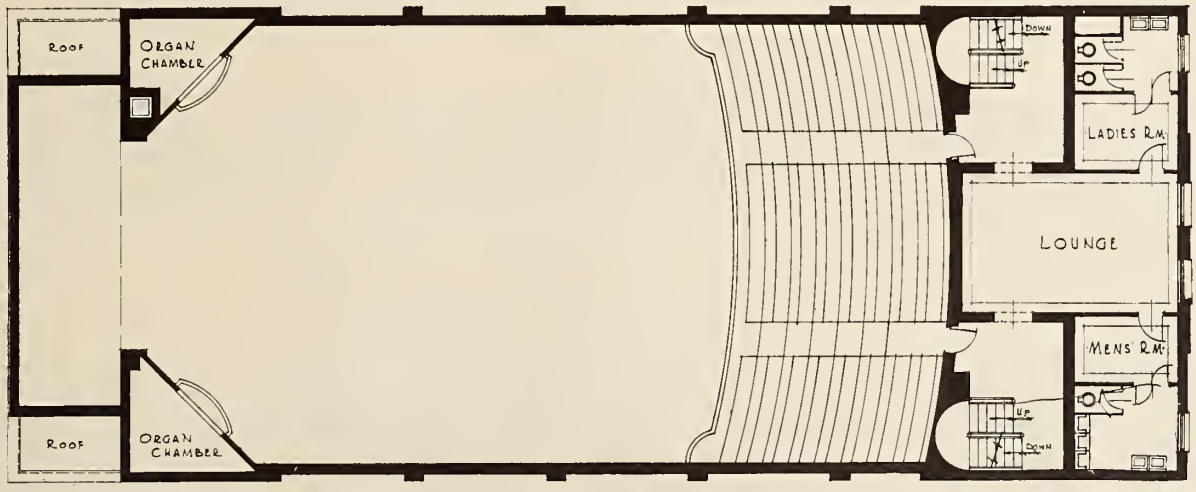
THE problems involved in remodeling a theatre without a stage into a theatre with a stage, often are stubborn enough to tax all the resources of the cleverest of architects. The reason for this is simple. A large number of theatres without a stage are small structures wedged into some narrow space between other buildings, are without access to alleys and were built before theatre designing and construction was the science, as well as the art, that it is today. Many times such houses are little more than store-like buildings, low in height and without room to grow in any direction.

The motion picture theatre of today, however, seems to be increasingly in need of a stage. Vaudeville and other types of stage performances have become the usual thing in a great portion of the film theatres, and in many of the smaller towns, where the plain little theatre once held sway, simply offering a program of pictures, some wealthy man or group and some times a circuit, has built a modern deluxe house, against which the plain little theatre cannot contend at all, with the result that a property once worth from $15,000 to $30,000, perhaps, becomes valuable only for the bricks that are in it and the ground on which they are piled.

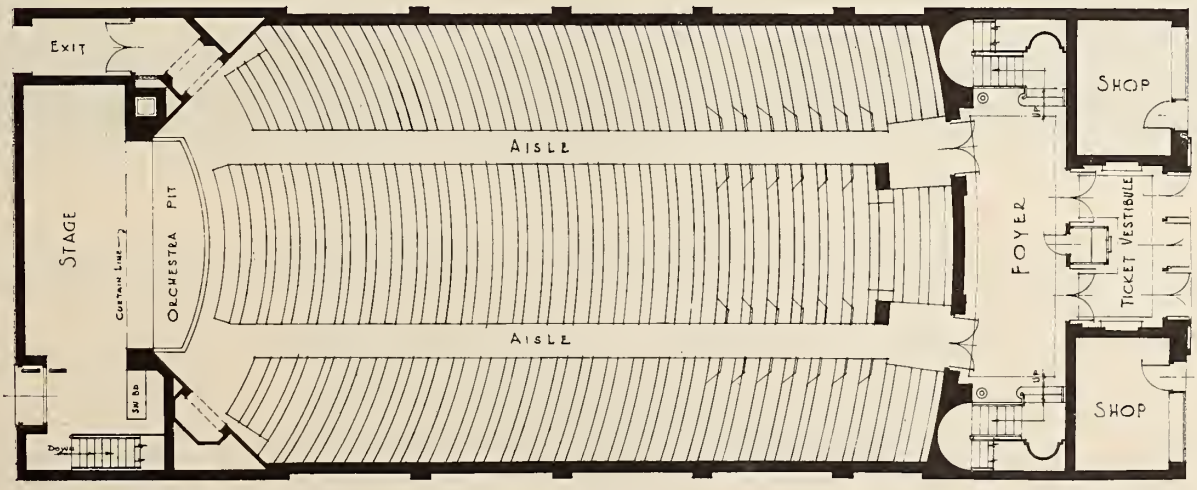
Where this is the condition, remodeling, it seems to me, is the only way out. And in a large number of such cases the remodeling should include the installation of a stage, so that something of the deluxe type entertainment can be offered. The bigger, more resourceful theatre probably would draw the greater amount of patronage, but prepared for a deluxe type of show, the smaller house quite probably could continue to show a good profit, whereas left as originally was built, it would have at best a hard time meeting expenses. Then, too, there is the small town exhibitor



·LONGITUDINAL · SECTION·



·MEZZANINE FLOOR·PLAN·



·ORCHESTRA·FLOOR·PLAN·

SCALE 1 5 10

[Renderings by Edward W. Rupinski, chief draftsman, Grauen and Mayger]

These Plans Show How the Theatre Might Be Remodeled to Provide Equipment for Deluxe Shows

who feels the need of modernizing to scare the big exhibitor away or simply to enlarge his theatre's appeal.

For the exhibitor in either predicament, I have sketched plans to show what can be done in the way of putting his house in shape for deluxe shows. The plans are general, of course, and because they cannot, they do not take into consideration all the details of the problems involved. But they do show the major problems and what can be done about them. And I might say here that although those problems, concerning as they do the many elements of building trades, together with the items of equipment, sometimes seem insurmountable, in most cases they can be solved.

So that the reader may readily see the type of house which is the object of these suggestions, I have made a sketch of a mythical theatre in its original condition, before the stage has been put in. The other sketches show the theatre ready for deluxe performances.

They need little explaining themselves, but there are considerations which could not be drawn into a general plan, for example the matter of heating and ventilation. These differ to so large an extent in different houses that I thought it best to leave them out. I might suggest, however, that if it is necessary to move the boilers, they could be placed beneath the stage in the event that excavations are made to make space for dressing rooms.

Then, there is the matter of exits. In the type of theatre being considered, which has no room beyond its own walls (and thus represents remodeling for a stage in its worst aspect), loss of seats is absolutely unavoidable in order to make space for the platform. This loss usually can be balanced, at least, by the installation of a mezzanine balcony. This, however, makes additional exits necessary, as well as suitable passages through the front part of the theatre. All these problems, I repeat, vary in each theatre and must be handled by an expert in theatre designing who has examined the house to be remodeled.

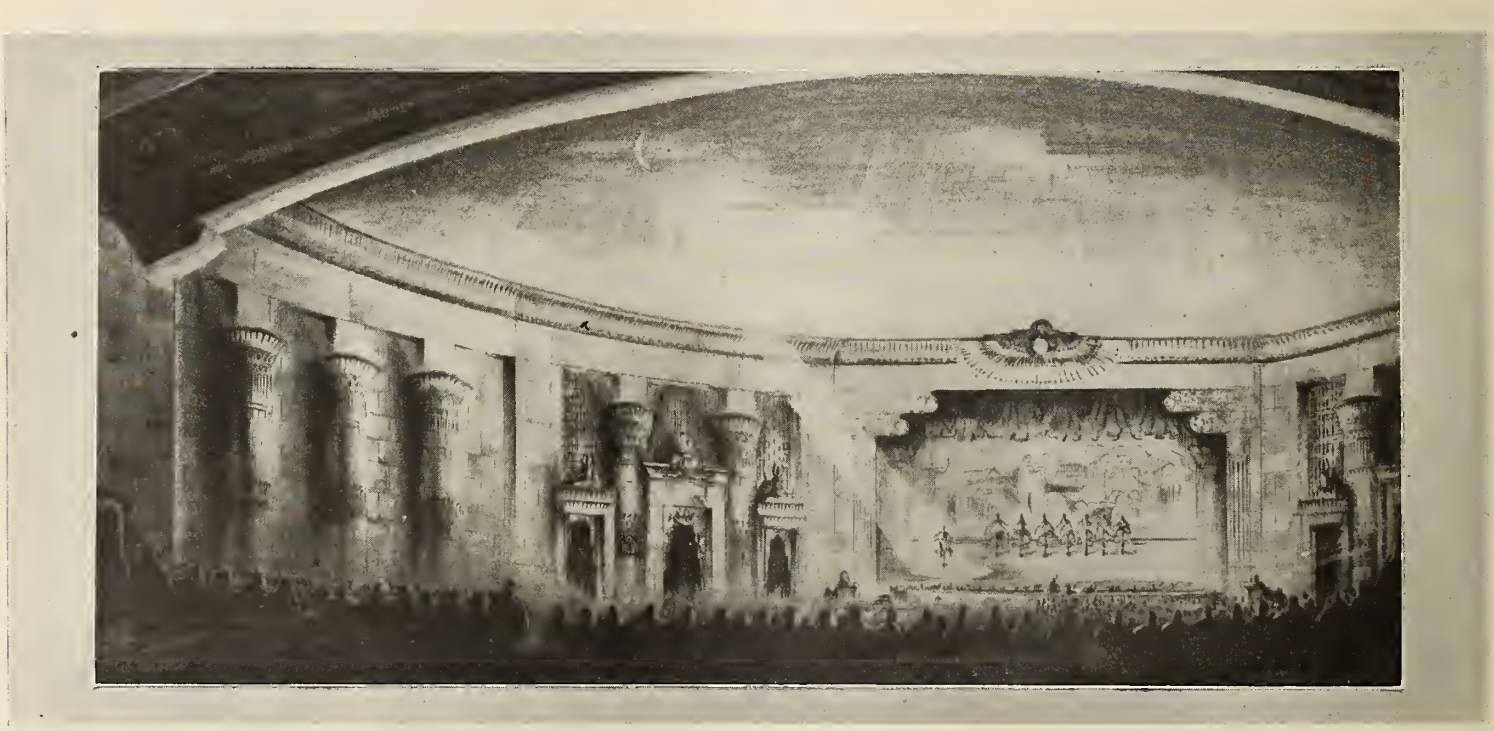
The first changes to be made are in the structural portions and interior design, into which must be woven all the various parts of the mechanical trades. Relative to the interior design, the layout of the theatre before remodeling must be taken into consideration and a new design effected which will be in harmony with the rebuilt theatre, making the remodeled house as much a unit in every particular as the theatre was in its original design when the house was constructed.

The cost of remodeling for the addition of the stage will vary, depending on the location of the city it is in, the local cost of labor and material, the amount of change to be made, and so on.

In preparing for dressing rooms for the performers, either the present basement, or if there is none at that part, an excavation would provide suitable space, if none other was available. Similar provision also would have to be made for an orchestra pit. There would have to be new organ lofts, of course, and naturally these would be a part of the redesigning and redecorating of the entire auditorium. Into this the old organ could be reset, or a new one installed.

As to the height of the stage, this will depend entirely on the height of the proscenium opening and on the kind of gridiron used.

This much seems to cover most of the important considerations that can be dealt with in a general discussion of this kind. But from the plans and this supplementary explanation, the exhibitor may be able to see what he would have to do to his own particular theatre in order to present the more diversified form of amusement which is becoming more and more necessary, it seems, in the theatrical business.



EGYPTIAN DESIGN FOR A BOSTON SUBURB

Netoco Selects the "Atmospheric" Type of Theatre for Brighton, Mass.

THE Netoco Egyptian now being built in Brighton, Mass., is a fine example of Netoco's ambitious building program. Brighton, an exclusive and wealthy suburb of Boston, has been without a screen theatre representative of this community. The Egyptian will be "atmospheric" in the manner indicated by its name.

The interior is copied partly after the great Temple of Karnak at Thebes on the upper Nile, and partly after other outstanding examples of Egyptian architecture. From the entrance, a replica of the door of the original temple, the auditorium will be approached through a long decorated lobby and a Grand Foyer, replete with massive pillars and murals done in the brilliant colors favored by the ancients.

The auditorium, as suggested in the accompanying drawing above by Eisenberg and Feer, Boston architects, will be Egyptian to the smallest detail. Massive pillars and lavish coloring are the keynote. The house is planned to seat 2,500 and will be of the stadium type. A smoking room for women, men's lounge, a nursery and a general lounge are included in the plans.

A private parking space to accommodate more than 200 cars is expected to solve the parking problem, which is acute in this district. Tea will be served in an outdoor Egyptian garden, in which will be a pool and fountain in a setting of tropical plants and appropriate statuary.

The lobby leading from the sidewalk to the grand foyer will be 100 feet long and 22 feet wide. This exceptionally long main entrance enters into the foyer, which is to be 56 feet long and 40 feet wide. The promenade also will be of unusual dimensions for a suburban house—70 feet long and 20 feet wide. The auditorium will be 100 feet wide and 160 feet from back of stage to the foyer wall.

A cooling system of expensive type will be installed. The orchestra pit will have an electric lift, while the organ console will be on a separate lift.

[Photos by Rothschild]

This Theatre A Castle of Middle Ages

IN Greater New York there is a new theatre called the Queensboro Theatre Beautiful, and indeed that is just what this house is—a theatre beautiful. Of atmospheric design, the large auditorium represents an entrance to a fine old Spanish medieval castle. To be more exact, the architecture is Spanish, but with the Roman influence playing a large part in its dominant lines. Thus it should probably be labeled "Roman Spanish."

The proscenium arch is the key to the whole interior, for it represents the castle entrance. Even the asbestos curtain has been used effectively in carrying out this idea, for it has been painted faithfully to depict the entrance gates to the castle. Above the wide proscenium are a row of grilled windows, and flanking the arch are two tall stone towers, which in olden days were used as lookouts. In these towers are set narrow windows, which in the old castles were called lead windows. Its name is appropriate, for in times when the castles were besieged by enemy warriors, molten lead was poured from these windows upon the luckless heads of the besiegers.

Next to the towers are the organ grilles and exit doors, and these have been so designed that they represent accurately the walls of the castle. The walls on either side are dissimilar, thus adding to the charm of the auditorium. Extending back from the organ grilles, the walls of the theatre represent high stone walls of the castle itself. The stone reaches approximately two-thirds of the height of the walls, and above the stone there are mural paintings depicting Spanish landscapes. The ceiling is done in silver, while tiny stars twinkle across its area.

In the lounges, foyer and other rooms of the theatre, the same design has been well carried out, by the use of beamed ceilings, grilled iron work and furniture of the period.

From the time when knights were bold and all women were fair, comes the motif for the Queensboro Theatre Beautiful. And are our screen knights and heroines less deserving of the medieval castle? The view above shows the effect along the side wall of the auditorium at the proscenium arch. At left is the design below the organ grille, showing the classic decorative work in detail.

The theatre is operated by the Wirth and Hamid Realty Corporation of New York. John W. Schladitz was the architect, and the Brush Building Corporation was the builder. The theatre has a seating capacity of 2,012; 1,365 seats in the auditorium, 156 in the loge, and the remainder in the balcony. The theatre was erected at a cost of $400,000, representing a cost per seat of approximately $175, which is extremely low when the beauty of the theatre is considered.

Among the companies furnishing equipment were Segar Studios, Novelty Scenic Studios, Display Stage Lighting Company, Typhoon Fan Company, the Heywood-Wakefield Company and the Molloy-Skelley Carpet Company. The Brush Building Corporation was the engineer and contractor.

One of the features of the theatre is the Link organ. It is a large three-manual unit organ. There are said to be numerous unique accessories included in this organ which make it possible to obtain unusual effects. Some of these effects are the tierce and dominant couplers, which make possible unusual harmony. Others are the pizzacato and sostanuto touches, which, the makers declare, make it possible for the organist to display a technique quite different from that usually found among theatre organists, and thus, they say, the instrument is eminently fitted to interpret the emotional qualities of the drama in their vast variety.

[Photos by Rothschild]

Above: Decorative work over doorway at proscenium arch.

Left. The foyer and entrance to auditorium, and stairs leading to balcony, lounge and rest rooms.

Below: The stage, presenting a scene taken out of the Morte d'Arthur, a treatment strikingly sincere.

A CASTLE FOR TODAY'S ADVENTURE TALES

The Queensboro Theatre Beautiful Is a New House in Greater New York

Above: Doorway and passage from lounge to rest rooms.

Right: View of the lounge, which is located beneath the balcony. The furniture is of metal.

Below: The mezzanine floor, continuing the medieval design in the decorative drapes, lighting fixtures and beams.

[Photos by Rothschild]

SPAIN IS SOURCE OF QUEENSBORO'S DESIGN

The Sources Are From Models Formed Under Rome's Influence

Better Theatres

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WHOLE VOL. 93, No. 8 (VOL. 35, No. 11) NOVEMBER 24, 1928

Keep Your Theatre Free Of Fire Hazard

WE were in a New York theatre recently and here's what we saw in the men's room of the theatre:

In one corner sat a large wooden packing box. Between the cracks of its boards protruded excelsior, sticking far enough out that a little nest of it rested upon the floor. Sitting within an inch of this excelsior was a large cuspidor. Not more than three feet from the packing box were several other wooden packing boxes stacked against the wall. Could a more perfect fire hazard be staged?

Think how easily a fire could occur in such a setting! Let's visualize it. A late patron goes into the lounge. He lights a cigaret, throws the match in the direction of the spittoon, takes a few puffs at his cigaret, throws it at the spittoon and then goes into the theatre.

Either the match or the burning cigaret could easily fall in the nest of excelsior instead of the cuspidor. The excelsior catches fire and burns rapidly. The packing box catches fire. Flames leap out in every direction. The other packing boxes catch fire. In a moment or two the small men's lounge is a mass of flames and smoke. The lounge is on the same floor as the auditorium and at one side of the main entrance or exit. The smoke seeps out of the lounge into the auditorium. Some one shouts fire. The audience dashes for the exit through which it entered the theatre. It is cut off by flames and smoke from the lounge. The audience becomes panicky. People in the rear shove and push. People are trampled and injured. But let's go no further. The picture is too ugly.

But is the picture overdrawn? Could not just such a thing happen in this theatre? The stage is set perfectly for it.

No theatre owner should court disaster, and it is so simple a matter to eliminate such fire hazards. Only carelessness would permit them.

The well managed theatre (and that includes the majority) guard against such things.

It Has Sponsored New and Better Theatres

BETTER THEATERS' policy, one to which it has adhered to since its inception, has been one of constructive work.

It has gone to every possible source in an effort to offer to the reader subject matter which is beneficial to him in theatre construction, maintenance, operation and administration.

This issue BETTER THEATRES presents new thoughts for consideration by an industry which stands among the foremost in the world of business.

John W. Root, of Holabird & Root, Chicago, eminent architects, gives to the reader numerous thoughts which must be considered if the theatre, as an institution, is to progress as it has in the past.

A. S. Graven, of Graven & Mayger, who designed and have just completed construction of the new Fisher theatre in Detroit, offers some real suggestions on the remodeling of a theatre to include a stage. This is an outstanding subject for theatres, large and small.

In this issue also are articles bearing upon electrical wiring, legal matters, poster work, new inventions and other important and interesting subjects.

New theatres are presented in pictorial and type form. In these presentations there is news for the reader.

And don't forget F. H. Richardson's "Sound School," and the music department, in which are presented new ideas.

Better Theatres Welcomes These New Advertisers

Garver Electric Company, Union City, Ind.

Manufacturers of rectifiers, regulators and other electrical equipment.

Movie Supply Company, 844 South Wabash avenue, Chicago.

Dealers in equipment supplies and accessories for theatres.

Moviephone Corporation, 724 South Wabash avenue, Chicago.

Makers and distributors of the "Moviephone" a new music and sound reproducing device for theatres.

New York Institute of Photography, 10 West 33rd street, New York City.

A school offering a home study course for projectionists.

There is no substitute for Circulation!

BETTER PROJECTION

HORN

Or "Loud Speaker" in Sound

By F. H. RICHARDSON

THIS article has been the hardest of any I have as yet prepared on the subject of sound. Five times I have finished it, ripped it apart again and reconstructed it. I therefore hope you find it understandable and of value.

If you have any idea that the preparation of this series is an easy task—well, try it yourself! But anyhow what I've written is correct and dependable because it has the O. K. of the engineering staff, many consultations with whom have been necessary. (I'm sometimes afraid I'm an awful pest to those boys, but they have cooperated, and have been very good-natured about it, too. We all owe them our thanks. True it is to their interest as well as our own, but just the same they are very busy men, working very, very hard on problems of their own, hence I can imagine their smile when Richardson heaves into sight with a bunch of typewritten sheets in his hand, is not always one of pure joy.

LET'S GO!

* * *

A horn, or as it is often termed, a "loud speaker," is really a sound projector. Its purpose is two fold. First, it forms the connecting link or coupler between the electric current from the amplifiers and the air, without which, or some substitute, all the rest would be without avail—though it is true that same might be said of almost every other vital part of sound apparatus. Secondly, the horn cone serves as a means by which the reproduced sound may be made to sound natural in any portion of theatre auditoriums, as will be hereinafter explained.

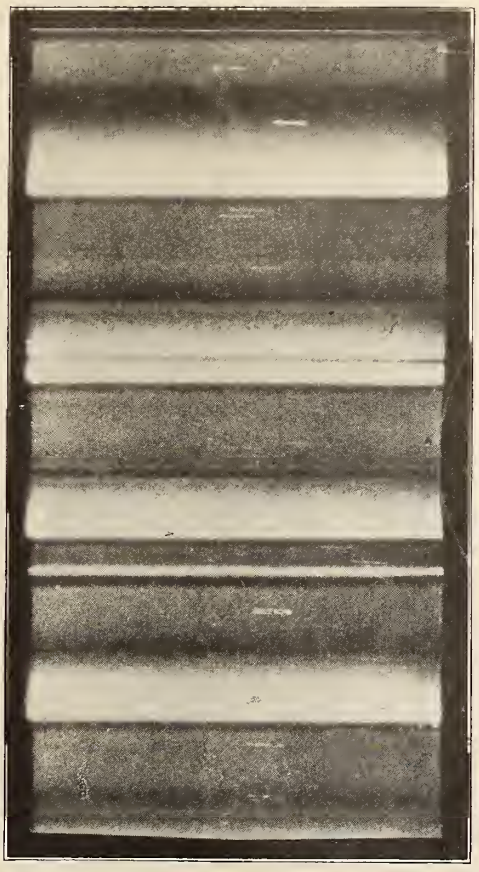
Without the vital element, the "receiver," there would of course be no sound reproduced. Without the cone, which I think we may fairly term the "amplifying cone," the sound would be "thin," shrill and without resonance.

Horns therefore must serve two very different and equally important functions. First, they must deliver, or make available for delivery into theatre auditorium, sound which carries all the great range of frequencies of sound vibration (sound, as heard by the ear, is really air vibrations of a certain frequency, or number per second, and each different sound or modulation in sound means a different frequency of air vibration) set up by the combination of sounds originally recorded by the microphone. All this is done by the vital element of the horn, the "receiver."

Secondly, the horn must, by the action of its expanding cone, deliver these sounds into the auditorium in such manner that they will sound as nearly as may be perfectly natural to audiences seated in various portions thereof.

By "perfectly natural" it is meant that the sound must be neither "tinny" on the one hand, nor muffled or "boomy" on the other hand, one or the other of which faults will be present unless all the range of frequencies entering into the composition of the original sound be reproduced.

This means that for good speech and music reproduction, all the combined recording and reproducing processes—the sum total of all the stages through which the sound must pass on its way from the orchestra, the speaker or the singer in the studio or elsewhere, to the audience in the theatre—must handle to all intents and purposes with equal efficiency all frequencies of sound vibration lying within the wide range which includes, at the lower end the bass notes of the piano, organ or cello, and at the upper end the top notes and harmonics of the violin, piano and piccolo. Failure to reproduce all these frequencies of sound vibration, and to reproduce them at their true value, results in unnaturalness in the sound, which is termed "distortion."



Gentlemen, take a good squint at this and tell me, out of your wisdom or your guessery, what it is. Don't all speak at once, though! It has directly to do with projection. In an article elsewhere in this department you may learn what it is, but first see whether or no you can identify it. Maybe you'll be surprised at what this apparent mess of carpenters' mouldings really is!

* * *

The energy employed in operating the horn when reproducing and projecting sound comes from the amplifier to the horn receiver in the form of an electric current. The receiver converts this current into mechanical energy by means of some form of vibrating armature or coil. The problem then arises as to how the armature or coil vibrations may be effectively transmitted to the great body of air contained in a theatre auditorium. The use of a cone of certain form and dimensions represents one answer to this problem. The vibrating armature or coil of the receiver is connected to a small diaphragm located at the throat, or small end of the horn so that the tapering cone of air within the horn supplies the means for coupling the vibrating diaphragm to the outer air and expanding the vibrations its sets up so that they become effective at any reasonable distance from the mouth of the horn, and at their full value at any point within its angular range. Without the horn the small receiver diaphragm could not and would not radiate sufficient energy to be effective in a theatre auditorium, even though vibrated to the point of self destruction.

It is the tapering air column contained in the shell of the horn which actually "loads" the diaphragm and forms the connecting link by means of which its vibrations are communicated effectively to the outer air.

The shape, length and size of the horn have very important bearing upon the quality and volume of sound delivered to the outer air. The greater its length and the larger the area of its mouth, the lower the sound frequencies it will effectively transmit to the outer air. The horns used behind screens with Movietone and Vitaphone are large enough to handle frequencies considerably below 60 cycles. Horns usually do not have any pronounced upper frequency limit.

With reference to the shape of horns, you will observe that their sides, top and bottom do not taper in a straight line. They are not a cone with straight, evenly tapered sides. Please understand that in this I am not referring to the curve of the horn as a whole, which is done merely to economize in the matter of space and has no appreciable effect upon the performance of the horn. I am talking about the sides, top and bottom of the horn cone, which is built in what is known as an "exponential curve." Experiments covering a period of years have proven the fact

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that only when this curve is used will all the different frequencies reproduced by the receiver, down to the lowest the horn will effectively handle, be delivered or transmitted to the outer air with equal efficiency, therefore without appreciable distortion.

* * *

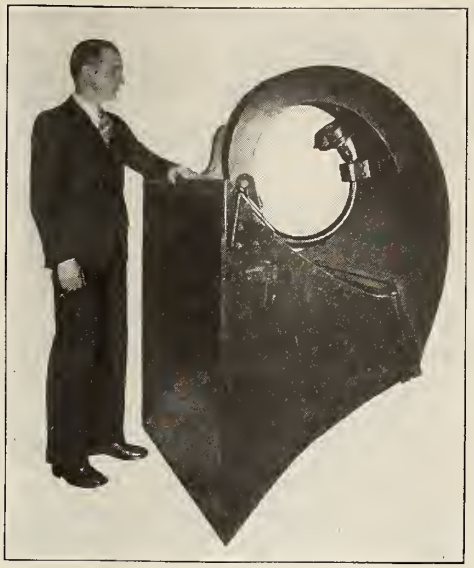
If the cross-sectional area of the air column within the horn did not taper from point to point in accordance with the exponential curve —if, for example, the horn were merely a cone which tapered, as to its sides, top and bottom in a straight line, then certain frequencies made available by the receiver would be transmitted to the outer air either more or less perfectly than other frequencies. This would of course mean distortion.

Note: For the purpose of this discussion we assume that the receiver, the amplifier and all other parts of the system will properly transmit all the frequencies received and recorded by the taking microphone. Naturally if some element or elements of the recording and reproducing apparatus fail to transmit a certain frequency or certain frequencies, then the horn could not itself be expected to supply them. I think it hardly necessary to note the fact that all apparatus used in the Western Electric sound projector systems is so planned that all frequencies within its range are accurately recorded, and if the apparatus be properly adjusted and correctly handled, will be accurately reproduced.

The horn and the air column therein contained may, as I have intimated, be divided or bent in any desired curve without materially affecting results, always provided the exponential curve rule be adhered to in the matter of tapering, or cross-sectional point-to-point area. Advantage is taken of this fact to construct theatre horns in curved, compact form, so that not only is stage space economized, but also the horns are much easier to install and to handle thereafter than would be the case were they built without curve.

It might be here remarked that the two principles we have described, namely the increased length and size which serves to transmit to the outer air the low frequencies, and the exponential tapering to give uniform efficiency to all frequencies, are the factors underlying the "orthophonic horns" which have been utilized by phonograph designers, and have worked such vast improvements in the performance of those devices during the past few years.

The production of a large volume of sound



You may gauge the horn dimensions by comparison with the man standing at its mouth. Note its smallness where it joins the receiver, so called because it receives the impulses which have traveled from the film sound band or disc, as the case may be, through the entire system, including the amplifiers. It is the thing which the electric current from the amplifiers acts upon and by causing its diaphragm to vibrate, transforms the electric impulses into air vibrations, or sound waves, hence into sound. Since it actually does reproduce the sound it might also be called a reproducer. The term "receiver," however, is equally logical, and is in universal use.

from a horn presents no special difficulties, provided an amplifier and receiver of sufficient capacity be used. Viewed wholly from the standpoint of volume, the size of the horn is not largely important. If sufficient energy were applied to it, a horn of relatively small size would be capable of producing sufficient sound to fill a large auditorium. The sound would be there all right, but quality would be sadly lacking because the small horn would only transmit to the outer air the limited frequency ranges such a horn could handle. The reproduction therefore would be "thin" and highly unsatisfactory. No matter how great the volume, there would be something sadly lacking, and that lack would be the low or base frequencies.

From this we learn that the size of a horn has no necessary relation to the volume of sound it will transmit to the outer air, or to the amount of space it will fill with sound, except that added size enables it to reproduce the low frequencies with their relative values as compared with other frequencies.

In explanation let it be said that if a great organ be literally thundering forth sound, and it be suddenly substituted by a vigorously blown tenor horn, we get the impression that the latter does not have anything like the volume of the former. We must, however, be careful in forming judgment. It is reasonable to presume that the many pipes of the organ which sound together may give more actual volume than the single horn, but there nevertheless is large volume in the shrill tones of the tenor horn.

* * *

It is a fact that most of the acoustic energy is associated with the lower frequencies. We have all, I think, noticed how the deep notes of the organ, or the beating of a bass drum, seem not only to be heard, but also actually to be felt, so intense are the air vibrations set up. Though not really louder, or perhaps not even as loud, they give the impression of greater power.

When bringing out the lower frequencies in a natural manner, therefore, one of the large horns used with movietone is actually producing much more energy than would a smaller horn, even though it might sound no louder. The ability of these horns to radiate large amounts of low frequency acoustical energy is an important factor in the natural and satisfying quality of music reproduction they afford.

With regard to just why exponential tapering serves to give uniform efficiency to different frequencies, please do not ask me to explain. I don't know! The acoustic engineers understand it, but tell me it is an almost impossible thing to explain intelligently to the layman. We therefore will have to in this case be satisfied with the mere fact that it is so. There are things in acoustical engineering which are well nigh impossible to explain in anything but highly technical language—which to the layman is mere jargon.

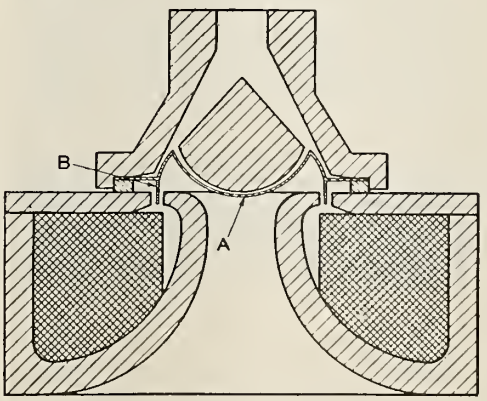
The Receiver

Let us now, as a fitting conclusion to this conversation, consider the design, construction and action of the horn receiver, which name some may, as I before said, consider misleading. It is the thing which actually does, by the vibration of its diaphragm, form the connecting link between the electric current from the amplifiers and the atmosphere. It is the thing which actually does reproduce the sound. It therefore is, per se, the reproducer. Just how the name "receiver" got wished on it I don't quite understand, but anyhow 'tis said, "A rose by any other name would smell as sweet." Certainly the name won't affect the operation of the instrument, so we should worry.

The loud-speaking receiver used in connection with Western Electric theatre horns is the Western Electric 555-W.

In the diagram, the diaphragm A is made from thin aluminum alloy, its central part cupped into two portions of spherical surfaces. This provides sufficient stiffness to cause it to move against the air column as a solid plunger. This diaphragm flexes only near its outer edge.

The driving of this diaphragm is accomplished by means of a single coil, B, made from edgewise-wound aluminum ribbon, at-



Sectional view of loud speaker. A, the diaphragm; B, the driving coil.

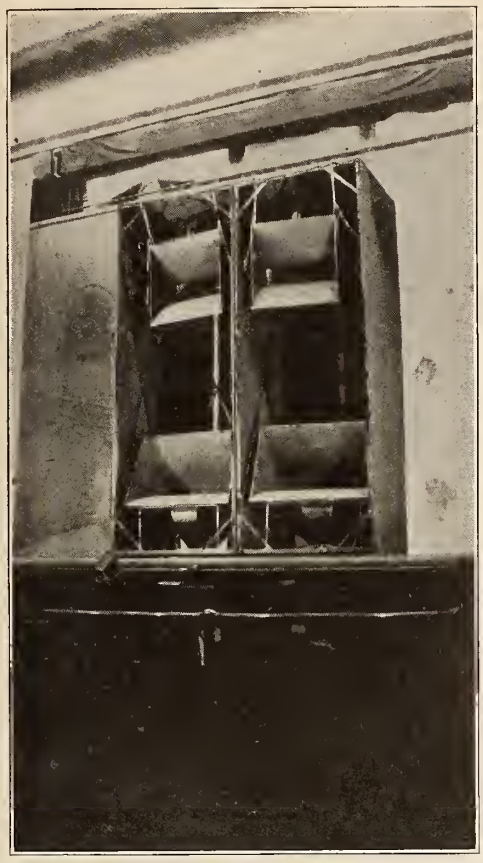
tached to the diaphragm and reacting with the field between the pole pieces of the winding, C. The driving coil has high carrying capacity, because of its single layer construction, the small amount of insulating material employed and high rate of heat dissipation.

Cone shaped element, D, is located in front of the diaphragm. Its purpose is to shape the tone chamber for proper distribution of the air pressure waves, and this, with the plunger-like motion of the diaphragm itself, has much to do with the efficiency of the unit in the matter of converting electrical energy into sound energy.

This, combined with the power input this unit will handle, the sound output possibility is from 250 to 300 times greater than was available in the earlier units.

Warning! In using these units it is imperative that all connections be made exactly as directed. Of course, all units employ the same connections. Should the connections be wrongly made, so that the diaphragm of one unit is working in the opposite direction to those of the others, then the sound waves will be in the opposite phase and the results will be something not pleasing to listen to.

Testing! When testing the units separately, the horn control panel switch for the unit being tested should be set at 0, or at full volume, with the fader turned low enough to avoid overloading the unit. If a low volume setting at the distributor is used, with a high fader setting, the volume may be the same,



Horn towers on stage, front view, screen removed.

but using only one horn the impedances of the circuit will not be balanced, hence quality will be poor.

In testing the horn units it is well to compare the two lower units with each other, operating one after the other, or both together, afterward testing the upper horns after the same fashion. Thus the balance between them will be verified, and any incipient fault detected. Usually failure of a horn does not occur all at once. The trouble comes on gradually, and may be detected by proper daily testing before it has advanced far enough to do much harm.

Under normal operation conditions there should be and seldom is much trouble with these well constructed units, but under long continued operation at excessive power something is likely to give way, because the apparatus is being overstrained.

For example, you must not strain the units by attempting to play an exit march so that it will sound at normal volume throughout the auditorium after the curtain has fallen. That front curtain is a dampener, and a heavy one too. You may do it, but only by raising the fader to the limit and the amplifier gain control as well, which you must NOT do unless you are out looking for trouble.

NEVER OPERATE A RECEIVER UNIT WITHOUT ITS HORN ATTACHED. Without the load provided by the long air column the diaphragm will be free to vibrate so violently that it may, and probably will, break internal connections, loosen the coil or cause damage to itself. See that the nut which couples the receiver unit to the horn is set up firmly. Be sure to keep the caps screwed on all spare units and to STORE THEM IN A DRY PLACE. Never store them in a basement.

Great Corporation Calls Projection Specialized Art

The following is quoted from literature signed by the Westinghouse Electric & Manufacturing Company. It is a direct recognition of what this department has been telling you for years. It is headed, in display type: "Projection—A Specialized Art." It reads in part: "Most theatre executives and managers now regard projection as highly important and a special phase of art in the motion picture industry. After all, good projection requires as much scientific treatment as does the actual taking of the pictures."

Gentlemen, when a great corporation makes a public statement of that sort we may presume that projection has "arrived." Great corporations do not permit their names to be affixed to public statements unless they believe the statements can be backed up with evidence.

The Westinghouse Company is to be complimented upon its recognition of art in motion picture projection. The painter or sculptor defines art as the reproduction upon canvas or in clay or stone of nature, especially the beautiful in nature.

Motion picture projection is the faithful reproduction upon a canvas, using light as the "brush," of scenes as they were impressed in photographic form upon the film. And he who declares that not to be art should make a trip, visiting a number of theatres of varying class, noting the wide variation in faithful reproduction of the scene impressed upon the films, even though in many of the theatres the reproduction equipment and things related thereto to the extent of affecting the results may be essentially the same. But the "artist" (projectionist) is not the same, has not the same ability and does not and cannot produce the best results.

Our compliments to the great Westinghouse Company.

Vitaphone Turntable Rotations

For some unknown reason several letters and wires have reached me lately asking, in one form or another, how fast the Vitaphone turntable rotates.

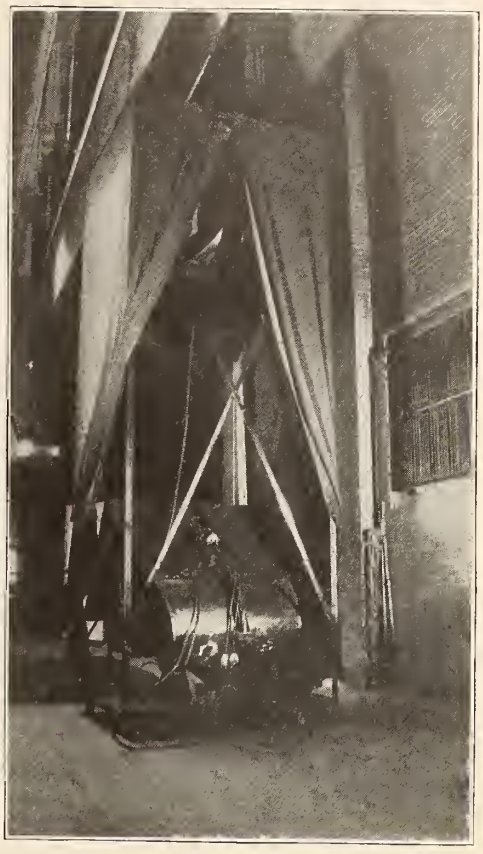
R. C. Todd, Ulman's Opera House, Salisbury, Md., puts it thus:

"Although a constant reader of your articles for 10 years past this is my first letter to our department. That does not by any manner of means mean that I am not interested. Quite the contrary, and the interest is vastly increased since the articles dealing with sound have started.

"Will you be good enough to inform me as to the following: In the disc type of apparatus, how many frames of film are projected to each revolution of the record? As I understand the matter these records run much slower than do the standard phonograph record."

In that last you are correct. I suspect some of the sudden interest in this arises from the fact that an attempt has been made to run standard phonograph records on the turntable and using the result as non-synchronized music.

That cannot be done. To use non-synchronized music you must have a special outfit and special records. The regular turntable is geared rigidly to the projector mechanism and only runs at its correct speed when the projector is running at a speed to project exactly 90 feet of film per minute.



Horn towers on stage, rear view, draping partially removed.

The turntable rotates normally (when the projector is running at 90″ at 33 1/3 rotations per minute, and only at that exact speed will the sound be normal. At that speed 43.2 frames pass the projector aperture to each turntable revolution. The records are 18 inches in diameter and a bit thicker than standard phonograph records. Another difference is that they play from inside to outside, instead of from outside to in, as with phonograph records.

The records must be handled carefully and be kept scrupulously clean. A new needle should be used for every playing.

Testing for Lost Motion

Several have asked me how it could be determined when the projector gear train had reached its permissible limit of wear. I did not know, but finally determined to find out, and wrote the International Pro-

LEARN THE FINE POINTS OF PROJECTION

We now offer a home study course in *Professional Motion Picture Operating and Projection* prepared by one of the acknowledged authorities of this country.

This course will supplement your actual projection room work and open the road for you to the position of Chief Projectionist in a large theatre.

Make your spare time earn a better position and more money for you.

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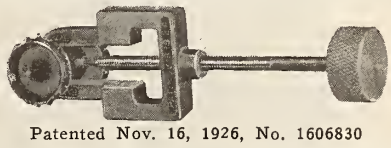
ATTENTION PROJECTIONISTS!
New Intermittent Sprocket And Pin Press



Patented Nov. 16, 1926, No. 1606830

Sprocket holding taper-pins that may become loose while projector is in operation can be tightened in a fraction of a minute with this new PRESS without removing the intermittent movement from the mechanism.

CAN BE USED ON ALL PROJECTORS
PRICE, $8.50

Write for free illustrated booklet

Projection Improvement Co.
DRIFTON, PA.

jector Corporation asking what the average circumferential play or lost motion was in the rotating shutter of new projectors, measured at the rim of the same. I also asked that tests be made of several projectors. Here is the answer:

After examining several new projectors, we find that the amount of lost motion at the shutter rim, when holding the flywheel stationary, is approximately fixe-sixteenths of an inch. In some of the new mechanisms it was as much as three-eighths of an inch, but in none did it exceed that amount.

You will of course appreciate that this amount of play is allowed for in the master blade width, and when using a projection lens within the average range of focal length ordinarily used for motion picture projection, the allowance is ample to take care of considerable wear. We feel, however, that when the wear is such that the shutter rim may be rotated as much as three-fourths of an inch while the flywheel is held stationary, it certainly is time an adjustment was made.

There, gentlemen, you have it, though I personally would not permit the gear train of a projector in a theatre in which I was projectionist to become worn enough to permit of quite three-fourths of an inch lost motion measured at the shutter rim. We may certainly accept it as fact that when the gear train of any professional projector has become worn sufficiently to permit of three-quarters of an inch rotation of the shutter rim while holding the flywheel stationary, then the wear should be reduced by installation of new gears.

Covered Ports And Sound Projection

Every sound projectionist should have his ports all covered with optical glass. For the best glass see page 310, Vol. 1, of your Bluebook on Projection.

With sound projection the monitor horn plays a very important part and with open ports, except in theatres where no part of the audience is located anywhere near the projection room—if any there be—the monitor must be kept very low—too low in fact to be effective as a guide to sound volume.

Cover your ports with high grade thin glass, preferably optical glass, and then CLEAN BOTH SIDES OF THE GLASS DAILY. The glass should be mounted in a frame hung on hinges so that this may readily be done.

Not Good Procedure

It most emphatically is not the intention of this department to interfere in union affairs. However, it is impossible always to altogether side-step such things, and at the same time give honest service to the readers of this department, to the motion picture industry and to the union itself. When we do feel obliged to comment, though, the comment will always be intended as friendly and constructive, and honest, earnest union officials and men will welcome that.

From a high official in a pretty large theatre chain comes a letter, one excerpt from which reads as follows:

* * *

We would very much like to see such comment as you may feel at liberty to make in your department in the Exhibitors Herald-World on the following proposition. From reading your writings in the past I have been impressed with the idea that you have a very correct view on most things having to do with projection. I have had many of your articles passed along to our managers and projectionists in the form of mimeographed letters.

The union in one large city where we have theatres has the fixed idea that we have absolutely no rights in the matter of selection of projectionists. It claims the right to just send us any man it may desire, and we are expected to keep him, regardless of whether or not he is an efficient projectionist, or agreeable to our manager and the other projectionists. We ourselves hold that our man who is in charge of projection matters should have the right to select any member of the union he may wish who is out of employment, or even a union man who may be working in another theatre, if we can by fair means induce him to come to us. We hold that, provided we employ a member of the union, and abide, as we do abide, by union rules and regulations, it is none of the union's legitimate business what individual we may employ.

You will agree, I think, Mr. Richardson, that in order to get the best results, we must have projecitonists who are able to get along with the manager and with each other harmoniously. Moreover, we have very large sums invested in some of our theatres, which is, as you have said many times, dependent for its income, at least in considerable measure, upon excellence of projection. It seems only common sense to hold that under these conditions we should have the right to select our own staff of projectionists, free from union interference. That is the point I ask you to, if you will, comment upon.

* * *

There are wheels within wheels in this matter. Broadly it cannot be denied that your position is absolutely right, but there are necessary modifications and qualifications just the same.

It has long since been found that in order to secure desirable positions, some men are willing, in the sense that they will do it, to make a secret agreement to work under the scale, or to do other things not in accordance with union rules. This the union has the unquestioned right to guard against. It therefore must keep a watchful eyes upon things.

Another thing, unions wish to be fair to all members, and proportion the available jobs out in rotation. That is to say, if three men are out of work, the one who has been out longest should have the first job.

This is, however, presumed to be, but is not always administered with common sense. If the available job is in a theatre requiring a high grade projectionist, and the first man on the list is not such a one, then he should not be and is not presumed to be sent. However, the fault lies in the fact that usually this decision lies in the hands of some one union official, who in too many instances is a union politician, and builds a "machine" for himself with jobs. That statement will not be appreciated by those gentlemen, but they know and we all know it is true, and right there lies the real answer to your question.

There are some very powerful "machines" in some of the large unions. They have been erected and function with and by the knowledge that if you oppose the "machine," you just plain won't get the good jobs. By reason of this situation it is entirely possible for one man to become so powerful that he can and does become, in effect, a dictator, with absolute power, and he will invariably try to bring about exactly the condition you have described, usually succeeding, by the way.

In such matters you therefore are NOT THE VICTIM OF THE UNION ITSELF, which by and large wants to be fair, but of a union "machine," corresponding in every way to the political machine, which also usually wields a great deal of power.

Such machines are bad in their effect. They do ultimate harm in every way. They stifle ambition in the men. They force upon theatres men selected for "machine" reasons, rather than because of their fitness for the particular job, though of course policy forbids that this latter be carried too far.

I am strong for unions. I have been a union man ever since 1884, when I joined the Brotherhood of Locomotive Firemen. I would not knowingly do anything to injure any union. I would willingly do anything I could to aid them, but I would do almost anything I could to put out of business the "machine," which means the union politician, who seeks union office, not with anxiety to benefit the union itself, except

insofar as doing that will benefit him and strengthen his "machine."

There, gentlemen, if you call that wrong, make the most of it. The official who asked the question is right, with the qualifying notations before set forth. He has the unquestioned right to employ any union man he may wish, and the union has the unquestioned right to guard against collusion in the matter of wages and hours.

The Movietone Sound Track

(Courtesy Movietone Bulletin)

An explanation of the Movietone system of recording and projecting quickly dispels the mystery of the sound track. The pressure of sound waves impinging on the diaphragm of a condenser microphone (as distinguished from a carbon microphone) causes the diaphragm to vibrate. The amount of the displacement of the diaphragm is proportional to the intensity or loudness of the sound. This movement varies the capacity of the condenser microphone, thus altering the charge on the grid of a vacuum tube which is connected in series with the microphone. The resulting alternating current is proportional and in phase with the movement of the diaphragm.

If a carbon microphone is used, the displacement of the diaphragm varies the resistance of the microphone and causes a varying or modulated direct current. This current may be considered as made up of a direct and alternating component.

After several stages of amplification in which the voltage is increased approximately 100,000 times, it is impressed on an Aeo light. The Aeo light is a gas tube excited by direct current and so designed that its intensity or brightness is proportional to the applied voltage. The light shines through a narrow slit on a moving negative film in the camera and the variations of the light are recorded upon it. The exposure of the film is in phase and proportional to the alternating voltage applied to the Aeo light. Thus the sound track is a record of the exposure due to variations in brightness of the Aeo light.

In reproducing, the printed sound track is passed through a narrow (.001" x .08") light beam of constant intensity and the transmitted light falls on a photo-electric cell. With proper developing and printing the print is proportional to the exposure of the negative at the corresponding point. The resistance of a photo-electric cell varies inversely proportionately to the light shining on it. Thus the current flowing through the cell is proportional to the light transmitted through the film. The voltage drop across a series resistance in the cell circuit is impressed on the grid of the first tube of an amplifier. After it has been amplified approximately 100,000 times this voltage is impressed on a loud speaker and the diaphragm moves proportionately. As the amplification is accomplished without appreciable distortion the movement of the diaphragm of the loud speaker is proportional to the movement of the diaphragm of the microphone and the sound which was recorded is reproduced.

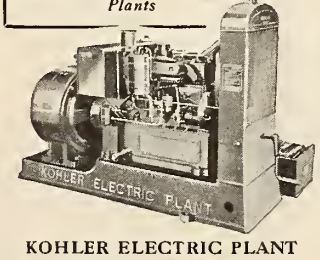
We are now in a position to analyze the sound track. If the source of the sound to be recorded has a frequency of 60 cycles, the Aeo light intensity will rise to a maximum, fall to a minimum and return to normal 60 times every second. The film moves 90 feet per minute or 18 inches per second. Therefore on every 18 inches of film there will be found 60 light and 60 dark striations, .15 inch wide. If the frequency were increased to 6,000 cycles the width of the striations would decrease to

Lonely air-mail beacons *now light themselves!*

You may have read that Kohler Electric Plants, as installed in many theatres for emergency lighting, *"cut in" automatically*, without anybody's having to visit the plant, the moment the city current fails. You may have wondered how any machine could be so humanly intelligent.

Yet that's *nothing* to a Kohler Electric Plant. Isolated beacons that mark the U. S. Air Mail routes over uninhabitable mountains and deserts are lighted by Kohler plants that *start at sunset and stop at sunrise, "untouched by human hands."* The remarkable Kohler automatic switch, a small starting battery, and an astronomic timing device work this modern miracle. One hundred Kohler Electric Plants thus equipped have just been purchased for the air mail by the United States government, to be added to hundreds already in this life-guarding service.

The Byrd Antarctic Expedition has 5 Kohler Electric Plants



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Model 5A1—5 K. W.; 110 Volt D. C.
Other Models: 1½, 2, and 10 K. W.

No less dependable is the protection, tested and proved, that the Kohler Electric Plant will bring your theatre—a sure, automatic source of brilliant, unflickering light that will "save the show" should storm, flood, or accident interrupt the regular current supply. Here is insurance against loss of revenue and danger of panic—and the premium is low indeed compared with the risk.

Kohler Electric Plants are approved by the National Fire Underwriters' Laboratories. They generate standard 110-volt current; have no large storage batteries. There are models for theatres of all sizes, including rural houses where there is no central-station service. The coupon below will bring full information.

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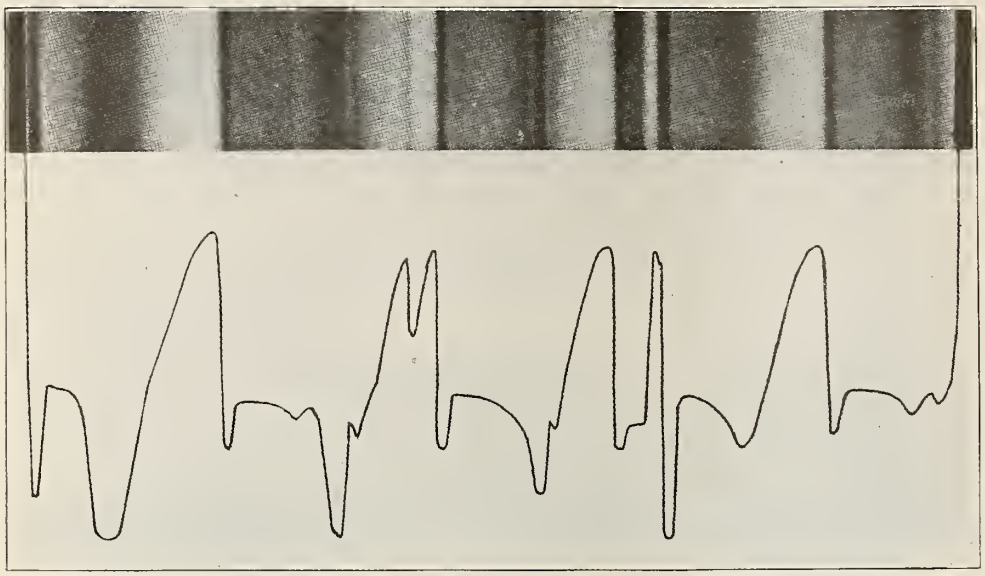

Reading this bit of Movietone sound band is interesting. Remembering that peaks in the line means increase in pitch—high-pitched sound—and depressions means low-pitched sound, you will observe how the sound changes with every change in density of the sound band. Beginning at the left, note the depression in the line caused by the narrow, dark strip and how the line rises moderately for the broad, moderately dense strip, to again sink for the wide black and then shoot way up (high sound) as the dark shades graduate into almost white. Then it drops like a plummet at the narrow dark bit, and so on. And as these different densities pass the "slit" the light delivered to the photo-electric cell is varied in exact proportion and of course the electric current generated by the light in the cell is varied. In its turn this current, after amplification vibrates the loud speaker (horn) diaphragm in exact proportion to its strength and thus we have an exact reproduction of the sound recorded upon the sound bank! Phew, that's some stunt, if you ask this editor. Remember, please, that this is just a narrow strip cut out of the center of the sound band after great magnification. You will see the whole band in the figure on the first page of the department.

.0015 inch. Thus the width of the band on the sound track is a measure of the frequency of the sound recorded. The difference in shade between the light and dark bands is a measure of the intensity of the sound.

As most bodies vibrate or tend to vibrate in harmonic motion, the sound waves gradually increase or decrease. Therefore the striations usually are not sharp but gradually fade from one to another.

This simple example of recording a single fixed frequency is seldom met in practice. The fundamental frequencies of the human voice vary from 60 to 1,300 cycles and the overtones are as high as 10,000. Two musical tones from different instruments of equal intensity and frequency but of different quality will differ in the manner in which one striation fades into another. In orchestral recording many frequencies varying over the entire audible range of 20 to 10,000 cycles should be recorded at the same instant. The resulting sound track showing all of the varying frequencies is extremely complex and shows practically no uniformity or regularity.

The accompanying picture is that of a strip cut from the center of a sound track and magnified 30 times its original size. Plotted vertically under it are the approximate corresponding percentage transmissions of total light. As stated during the course of the text, this graph with a variable vertical scale could represent:

(1) The vibration of the diaphragm of the microphone.

(2) The microphone current.

(3) The Aeo light voltage.

(4) The intensity of the Aeo light.

(5) The exposure of the negative.

(6) The transmission of the print.

(7) The illumination of the photo-electric cell.

(8) The photo-electric cell current.

(9) The voltage impressed on the loud speaker.

(10) The vibration of the diaphragm of the loud speaker.

Projection Room Size

From Arthur Vollmer, general contractor, Saginaw W. S., Mich., comes this letter:

We are contemplating the construction of a small theatre, dimensions 27x100 feet, in this city. Information pertaining to the layout of buildings of this kind seems very hard to obtain. May I ask you what is the layout required for the projection room? What pitch is best for the floor? How far back should the front seats be from the screen? We would appreciate any data you might supply us to aid in this particular job, and possible similar ones in the future.

Well, gentlemen, you are asking quite a bit, but so far as I can within the limitation of such a department, I will help you. Your information is not sufficiently complete to enable me to go into picture size, screen surfaces and light source, because I don't know what the maximum viewing distance will be—distance rear seats to screen.

First, as to projection room layout and dimensions: Modern motion picture projectors are about five feet long over all when setting in level position. There should be a minimum of three feet in the clear back of them. Your projection room should not be less than 8 feet front wall to rear wall; 9 is better. It does NOT pay to crowd things up in the one most vital part of a theatre. As to width, allow 3 feet center to center for each projector, spot or stereopticon, it is proposed to use. There must be three feet from center to center of projector lenses, no more and no less. You will find complete instructions on projection room equipment and layout on page 293 to page 361 of the Bluebook of Projection, which I would suggest that you order immediately from Chalmers Publishing Company, 516 Fifth avenue, New York City. On page 307 you will find diagram of front wall layout, and within the pages named full instructions concerning wiring

theatre tickets

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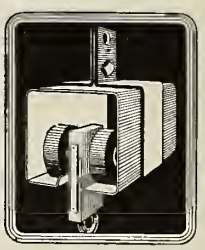

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and every phase of the projection room, including its ventilation, fire shutters, etc.

The height of your projection room ceiling should not be less than 6½ feet, and added height up to say, eight feet, is a distinct advantage.

* * *

As to distance front seats to screen, you will find that fully dealt with on pages 244 of the Bluebook. There ought to be 20 feet between the front row of seats and a 16-foot picture, with 3 inches added or less distance for each foot of added width or less width. This is not always observed, but a greater angle of vision is very hard on the eyes of those seated in the front rows; also it sets up a bad side distortion for those seated in the front row end seats. (See page 252, Vol. 1 of Bluebook.) A 12-foot picture should be large enough for your proposed theatre.

In the matter of floor slope, the height of the picture from the floor has a decided influence in the matter. However, here is the general rule as laid down for auditoriums having about the depth yours will have.

First three rows on level floor. Next three rows total raise 3 inches. Next three rows total raise 5 inches and then 1 foot in each 12, or some prefer 1 in 10.

You have not said how high your auditorium ceiling will be, but I don't suppose it will be sufficient to permit of an objectionable projection angle. The axis of projection (line center of lens to center of screen) must not make an angle in excess of 15 degrees with the horizontal. This is very much exceeded in many, many theatres, true, but it is VERY bad practice, nevertheless, and is condemned by the Society of Motion Picture Engineers. By the way, locate your projectors, of course, so each lens will be 18 inches from the center of the screen, sidewise.

Lenses Etcetera and So Forth

An Oklahoma projectionist wants help as follows:

Dear Mr. Richardson: Have read the department a long while but have never written. Bye and bye, though, I guess we all must come to it, or ought to anyhow. Have your Fourth Edition Handbook which is of great help to me, but now I am unable to get what I want, though it is there all right.

Am using Powers projectors, with their regular Mazda equipment. Projection distance 100 feet. Getting fair screen illumination. My problem is this: Collector lens of stereopticon attachment is broken across its center. This of course shows up as a dark line across the stereopticon picture. The lens was broken when I came here. Want to get a new one but while I know it is 4.5 inches in diameter, I don't know what focal length it is, or how to find out. Please tell me how to order one.

Also please tell me just what is the focal length of a lens and what has its diameter to do with its focal length. My friends can see from this that I lack in knowledge, but it is my desire to remedy that and become a more efficient projectionist. Have studied the aforenamed book, but can't seem to get this particular thing into my head.

Brother Hale, it is no disgrace to confess ignorance of anything if in so doing you seek knowledge. The disgrace is in hiding lack of knowledge, when by confessing it you might become enlightened. That is moral cowardice, and I'm sorry to say it is practiced by a goodly number of men.

The focal length of a lens is the distance from its focal center at which it will focus the image of an object sufficiently distant so that the light rays from it enter the lens to all intents and purposes as parallel rays. The equivalent focus of a lens combination is the—see page 129 of your Bluebook. It is a hard matter to explain to one of small optical learning. The explanation on page 129 is as clear as I can make it. Its essential part to you is its last paragraph, which reads: "For instance, if your projection lens be 4.5 E.F., it will project the same size picture that a single, simple 4.5 inch focal length lens would project at the same distance."

The diameter of a lens has nothing whatever to do with its focal length. It is the curvature of the glass which determines the focal length. See page 134 of your Bluebook. I want to help you to understand, but really I've put it about as clearly in the book as it is possible to do. I would, however, strongly advise you to send six dollars and get a Fifth Edition. It is two volumes, limp leather bound and has about 1,100 pages. You must put some money into such things, because they help you to be more efficient and eventually be able to hold better positions.

As to the stereopticon lens, the collector lens is an ordinary 6½ focal length plano-convex condenser. The converging lens is a 7½ inch focal length, should you ever want one. Had you examined page 151 of your Bluebook you would have learned how to measure the focal length of such a lens, though I can of course understand how you might be uncertain as to whether or not you were on the right track. I've not forgotten how puzzling many things were to me once upon a time, which seem almost childishly simple now. This department is to help YOU, so feel free to ask any questions you may wish to. You are wiser than those who blunder along, fearing to ask lest some one find out there really is something in the world they don't know. On the whole I concluded not to publish your name. There is no advantage in embarrassing you, so I scratched it out and substituted "an Oklahoma projectionist."

Two-Way Snapping

From the grand old state of West Virginia comes this: "Read your article 'Friend Manager, Why Crab Your Game?' with much interest. It hit me so hard that I can't resist writing to glad-hand you. I only wish every small-time manager in the business was obliged to read that article over something like 100 times without stopping. I'd make him learn it by heart—every dad binged word of it."

The brother who wrote the letter under the title above named is by no manner of means alone in the world when it comes to having to put up with managerial mis-economy. Some managers still follow the procedure of 10 years ago. They decline to purchase even the parts necessary to keep the projectors in good condition, but will, without even so much as a whimper, cough up hundreds of dollars for other equipment.

Personally I think the musicians get the breaks because the manager has to pay them more money than they have to pay us. I do hope that some day managers of this type will snap out of it and acquire at least a smattering of real SHOWMANSHIP.

It seems to me it is not advisable to name, or even to too closely locate men who write thus. If I did the manager doubtless would not rush up and kiss them on both cheeks if they read this department—as most small city and town theatre managers do—and saw the letter.

I wonder if this good brother ever stopped to think that the fact that the musician never lets slip an opportunity to impress upon the mind of the manager the fact that he is a musician, and therefore an artist, whereas for more than 30 years the man at the projector has been industriously engaged in impressing upon the managerial mind the idea that he is merely the "operator" of a machine might possibly have something to do with the matter.

This good brother is quite correct in saying the manager ought to "snap out of it." Permit me to suggest, however, that the men who project the show, or a very great many of them at least, have considerable "snapping" to do themselves. It's not all one-sided by any manner of means.

62½ Per Cent Less Heat on Film by New Motiograph

A reduction of 62½ per cent in the heat on the film is achieved by the new Model "H" Motiograph DeLuxe Projector, with its improved shutter, says the Enterprise Optical Manufacturing Company.

This is a correction of a typographical error which appeared in the Fall Buyers Number of "Better Theatres," October 27, page 121.

Two advantages seen for the new model, with the shutter designed in cylindrical formation. One is a tendency toward elimination of flickering. The other is an increase of about 15 per cent in illumination of the projected image.

Reynolds In New York

The editor had a pleasant chat with T. J. Reynolds, president, Chicago Motion Picture Projectionists Local Union No. 110, I. A. T. S. E. & M. P. M. O., who now is in New York City and in the employ of Electrical Research Products in the capacity of motion picture projectionist.

It was a pleasure to meet Brother Reynolds. I enjoyed talking with him and trust his stay in the Big Town won't be a short one.

Sound Films Made In England Will Be Brought Into U. S.

(Special to the Herald-World)

NEW YORK, Oct. 23.—British sound productions will be brought to America by General Talking Pictures if tentative agreements are fulfilled for distribution in the United States.

British Sound Film Productions has started on an ambitious production schedule at new studios constructed in Wembley, using the DeForest Phonofilm method of recording. General Talking Pictures Corporation controls the same method here. The British Phonofilm company has been actively engaged in short subjects productions for the past three years.

Two noted English authors—Arnold Bennett and Eden Phillpotts—collaborated on the first feature production for British Sound Films, which has been given the title of "Sinews of War." It is expected to be completed within the next six weeks and a print will be forwarded to America at once.

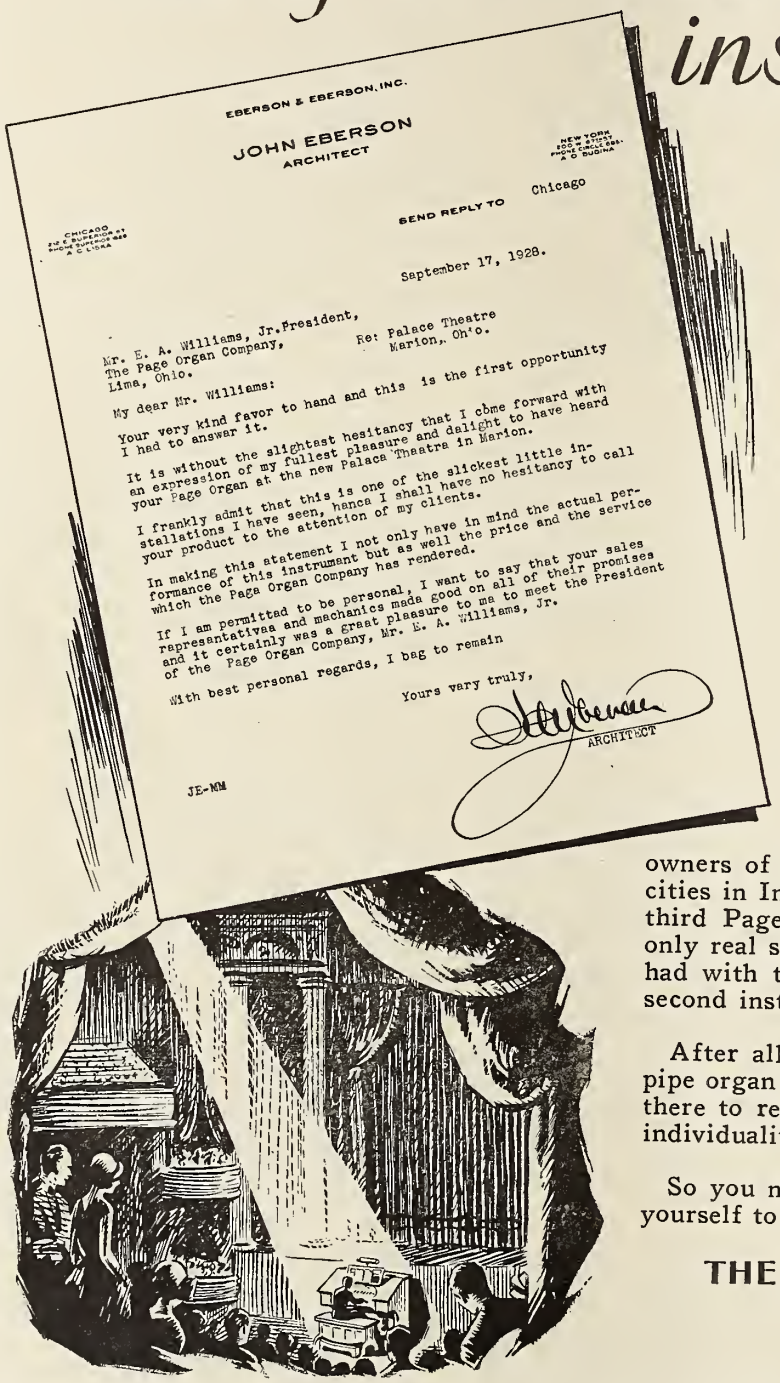
The English productions are said to be interchangeable with any sound-on-film projecting machine that is being used in America.

Through a reciprocal agreement a talking picture, which has already gained the distinction of a command performance before the King and Queen of England, has been obtained for America by General Talking Pictures Corporation. The King and the Prince of Wales are the chief actors in the film, which shows the traditional ceremony of "Trooping the Colours."

General Talking Pictures Corporation has received an application from L. H. Kubley, of the Dream theatre, Ketchikan, Alaska, for the installation of a DeForest Phonofilm projector.

ANOTHER PAGE IN HISTORY

"one of the slickest installations"



EBERSON & EBERSON, INC.

JOHN EBERSON
ARCHITECT

SEND REPLY TO Chicago

September 17, 1928.

Mr. E. A. Williams, Jr.President,
The Page Organ Company, Re: Palace Theatre
Lima, Ohio. Marion, Oh'o.

My dear Mr. Williams:

Your very kind favor to hand and this is the first opportunity I had to answar it.

It is without the slightest hesitancy that I cbme forward with an expression of my fullest pleasure and dalight to have heard your Page Organ at the new Palace Theatra in Marion.

I frankly admit that this is one of the slickest little installations I have seen, hanca I shall have no hesitancy to call your product to the attention of my clients.

In making this atatement I not only have in mind the actual performance of this instrument but as well the price and the service which the Page Organ Company has rendered.

If I am permittad to be personal, I want to say that your sales representativaa and mechanics mada good on all of their promises and it certainly was a graat pleasure to me to meet the President of the Page Organ Company, Mr. E. A. Williams, Jr.

With best personal regards, I beg to remain

Yours vary truly,

ARCHITECT

JE-MM

"I frankly admit that this is one of the slickest little installations I have seen," writes Mr. John Eberson, of Eberson & Eberson, well-known theatre architects, about the Page Unit Organ installation in the new V. U. Young's Palace Theatre at Marion, Ohio.

And an architect of Mr. Eberson's reputation is especially particular about the installation and design of an organ. It must fully harmonize with, and become a part of, the decorative scheme. At the same time it must be fully qualified to render an outstanding performance of its own.

Page Unit Organs are especially built for individual theatre requirements. They have the ability that wins for them such encomiums as Mr. Eberson gives in his letter. It is because of this that so many theatres are becoming Page equipped.

The Young and Wolf Corporation, owners of the above theatre, with theatres in many cities in Indiana and Ohio, recently purchased their third Page Unit Organ, thereby expressing in the only real substantial way, the satisfaction they have had with the first installation, then again with the second installation.

After all is said,—nothing can take the place of pipe organ music in the theatre. It has won its way, there to remain, due to a certain attractiveness and individuality that it alone can provide.

So you need pipe organ music and you owe it to yourself to find out how well Page can serve you.

THE PAGE ORGAN COMPANY
523 N. Jackson St.
Lima, Ohio

PAGE UNIT ORGANS

MUSIC IN THE THEATRE

APATHY

It Has no Place at the Console

By GUSTAV WILHELM

Former organ instructor, Hoch's Conservatory, Frankfort, Germany

SAMUEL GOLDWYN recently said: "Good music is more than half of the picture. Soon I can have an orchestra of 125 pieces accompanying my pictures in not only the largest cities, but the smallest. You know how the musical accompaniment to pictures is handled today—even in the big theatres. First, they have a great symphony orchestra playing the overture and the prologue, and then the star organist plays for special song slides, and then the second assistant organist plays for the picture."

In other words, the presentations and acts seem to be accorded greater importance than the feature picture. As a matter of fact, I have heard the picture accompanied on the organ in such an indifferent way that it really would have been more enjoyable had the music been omitted entirely. As it was, the organ accompanist was distracting the attention from the picture by ill chosen selections played slipshod. As an instance, I may quote that I have heard a funeral procession accompanied in a large deluxe house by a waltz. No wonder that the mechanical synchronization is getting such a foothold in our movie houses. At least the music fits the picture even if the reproduction is raspy and raucous.

* * *

Now it seems to me the best way to combat the menace, as we musicians call it, would be by concentrating our efforts on better accompaniment of the picture. With the modern organ this should not be so difficult, but among the organists there are many, unfortunately, just content to have a job, and playing with such an indifference and disinterest, with nothing in view but the weekly pay check, instead of trying to support the picture.

Many a poor picture can be made to appear better by well chosen and carefully played music, just as a real good picture can be totally ruined by poor accompaniment. Of course, it must be said that the hours the organist has to spend on the job, especially in houses where no orchestra is employed, are long and wearisome, and it would pay the management to employ two organists, so that there would be sufficient rest for each. In that way it would be possible for the organist to give his best at all times to the satisfaction of the audience, as well as himself if he is artist enough to enjoy his work.

There is another point in the art of picture playing which I believe has not been given enough attention. That is the art of improvisation, commonly called "faking." In many instances it is very difficult to find a ready number for a certain situation. Often the scene is too short to play a printed composition, and there the organist should be capable of filling out the interval by improvisation.

I purposely call it improvisation, for "faking" has no place where the public pays for its entertainment and has the right to demand at least a certain standard. Many of the organists are too lazy, let me say it, to pick out music according to the cue sheet furnished with most pictures, and simply sit there at the organ, dabbling along at this and that, playing halfway memorized pieces and then again "faking" along.

Have some of them ever had any instruction on improvisation? No! Do they know that improvisation is based on rules? No! Do they know that in order to improvise tolerably it is necessary to know harmony, composition and form? No, never heard of it! How few have really taken a full organ course before calling themselves organists?

I have had quite a few students who were pianists begin to take organ lessons and after about a dozen lessons disappeared only to reappear after a while at the console of some theatre organ, claiming to be organists, when they really only knew the rudiments and the meaning of the different stops, with the ability of hitting the right pedal notes occasionally. Is it any wonder that the synchronized picture is a success?

For the well trained organist this mechanical music should really provide a new interest in his profession, the stimulus of composition, a race between man and machine, and I believe that in the long run the man will win. No matter how perfect reproduced music may be, the human element, the personal contact, is absent.

Take, for instance, the recording of a composition by one of the great orchestras, perfect as it may be, and hear the same piece played by the living orchestra. What a difference! And what makes this difference? The presence of the human element.

Many years ago in Germany the following experiment was made. A concert hall was built in such a way that the performing orchestra was completely hidden from the audience. The idea was to allow the hearer to enjoy the music as such, alone, undisturbed by the view of the occasionally hard working musicians. Was it a success? Absolutely, no! And the hall was reconstructed so that the orchestra could be seen.

And so it may be with the reproducing film and other devices. This result may be brought about still sooner if we organists take our profession more seriously, provide a better foundation and cue our pictures more carefully than it is done now in only too many cases. A greater interest on the part of the organist could be stimulated by the managers if they rewarded the man who is conscientious and artistic. As it is now the musician can't help feeling that much of his labor is almost in vain, his best efforts not being appreciated and that the next one who just "gets by" receives the same consideration as the one who puts his heart into his work and gives his best.

Why feature the organist who plays a set of comedy slides and disregard the one who interprets the picture, which is a much bigger task than playing an illustrated song.

Exhibitors wake up to the fact that the man at the organ can make or break your picture and show him your appreciation if he succeeds and gives your picture a musical background that puts it over without mechanical devices.

Ideas and Laughs in Lobby Suggestion Box

Ald. H. E. Wilton, manager of the Strand theatre, Hamilton, Ontario, has a lobby suggestion box which is literally a howling success. Having noticed that many such "idea receptacles" become practically useless in short order, Ald. Wilton hit upon the scheme of announcing that suggestions for Strand theatre programs and operation would be read from the stage of the theatre. This started the fireworks, as the neighborhood wags are busy with pen and paper. Some suggestions cause a big laugh while others are really valuable.

New 800 Seat Playhouse To Play Vitaphone, Movietone

William Cutts, Inc., theatrical architect, announces plans for a $125,000 two-story theatre which will be erected at The Dalles, Ore., by G. E. Mathews, manager and part owner of the Empress theatre, The Dalles, and J. T. Moran, who has had some 14 years' service in film distribution.

The new theatre will have a seating capacity of 800, and will be equipped with Vitaphone and Movietone equipment. The Moorish type of architecture is to be followed.

Moviephone in Field as Synchronous And Non-Synchronous Device

Interchangeability Possible, According to L. E. Goetz, Chicago

MOVIEPHONE is a new entry in the field of sound equipment.

This new device, manufactured and distributed by L. E. Goetz of Moviephone Corporation, 724 South Wabash Avenue, Chicago, is offered in two styles, synchronous and non-synchronous.

Announcement of the new product states that the equipment is developed for use with records.

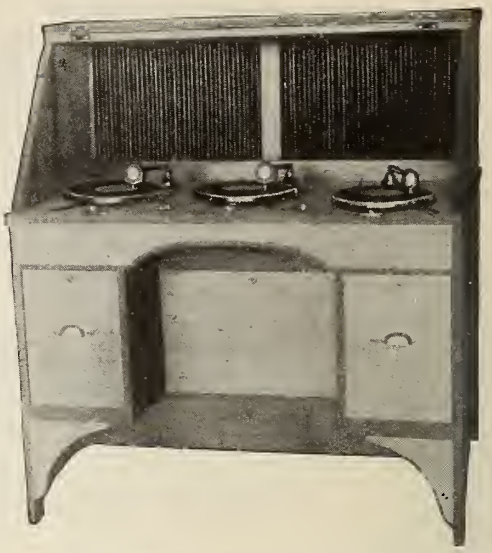
"The non-synchronous equipment," says the announcement, "is along the lines of several other machines which are being offered, with the exception that it is made into a desk unit provided with special compartments for the records, arranged directly in front of the operator, and is also equipped with locks for completely closing up the cabinet where persons employed at the theatre are apt to experiment with the equipment.

"Mr. Goetz has developed, and will give a trade showing in Chicago within a few days, synchronous equipment which will play 33 1/3 Vitaphone records and also the standard records. Along with the standard records Mr. Goetz intends to supply a complete service of specialties which can be used in addition to the regular synchronized records when desired.

"An additional feature of the equipment is the fact that non-synchronous equipment is built with proper amplifiers and wiring so that the exhibitor may install the synchronous equipment any time he wishes and may tie the equipment together altogether and play it both synchronous and non-synchronous, and will receive credit on the synchronous equipment for the amount he paid for the non-synchronous device.

"The synchronous devices which are installed in the booths have been patented by Mr. Goetz and are along very simple lines; in fact, this equipment is made to operate the turntables if necessary in a vertical position if the booth is crowded for room, and Mr. Goetz is of the opinion that in many cases it is necessary to equip the booth in this fashion rather than spend nearly as much as the cost of the equipment in making room for the equipment in some of the small booths."

Mr. Goetz is well known among film circles. He has operated a string of theatres in Wisconsin for the last 15 years or more and is also the owner and operator of the U. S. Health Films, Inc., 724 South Wabash avenue, Chicago, which is distributing a number of road attractions throughout the country. It is through the organization Mr. Goetz maintains with his pictures on the road that he expects to service the equipment regardless of where it may be located.



The new Moviephone equipment manufactured and distributed by L. E. Goetz.

Grove Builds Theatre No. 3

Sylvester Grove, operating the Shelby and Preston theatres in Louisville, has about completed theatre No. 3, the Capitol.

Madan Company Will Handle Power's and Simplex in India

The International Projector Corporation announces that G. F. Madan & Company, managing agents, Madan Theatres, Ltd., 5 Dhurumfola street, Calcutta, India, have been appointed exclusive distributors for Power's and Simplex projectors throughout the territory of India, Burma and Ceylon.

B. J. Madan, representing G. F. Madan & Company, who has been in this country for some time making arrangements with many of the largest firms in the motion picture industry, recently sailed for home.

Oviatt Knows His Simplexes And Convinces the Exhibitor

Ralph Oviatt is gaining the reputation of being the "hot shot" salesman of the National Theatre Supply Company's Kansas City office. One week recently he sold two Model M Simplex projectors to M. B. Shamberg for the Gillioz theatre, Springfield, Mo., and a similar order to Hooper & Jencks for their theatres at Topeka, Kan.

Marshall New Sales Head Of Welte-Mignon Company

Frank H. Marshall, formerly district manager for Rudolph Wurlitzer Company, organ department, is now associated with the Welte-Mignon Corporation, 665 Fifth avenue, New York City, as general sales manager.

Sibley G. Pease Says:

SIBLEY G. PEASE
322 SOUTH MILTON AVENUE
LOS ANGELES, CALIF

Feb. 13th, 1923.

D. Appelton and Co.,
35 W. 32nd St.,
New York.

Organ Music Dep't.

Gentlemen:

A couple of years ago I purchased your volume "Standard Organ Pieces the Whole World Plays" and just thought I would tell you what a fine library of good organ music is really is.

'Tis true I have many of the selections in sheet form, but of over 100 organ collections I have, this finds more use. Many of the selections which I did not happen to have I have used in my Sunday recitals at the Elks Temple, now numbering ninety one without repeating a number. Then, I broadcast three times weekly at Angelus Temple and always have this book in my bag for most of the phone requests can be granted from it. Also, as Organist of St. James Episcopal Church I find it useful.

Just thought I would pass this information along in the hope that the book can be sold to those just starting the organ profession as well as to some of the older ones in the game.

The Editor, Albert E. Wier, shows exceptional judgment and practical taste in his work - rare qualities indeed.

With best wishes, I am

very sincerely
Sibley G. Pease

A collection of 114 standard, classic, modern, sacred, operatic, march and characteristic pieces arranged for pipe organ, employing three staves, the pedal bass being on a separate line. It is without question the most complete collection of organ music ever published, supplying every possible need for concert, moving picture, church or home playing. Price $3.00 in substantial paper binding — $5.00 in green cloth binding.

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More Than 600 Students Placed in Organ Positions

—And It Worked This Way

By KENNETH T. WRIGHT

Organist, Lloyd's Theatre, Menominee, Mich.

HERE'S a stage console I manufactured for our organ. As you can see in the accompanying section, it is made of an old reed organ with another keyboard added, and about an octave of pedals, made by a carpenter, and all the connections, rebuilding, etc., done by myself.

The old stops on the organ are connected with the set-up pistons on the main console so I can change combinations back stage also. The whole thing is wired direct to the contact boards for each manual (using two) on the main console.

The thing was worked in this wise: My announcement trailer was flashed on the screen at the time of my regular solo, and the spotlight hit the console, and I didn't show up. After a slight, but breathless pause, the manager rushed down to the front of the theatre, making apologies, saying that I had disappeared it seemed, and then called for volunteers from the audience to play a set of song-slides. As no one came forward, he got onto the bench and began playing himself. In the middle of the chorus he, apparently disgusted, climbed down and walked back to the office, with the organ playing right ahead. The excitement was immense.

At the end of that chorus, a slide appeared asking where I was, to which the organ answered "The Prisoner's Song," preceded by "In a Little Spanish Town." The cause, "Ramona"——. It followed that we had gone riding and upon being asked what happened, or rather what I had done, the organ answered, "Give Me a Little Kiss —Will Ya Huh?"—and after, "She Don't Wanna," was followed by "I Walked Back from the Buggy Ride." A few more gags, followed by some singing, wound up the number.

The following week, as a sort of explanation, the solo began again with a popular number and the spot on the organ. The curtain opened, disclosing me sitting at the console in the picture, playing. I then explained how it worked and how it was made. The whole thing aroused much interest and had quite a writeup in the local paper.

The public had every possible (and impossible) idea as to how it was worked until it was explained. They had a player attachment on the organ; had it hooked up with the Vitaphone, and even had me blowing the pipes in the loft.

It took about a month to build the thing. I expect to use it with my scrim presentations later on, so my work isn't lost.

Modern Installations

The tendency among theatres, both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many installations of equipment reported by leading manufacturers.

Heywood-Wakefield
Theatre Seats

Pantages theatre, Fresno, Cal.
Pantages theatre, Tacoma, Wash.
Pantages theatre, Minneapolis, Minn.
New California theatre, San Bernardino, Cal.
Oxnard theatre, Oxnard, Cal.
Washington theatre, Pasadena, Cal.
Park theatre, Pasadena, Cal.
Cosmo theatre, Glendale, Cal.
New California theatre, Glendale, Cal.
Ventura theatre, Ventura, Cal.
Rickard and Naee theatre, Phoenix, Ariz.

J. H. Channon Corporation
Stage Rigging

New Orpheum theatre, Memphis, Tenn., 63 sets of counterweight hangings, asbestos curtain, valance hangings, carpet set, chandelier hangings, cyclorama arms and fittings, electric niggerhead winch and two Channon special draw curtain tracks.

Public Auditorium, Cleveland, O., two additional steel and asbestos fire and soundproof curtains, two special Channon draw curtain tracks, one eight feet and one 90 feet.

Senior High School, Dubuque, Ia., asbestos fire curtain and rigging.

New theatre, Pekin, Ill., complete rigging equipment.

Paradise theatre, Chicago, Ill., steel fire curtain.

Lincoln School, Berwyn, Ill., rigging equipment.

New Orpheum theatre, Memphis, Tenn., complete rigging, fire curtain, special draw curtain track, electric nigger head winch, cyclorama arms, piano trucks.

Ogden theatre, Columbus, O., complete rigging hardware, installed by George W. Armstrong.

Ohio theatre, Sandusky, O., complete rigging hardware, installed by Twin City Scenic Company.

Decatur Masonic Temple, Decatur, Ill., complete rigging hardware, installed by Ward Stilson Company.

Freeport Masonic Temple, Freeport, Ill., complete rigging hardware, installed by John C. Becker & Brother.

The Page Organ Company
Organs

Schine's State theatre, Sandusky, O., three-manual orchestral organ with a deluxe console, finished in heavy carving, shading from rose and green gold into bright gold.

Clark M. Young theatre, Napoleon, O., two manual organ with gold and stipple console.

New theatre, Anderson, Ind., three manual organ with deluxe console.

United Evangelical Lutheran church, Chicago, three manual cathedral organ.

Humboldt Square Evangelical church, Buffalo, N. Y., three manual Page cathedral organ.

Cost is measured by the result obtained — and in no other way.

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One Amplifier in Compartment on Right Side.
One Electro Dynamic Speaker with 3½ foot Exponential Horn.
One Electric Motor Operating Two Turntables.
(Insuring Absolute Synchronism of both)
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One Head Set.
One Record Light.
Wired for Volume Control. Wired for Hand Microphone.
(Microphone not furnished.-
Multiple Plugs for Ease in Testing and Inspecting.
One Extra Motor.
Two Extra Belts.

Write for further description and price.

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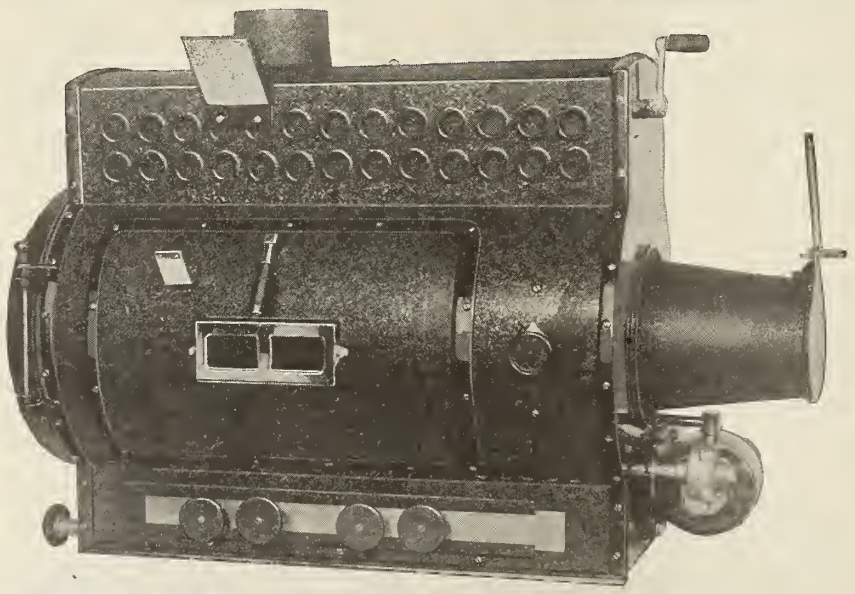

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HALL & CONNOLLY, INC.
24 Vandam Street New York City

Projeckshion Made Klear
By Necker Filmscratcher

DEAR EDITOR:

All because of an overflow of questions (and ignorance), I am forced to waste another three for a nickle lead pencil. That makes three this week. One was used in keeping tab of my stops and the other in writing notes to the flappers in the back row of seats.

So here goes to take a few splinters out of their heads. I've already taught these fellows all I know and still they don't know anything. N. F.

An op from Seattle asks:
(1) What is meant by the "speed" of a lense?
(2) Am having trouble with the lense tables. How can I get "free diameter?"
Answer:
(1) Lense speed is not important. Its the speed of blondes that worry most operators.
(2) Take off your belt.
H. E. H. of Michigan asks:
(1) Isn't there some way to keep the lense cool without having that fan in front of it?
(2) Where is there a place in a projector to hide corn?
(3) How can an operator light an arc without matches?
(4) How does a fellow know when to stop without a stop chart?
(5) You said to write you in care of your wife if I didn't know your address. Now tell me where I can write your wife in care of you without you knowing it?
Answer:
(1) Try a radiator in front of the lense. The fan is necessary too while showing Elinor Glyn's pictures.
(2) Place it in the upper magazine after removing unnecessary objects, such as a reel of film.
(3) Pour a little of the above mentioned fluid on the carbons and the arc will get "lit up."
(4) When she slaps you it is time to stop.
(5) Better send that letter C. O. D. which means Come While I'm on Duty.
R. F. D. of Pawtookit Says:
(1) I have two spotlights and several floods. How can I arrange a good flood on the stage?
(2) Can you tell me where I can obtain some of the rewinders tonsil polish that you mentioned in your last article?
Answer:
(1) Three rain barrels and a rope and pulley.
(2) If I knew the answer to your question I wouldn't be sober enough to read said question.
L. T. of Kansas City Says:
I have a weighty problem on my mind. It's the base of the projector. It's not on the level. Neither is the lense or aperture.
Answer:
Neither are you.
An Op from Okla. Inquires:
How do you find equavelent focus?
Answer:
Never hunted for him.
A Pittsburgh Pirate Wants to Know:
(1) Which is the collector lense?
(2) What is mean by "free aperture"?
Answer:
(1) The one that collects the most dirt.
(2) I don't know. I pay a dollar seventy-five for all I get.
H. S. of Sensennati Pop This One:
(1) In projection tables when dividing the voltage by the amperage what do we get?
(2) What is meant by kilowatt hour?
Answer:
(1) A shock.
(2) The time killed while the relief man is on duty.
K. T. of Tampa Writes:
Please give me a formula for making film cement like the exchanges use.
Answer:
Eight ounces cylinder oil, 3 ounces kerosene, one tube shaving cream. Then remove the emulsion from five feet of film and put in the emulsion. Flavor to suit and use only on Sunday in blue law towns.
From Memphis Comes This Inquiry:
(1) What is a current arrestor?
(2) What substance offers most resistance?
Answer:
(1) Never heard of such an officer.
(2) An intoxicated man with another pint on his hip.
A. N. D. of Hot Springs Says:
My booth is too small. How should I go about it to call the managers attention to this?
Answer:
Hang a S. R. O. sign on the booth.

Another brother asks about "voltage drop" and the only advice I can give him is to be careful and not drop it on the floor. He also asks about circular mills. I didn't even know circulars were made in a mill. One fellow wrote me about overloading his rheostat. I never heard of such a car but I advised him hauling part of this amperage he spoke of in a trailer or shift his rheostat in second.

Yours till the Skookum Hollow theatre installs Movietone.

NECKER FILMSCRATCHER.
(Per Clell Jay)

Letters from READERS

From Readers of Better Theatres

For obvious reasons the following letter is published anonymously. However, the letter, signed, is in the files of the HERALD-WORLD.

Subscriptions

BETTER PROJECTION.—TO THE EDITOR: Hope you will give the following experience, which I had lately, a prominent space in your projection department.

While at work one evening, two gentlemen entered the projection room introducing themselves as Mr. A. and Mr. B. After the formalities of handshaking is over, one commences something like this:

"Well, I suppose you have been getting reports—they are sent out to all the boys. No? Well, then I guess you are not on our list. Surely you know Mr. C., the projection editor of ————! By the way, here is a little present from the boys."

* * *

At this point, I was handed a wonderful gift—a nice new fountain pen much like the $7 ones, and my attention was called to the fact that is says 14kt. in large letters on the point. But, if one is sly, he will pull out the pen point and find it reads 14 kt. gold plate, a pen which would net a big profit if sold for 25 cents.

Well on with the story of the two benefactors—

"Now, we have something else to give you free. Just the cost of mailing. You wouldn't mind the postage of a trade journal—you know the advertising pays for it. Here is a copy of it. It is now going to print a projection department telling all about Vitaphone, etc. Remember, this is for the trade only, operators, managers, etc., and free, but for the postage costs. Your name and address, please."

Now, while one of the "big time Charley's" is writing, the other is asking about the scale or about recent pictures or whatnot. He is quite agreeable. He will even show you a card, a press card, which by the way is his method of getting past the doorman.

"Here is your receipt," says Number 1, "You will promise to read the magazine, won't you? Otherwise, we couldn't give it to you.

"This entitles you to a two year subscription—just for a few cents per week postage, the small sum of $2.97. Here is your three cents change, just to make it even money—$3 please."

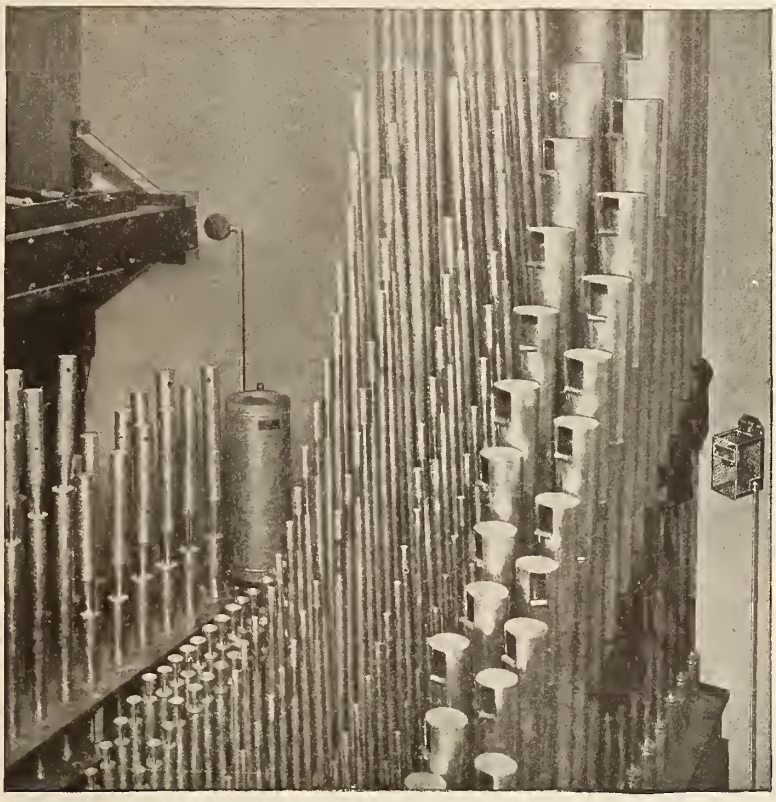
* * *

At this point, our smooth-tongued gentleman pulls out a roll of bills, ready to cash anything. And here, dear projectionists, is where you pay the postage. No doubt, the magazine is sent by air mail, as the cost is about 12 cents per issue.

These gentlemen are not working for the publishers, but for a circulation concern in New York City. No doubt this concern will enter your subscription and you will receive the periodical but, I am here to say, that any company which allows agents or sub-agents to use such high powered tactics without regard to business ethics is not worthy of the support of the trade. It would be a good plan to cut this piece out and have it ready to hand to the spell-binders when they pull the fountain pen gag.

It should take the fire out of their repertoire.

Will you please publish this. The boys surely will enjoy and appreciate it.



LET'S TALK INVESTMENT

WHY pay thousands of dollars for a wonderful organ and neglect to pay one or two hundred for organ protection that in time will repay you many times its cost through saved organ maintenance expenses and lasting organ service. Yet there are countless theatre owners who buy a marvelous organ and then fail to care for it properly, fail to protect it against the ravages of weather and climatic conditions that cause organ deterioration and mounting maintenance expenses.

EVENHEETERS are an investment in organ welfare. They are not a costly method of organ protection, they are a necessity to perfect organ welfare. A necessity to keep down maintenance expenses and loss of organ use. They successfully combat all the enemies of the organ and repay their initial investment through savings they incur. Think this over Mr. Theatre Owner and let us tell you how, by a small investment you can protect your precious organ. Clip the coupon now.

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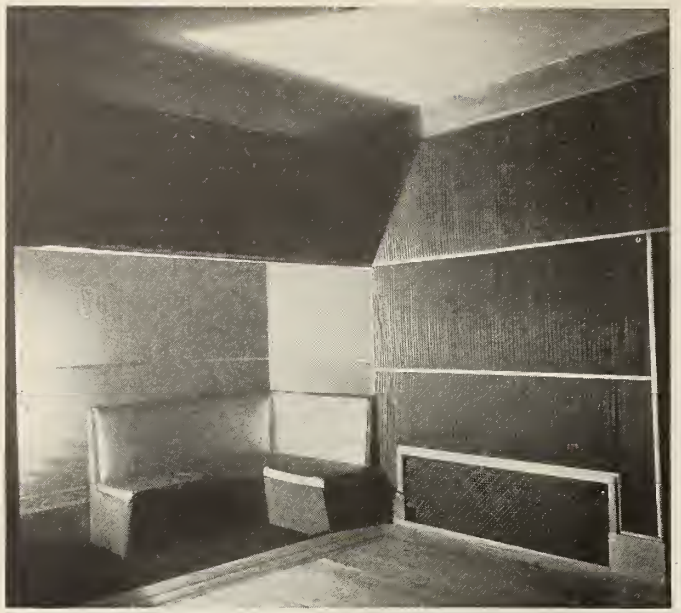
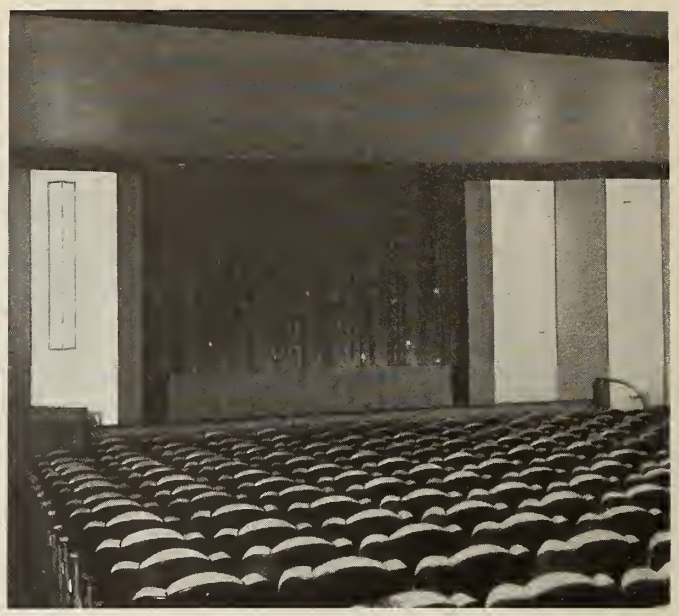
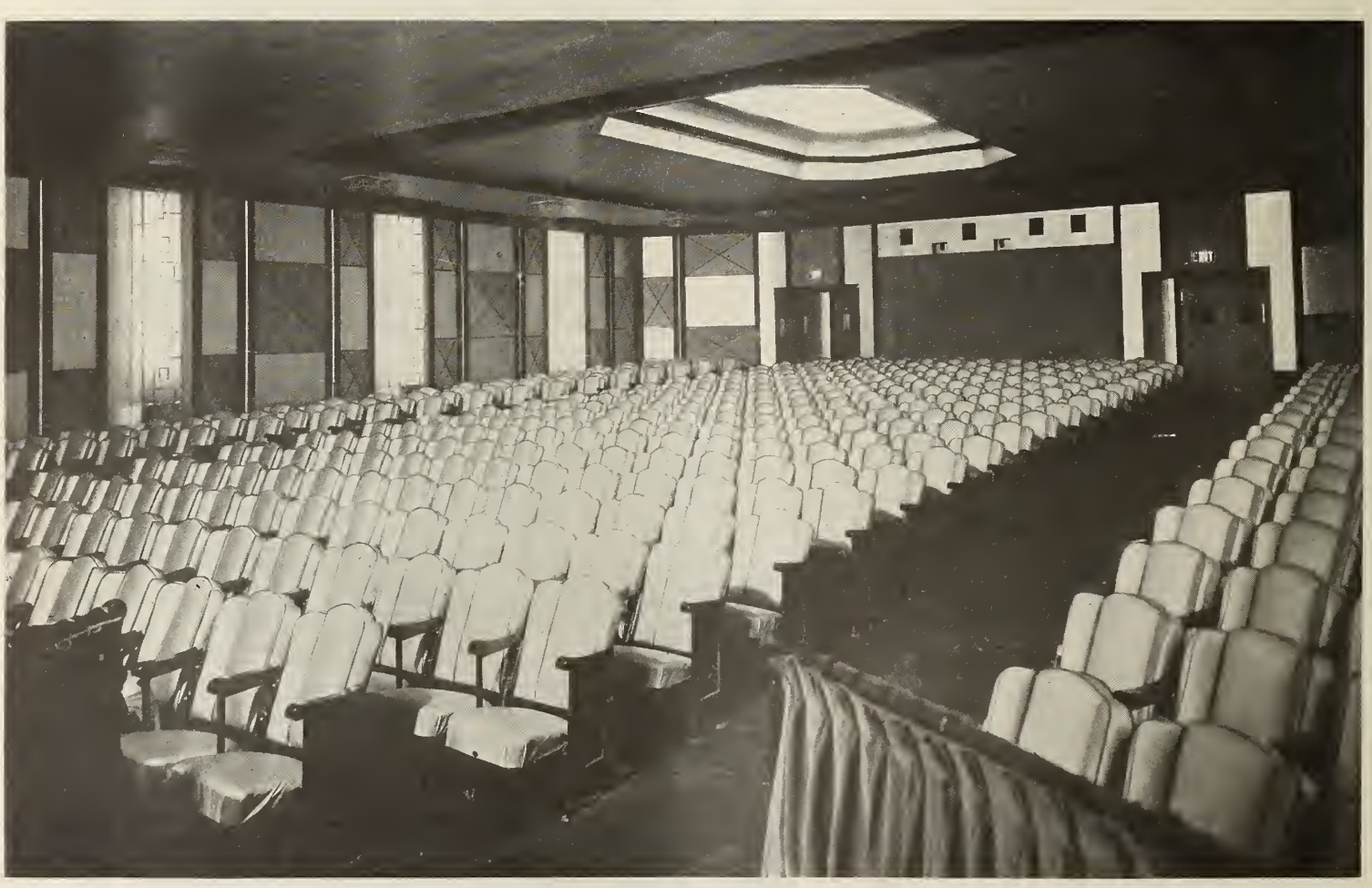


A nook at a corner of the dance floor.



The curtained opening for the screen.

Below: A view of the auditorium looking toward one side and the rear.



[Photos by Pinchot]

CARNEGIE THEATRE, THE SPIRIT OF TODAY IN CINEMA DESIGNING

PROBABLY the most unusual theatre in this country has just been opened in New York City. As part of the opening program, it presented Sarah Bernhardt in "Queen Elizabeth," the first feature-length film to be shown in this country, and the film upon which Adolph Zukor founded the organization that is now the Paramount Famous Lasky Corporation. That little four-reel picture made history. It is significant that this theatre, the Little Carnegie Playhouse which opened its doors last Friday, chose for its opening program this history making film, for this little theatre is very likely to make history. It may mark the beginning of new things in theatre decoration.

Conceived and executed in a spirit of modernism, this little theatre seating only 411 people offers a ping-pong court, a card room, a small

A corner of the game room.

A seat in the lounge.

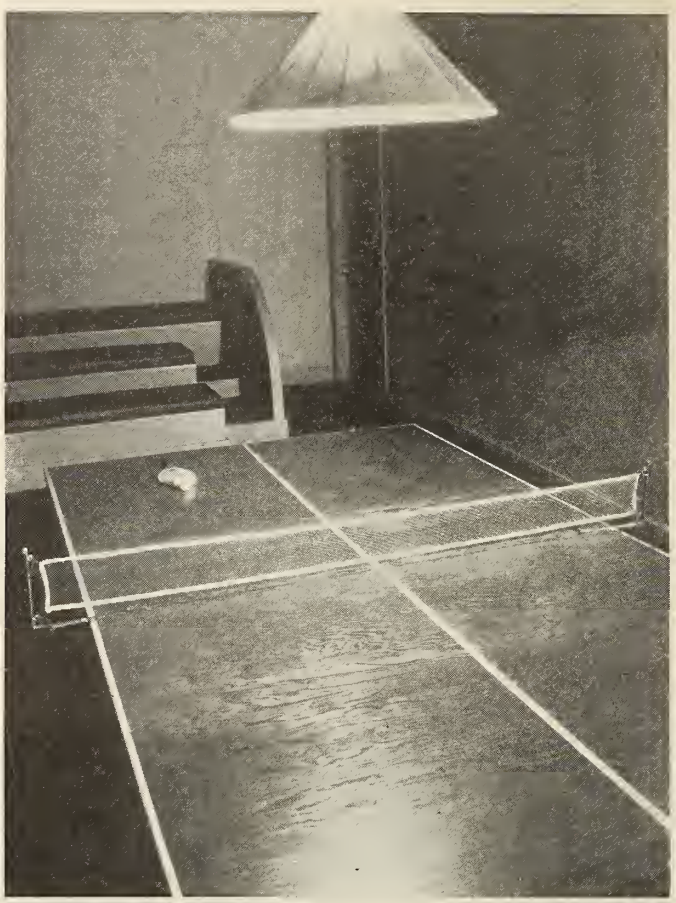
Below: The lounge. The buffet at the rear wall is the free coffee station.

[Photos by Pinchot]

dance floor, an art gallery and other unusual entertainment features. But the things it offers are not so important as the way it offers it. It is the interior decoration, created under the supervision of Beatrice D. Mindlin, that may set a new pace in theatre design. The idea was Michael Mindlin's. Wolfgang Hoffman designed the Carnegie, while the decorations are by Pola Hoffmann.

The interior is modern to the last word. It typifies the modernism of our art, our literature, our thought and our architecture. It draws inspiration from our towering skyscrapers and the whole pattern of our modern cities. And yet it is effective and comfortable. It exudes a spirit of play. It is exultant in modernism and in the spirit of the age, rather than in finery and ostentation. *—WILL WHITMORE.*

PATRONS MAY DANCE
OR PLAY PING PONG—
THEN SEE THE SHOW



The ping pong court.

Entrance from the foyer to the game room.

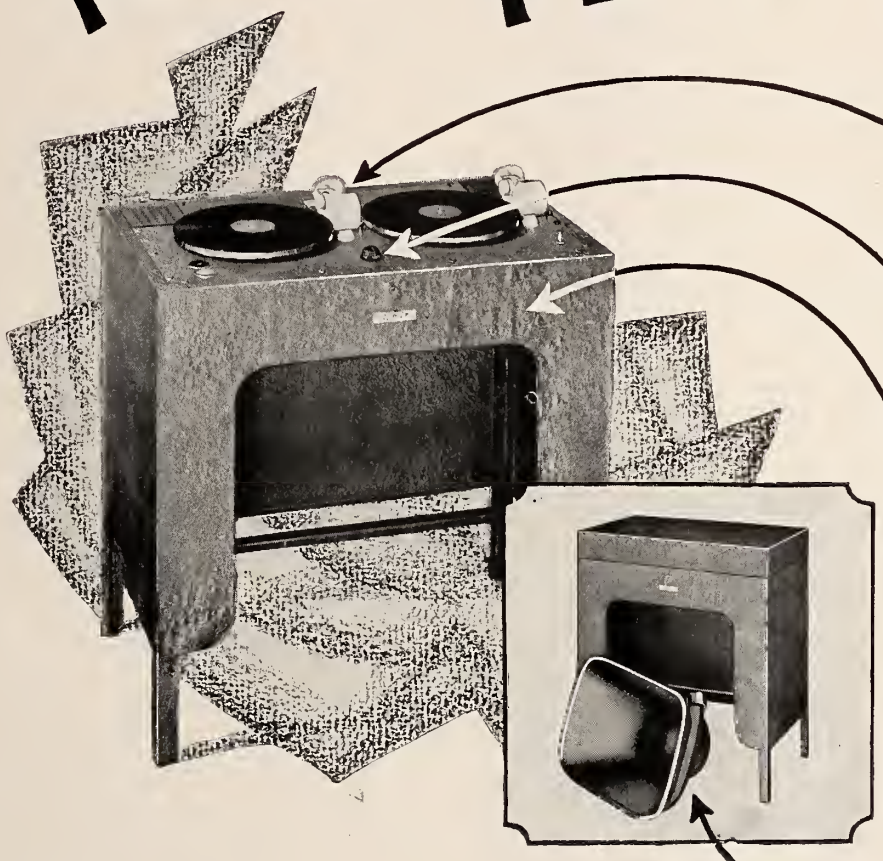
Below: A view of the foyer, looking toward the main entrance.

[Photos by Pinchot]

CARNEGIE IS NEWEST OF MINDLIN GROUP

It Was Michael Mindlin's Idea. Wolfgang Hoffman Executed It.

FOUR EXCLUSIVE FEATURES



TONE. Orchestraphone tone standards are rigidly upheld in the Junior Model, in part through the use of the same exclusive pick-ups featured with the De luxe Model. These pick-ups are fully protected by patent rights and are not procurable with any other instrument.

CUEING. The "fade-out" of one record and the "fade-in" of another is accomplished with one control—always reliable and easily operated by any person of average intelligence. With Orchestraphone Junior Model any picture or stage production can be accurately and easily cued from start to finish.

NO FIRE HAZARD. Orchestraphone Junior Model is the only sound instrument in its price field featuring an all-steel cabinet. The fire hazard present through the use of comparatively high voltages in instruments with wooden cabinets is thus entirely eliminated. Desk-style front allows the operator a comfortable sitting position as she cues the picture. The finish is an attractive Ripple Maroon.

VOLUME. The Orchestraphone air column type horn is in large part responsible for the practically unlimited volume obtainable with absolutely no distortion to the original tone quality. Depth of tone, together with the individual tone qualities of various instruments, are faithfully reproduced. The horn is a part of standard equipment for the Orchestraphone Junior Model.

ORCHESTRAPHONE Junior Model combines incomparable tone quality and cueing precision with a price that makes its installation simply a matter of good showmanship.

In addition to its many exclusive mechanical features, Orchestraphone commands an expert library service that the exhibitor finds available with no other sound instrument . . . complete libraries of records expertly selected to fill every cueing need are readily available for Orchestraphone owners.

Orchestraphone Junior Model is unlimited in its range of musical reproduction . . . every type and form of music, as only the world's masters can produce it, will come to your theatre now . . . will solve your musical problems permanently.

Ask your nearest National branch for demonstration or address your inquiry to our General Offices: 624 South Michigan Avenue, Chicago

The World's Master Musicians— **Orchestraphone** *At Your Finger Tip!*

National Theatre Supply Company

~ Offices in all ~ Principal Cities

(4208)

Junior Model

Complete with one Horn

$550

The Kilgen Wonder Organ

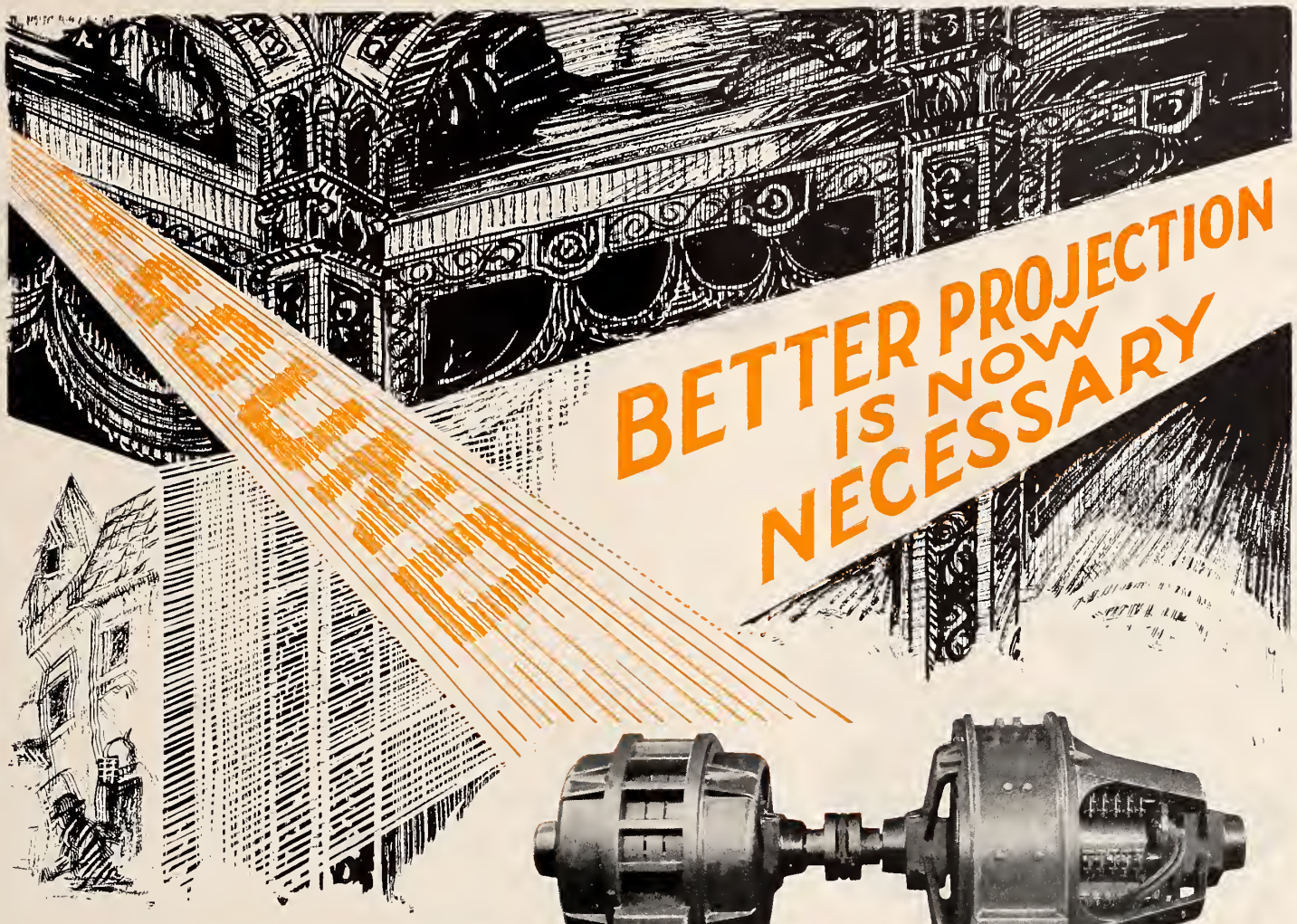
The Organ of Reputation

WHEN your patrons realize that your house contains a Kilgen Organ, they appreciate at once that you offer real and outstanding music. It might surprise you, perhaps, to know how many people attend a Theatre "mainly for the Music". But the number is large, and growing. Americans are distinctly music-lovers. Everyone loves the deep, resounding tones and rich dramatic feeling which pour from the pipes of a fine Organ. Musical tastes, today, are far more critical than they were. Mere noise no longer satisfies. Real music is expected. Kilgen Organs furnish it, as your patrons know, and as the Kilgen reputation guarantees.

GEO. KILGEN & SON, Inc. · · 4020 N. UNION BLVD., ST. LOUIS, U.S.A.

National Theatre Supply Co., *Distributors*

THE VOICE OF THE SILENT DRAMA



BETTER PROJECTION IS NOW NECESSARY

SOUND is being added to SIGHT in the Motion Picture Industry

More light is required than in installations heretofore. Particularly is this true with some of the sound transmitting screens, as compared with the reflecting type of screen.

This means more current in the arc at the projector than previously used.

To meet these conditions, the new type C. P. Transverter has been designed. It represents another step in advance—the result of long experimental work and extremely careful design.

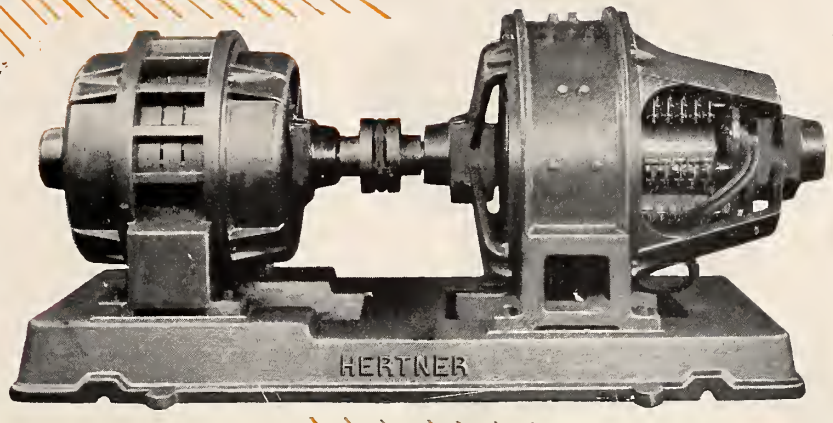
❖ ❖ ❖

So generally is their merit recognized that there are more Transverters in use than all other makes combined.

They are the motor generator masterpiece of the age.

Distributed in the U. S. A.
by The National Theatre Supply Co.

Canadian Distributor
Perkins Electric, Ltd.



The Type C.P. Transverter

delivers within 3% of the rated voltage under all conditions and loads within the rating of the generator.

Actual experience shows that the C. P. Transverter delivers more nearly constant voltage than is obtained from the average D. C. power line.

The voltage of this generator is not affected by the varying loads outside of the projection room.

This eliminates the necessity of the operator manipulating the field regulator thruout a performance and assures better projection with a minimum of current cost.

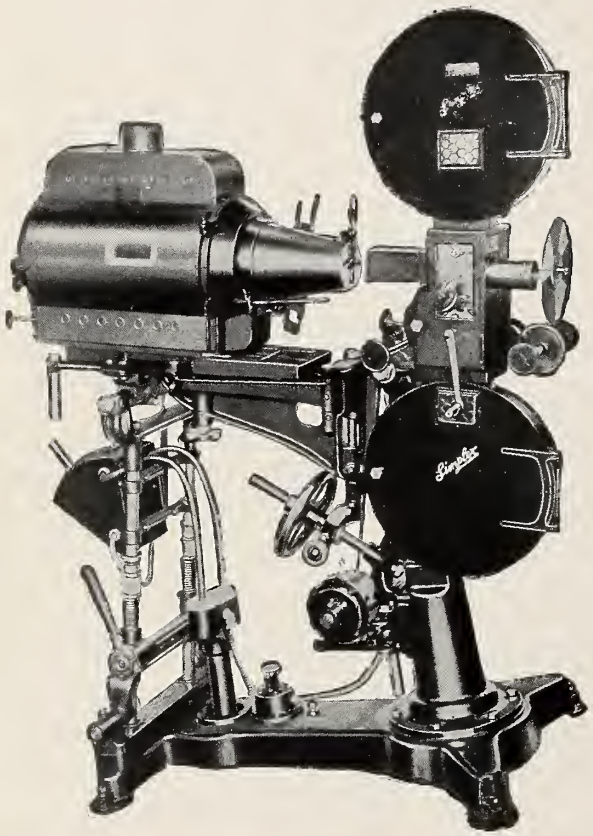
Manufactured exclusively by

THE HERTNER ELECTRIC COMPANY

TransVerteR

1900 W. 114TH STREET CLEVELAND, O., U. S. A.

Simplex PROJECTORS

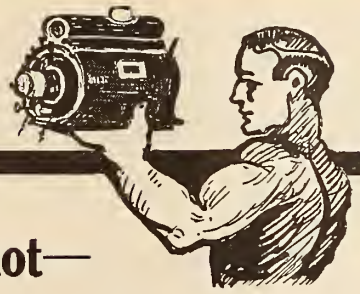


FOR ALL SOUND SYSTEMS

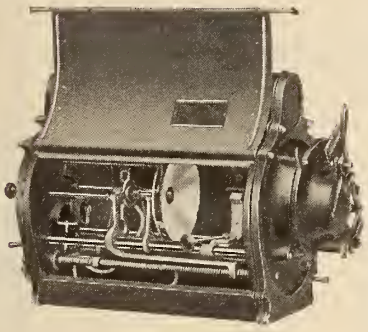
SIMPLEX PROJECTORS KEPT IN A-1 CONDITION IS THE SECRET OF FIRST CLASS—PROFITABLE SOUND AND VISUAL PROJECTION

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK



Whether they talk or not— they must be seen!



Faultless projection is demanded by today's critical audiences

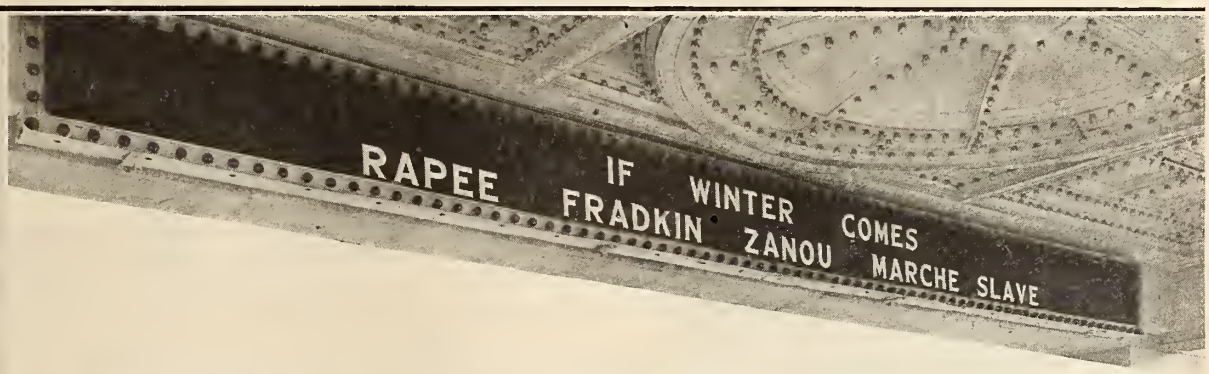
STRONG

AUTOMATIC REFLECTOR ARC LAMPS

For Sale by Trustworthy Independent Supply Dealers Everywhere

The Strong Electric Co.

2501 Lagrange St. Toledo, O.



Nothing so essential to a theatre as a good Electric

A GREAT electric sign, with powerful letters of light . . . the added appeal of various colors . . . motion . . . intense light from a brilliant marquee . . . an attraction-board of clearly readable electric letters featuring the current show!

When people see a theatre like that, they go in. Light is the greatest attraction theatres can employ. And Flexlume electrics—glass letter, exposed lamp, neon tube, or combinations—offer exhibitors the most brilliant and spectacular electric display.

Some designs of electrics are better for theatres than others. Ask for the free helpful booklet "Theatre Electric Displays" illustrating some of the Flexlume types that have proven highly productive of crowded houses. FLEXLUME CORPORATION, 1839 Military Road, Buffalo, N. Y.

Sales and Service Offices in Chief Cities of U. S. and Can.

FLEXLUME

Factories also at Detroit, Los Angeles, Oakland & Toronto

FLEXLUME ELECTRIC DISPLAYS

Play Safe With

SENTRY SAFETY CONTROL

Fire Commissioner Dorman, of New York City, says that publicity and propaganda prevented millions of dollars in property damage last year in the district he guards. He meant that it actuated property-owners to take special preventive measures.

Fire plays no favorites. Theatre-owners, who have reason to fear it especially, by one step can prevent the most prevalent cause of danger to their properties—the danger from film-fires.

That step is to install SENTRY SAFETY CONTROL.

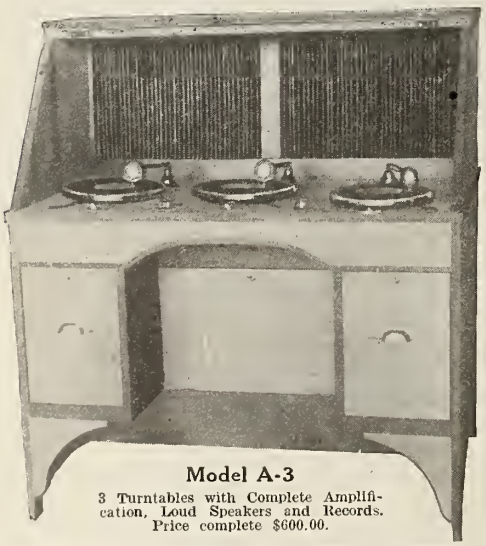
SENTRY SAFETY CONTROL

The positive fire preventer Can be attached to any projector Costs only a few cents a day.

Sentry Safety Control Corporation. 13th and Cherry Sts., Philadelphia. 1560 Broadway, New York

And All Branches of National Theatre Supply Company

DON'T BE MISLED!



Model A-3

3 Turntables with Complete Amplification, Loud Speakers and Records. Price complete $600.00.

ORDINARY SOUND PHONOGRAPHS WILL NEVER GIVE YOU TALKING PICTURES

BUY YOUR SOUND EQUIPMENT INTELLIGENTLY

We install these complete Sound Units at the price listed and will furnish you with genuine Movie-Phone Talking Picture Equipment for Direct Synchronization from your booth to stage at low additional cost.

DON'T BUY

any old outfit offered and tear it out later.

With our sound devices you can present real talking pictures at any time you wish.

Model B-2

2 Turntables, Amplification, Speakers and Records. Price Complete $475.00.

MOVIE-PHONE SYNCHRONIZING DEVICES for Motion Picture Machines

Will play Vitaphone and other standard talking pictures. Can be furnished to operate in conjunction with the units illustrated herein at the low added cost of from $750.00 up.

You can buy the units shown here and install the booth devices later or install all at one time as desired.

Manufactured and Distributed by

MOVIE-PHONE CORP.

724 SOUTH WABASH AVENUE
CHICAGO, ILL.

TERRITORIAL RIGHTS AVAILABLE TO FINANCIALLY RESPONSIBLE DISTRIBUTORS

The "Gum Garage" which theatres in Toledo, O., have found advantageous as a medium of advertising and as a means of eliminating costly damage. The top sketch is the "garage" as presented to the patron. Below, folded after the gum has been "parked."

Unconscious Acts, Yes, But Oh! How Costly to Theatre

UNCONSCIOUS acts, petty in themselves, on the part of patrons of motion picture theatres, are costing exhibitors hundreds of thousands of dollars each year. This fact was presented in a most forcible manner recently in a letter to a rug making concern, which turned out the huge rug that adorns the foyer of the Roxy theatre in New York city.

It is claimed that chewing gum, dropped by careless patrons of the theatre during the past several months, has done more damage to the rug than the tread of 6,500,000 persons.

Wads of chewing gum now threaten to ruin this rug, the largest of its kind in the world, which weighs more than two and one-half tons, has the thickness of an inch, and cost a small fortune.

Another nuisance is the male patron who

HOLIDAY GREETINGS

For Your Screen

CHRISTMAS OR NEW YEAR

Greeting Films

BEAUTIFUL DIFFERENT

With Managements Personal Salutation

$4.00 each—2 for $7.50

Animated Artistic Leaders $5.00
Trailer Announcements 5c per foot

Appreciation Films, Inc.

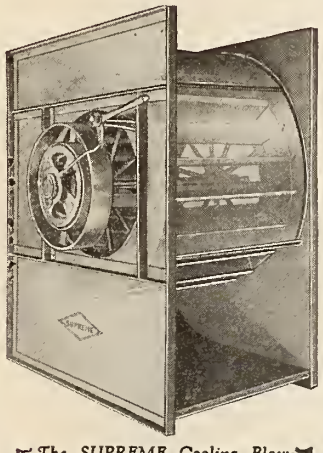
1029 S. WABASH AVE. CHICAGO, ILL.

SUPREME

Combination System

PATENTED

COOLING — HEATING



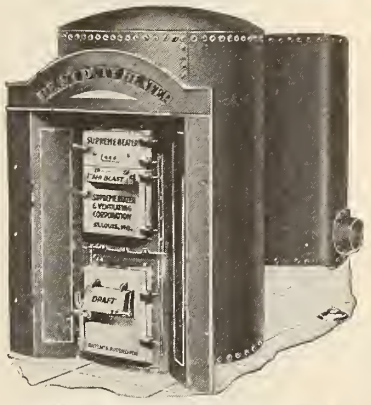
The SUPREME Cooling Blower—a part of the combination system. The most powerful and effective unit of its type on the market. Note the variable speed feature.

NOW any Theatre—New or Old—can have the advantages of SUPREME Cooling and Heating.

One moderate investment in a SUPREME System makes you independent of weather conditions—assures positive summer cooling and equally positive Winter Heating and Ventilation.

Consider the advantages of having your Theatre delightfully Cool in Summer and cozy and comfortable in Winter—then get the full details on the SUPREME System.

Quick, uniform heating, no drafts, no aisle space occupied, no danger of freeze-up, perfect Winter Ventilation, positive Summer Cooling and economy in both operation and maintenance. These features are found only in the SUPREME System.



The SUPREME Boiler Plate Steel Heater—gas tight and unconditionally guaranteed. An important part of the SUPREME combination system. Burns all fuels economically.

Use Your Present Cooling System

If you have a Cooling System, SUPREME Heating can be combined with your present Cooling Blower easily and inexpensively. In writing for details, specify make of your Cooling Blower and send sketch showing location. State also, if your present Cooling Blower has variable speed control.

(MAIL TODAY SURE)

SUPREME Heater & Ventilating Corp.
Saint Louis, Missouri

Send complete information about your heating and Cooling System.

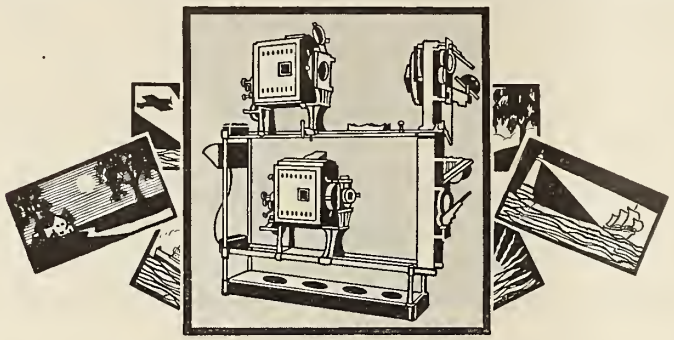
(Name) _____ Size Theatre _____

(Address) _____ Capacity _____

(City) _____ Have you a cooling system _____

(State) _____ What make _____

The Brenkert F7 Master BRENOGRAPH



Marvelous, New, Changing, Colorful

SCENIC EFFECTS

Made Possible

The new Master Brenograph will give your theatre an individuality of atmosphere far in advance of any former possibility. New colorful overture scenes, dramatized prelude scenes, feature picture association scenes, organ attractions, curtain designs, colorful illusions and actions, decorations, high lighting. All at a cost so small that you will be amazed.

The new Brenkert F-7 has advanced effect possibilities so that these effects do for the eye what the talking pictures are doing for the ear. You can change your entire effects every week or every day. Enhance pictures and attractions, all with this one unusual machine. No theatre, large or small, can afford to be without the Master Brenograph F-7 because of the PULL it puts into the show.

Theatre owners and managers, write for descriptive matter and folders.

Please state your position in theatre, whether owner, manager, or operator.

Brenkert

BRENKERT LIGHT PROJECTION CO.

St. Aubin at East Grand Boulevard, Detroit, Mich.

Scene effects can be obtained from Effect Scene Bureau 2010 Washington Boulevard Bldg., Detroit, Michigan

Now

PERFECT PROJECTION!

National Regulators afford the smaller theatre the same high class projection as the larger theatre, at a fraction of the cost. They produce a clear, cleancut, eye restful screen light that only National Regulators can give. Investigate this new, modern projection today.

Nationwide distribution through National Theatre Supply Company Stores

Mfg. by

Garver Electric Company

"The Busiest Place in the World"

Electrical Mfgs. since 1915

UNION CITY, INDIANA, U. S. A.

You Don't Park Cars In This "Garage"

A problem with which the theatre owner, especially in the city, must cope is that of parking space for automobiles.

Here is a story of "parking space" with a new angle.

A woman of Toledo, O., has invented a "Gum Garage," or parking space for the gum which otherwise would be parked on the rugs, under the seats and in other places where costly damage would result.

Several Toledo theatres are using this novel "garage," through distribution to patrons in the programs. On the back of the "garage" is space for the theatre advertisement.

scratches his match on the walls of the lobby as he leaves the theatre, frequently doing damage that eventually requires a redecorating of the side walls. This was not so noticeable a few years ago when the lobby of a motion picture theatre was less elaborate and costly than it is today.

Sumptuous furnishings bring about a greater loss today when they have to be replaced, than in the day of the old shooting gallery, or when a fresh coat of paint was all that was necessary to redecorate a lobby.

In many of the more elaborate motion picture theatres, the matrons request the ladies to use their powder and their makeup boxes in the washrooms rather than before the large French mirrors in the rest room, as it has been found that the powder frequently does much damage to the heavy brocades.

Inquiry among leading exhibitors reveals that much damage is being done by careless patrons and that the expense incurred runs into a heavy figure over the year.

Publix to Operate Theatre To Be Built at Salem, Mass.

Plans have been drawn for a $500,000 motion picture theatre for the Salem Realty Company, to be located in Town Square, Salem, Mass. It will seat 2,150. The realty company has leased the house for a term of years to Publix.

A new theatre costing $200,000 is to be built at Abington for Charles Kolodny of Boston.

Netoco Subsidiary Organized

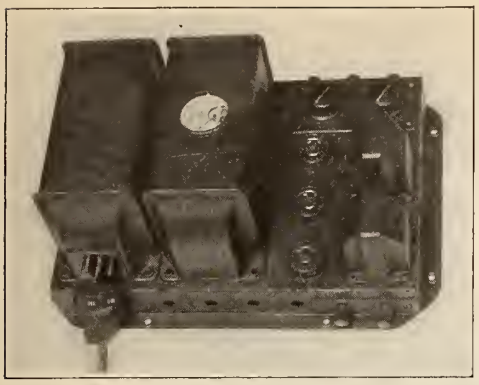
Two new theatre corporations have been organized in Massachusetts, each with 1,000 shares of no par stock. They are the Casino Operating Company, a subsidiary of the Netoco Corporation, with Samuel and Nathan Pinanski as incorporators. The other is the Day Square Theatre, Inc., Boston, with B. A. Trustman, Bessie Langhorne and Mary Havey as incorporators.

Takes Over Two "U" Houses

Universal has disposed of two of its theatres to Interstate Theatres Corporation. They are the Capitol at Somerville and Revere at Revere, Mass. Harold Stoneham and Edward Ansin are in active control of the Interstate affairs.

Rigaumont Modernizes Gaiety

Modernizing of the Gaiety, Schine Enterprise house at Utica, N. Y., has been completed under the supervision of Victor A. Rigaumont, theatre architect of New York City.



Sampson Model MIK-1

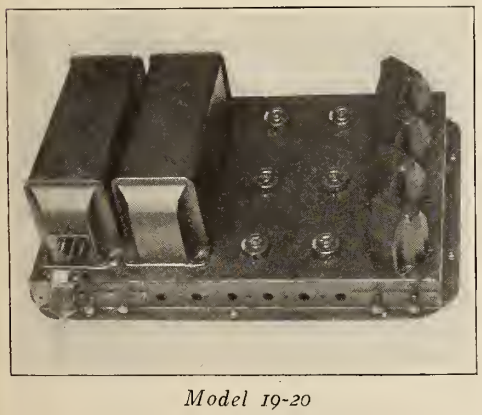
Sampson Develops Power Amplifiers For Sound Devices

A complete line of power amplifiers, designed to meet every requirement for use in connection with sound and speaking devices for theatres has been developed by the Samson Electric Company of Canton, Mass. The equipment is being extensively used in theatres throughout the country in

Model 16-17

connection with the product of leading manufacturers of synchronous and non-synchronous devices.

Included in the models now available are the Pam 16 which is adapted for all type of loud speakers and which operates from 105 to 120 volt, 50-60 cycle current and



Model 19-20

provides compensation for line voltage variation. It uses one UY-227, two UX-210s and one UX-281 tubes, and needs no output between itself and speaker. Pam 17 is similar to Pam 16 but is designed to provide field current to a dynamic type speaker. The output transformer in this amplifier correctly matches the impedance of the input transformers contained in dynamic type speakers. These two models

(*Continued on page* 43)

The New

KEITH MEMORIAL THEATRE

Boston

Uses the

RAVEN HARTONE SCREEN

Because

"Better Projection Pays"

1476 Broadway Raven Screen Corporation New York, N. Y.

Now you can - - -

SYNCHRONIZE Your Own PICTURES,

Musically, for only $495.00

ORCHESTROLA "Puts the Picture Over" for You

Don't buy until you hear the Orchestrola

It is a complete musical instrument and cueing system with three separate reproducers arranged and controlled to produce beautiful organ "echo" effects. Three reproducers produce equal volume over entire theatre.

APPROVAL PROPOSITION

An Orchestrola will be sent to you or installed in your theatre on approval. Returnable if not satisfactory. Price, cash $495; terms $525, one-third cash, balance in six monthly payments, f. o. b. factory, Ogallala, Nebraska; Minneapolis, or St. Louis. Use the coupon NOW.

The Good-All Elec. Mfg. Co.
Ogallala, Nebraska

Orchestrola interests me. Send free details.

NAME.....

THEATRE.....

ADDRESS.....

CITY.....STATE.....

GOOD-ALL ELECTRIC MFG. COMPANY, OGALLALA, NEB.

The grand salon on the mezzanine floor.

A $5,000,000 Theatre from Which No Profits Are Asked

It is enough that the Keith Memorial commemorates the greatness of B. F. Keith

By SAMUEL SAYWARD

NO profit necessary. That is the unique position of those directly in eharge of operating Boston's newest theatre. They don't have to make the house turn any money over to its owners. Keep out of the red, yes. But no profit is neeessary. Was there ever a privately owned theatre like that before?

The Keith Memorial theatre was not built to show a profit. It was erected under the personal supervision of Edward F. Albee as a tribute to his life-long friend and business associate, B. F. Keith, who died 14 years ago. Together they created the great Keith-Albee vaudeville cireuit, which, long eminent in the East, is now, through its merger with Orpheum, the biggest in the nation.

The Keith Memorial was ereeted at a eost of $5,000,000. Its seating eapaeity of 2,900 is too limited to permit of a profit on the amount of money invested. If it gives indieation of showing a profit, more elaborate productions, if possible, will be provided. No profit is wanted.

B. F. Keith's main object in later years was to elevate vaudeville to a higher plane. Much attention, therefore, has been given to the welfare of the aetors and aetresses who are to appear in the six acts of vaudeville eaeh week at the Keith Memorial. The elaborate quarters provided for them, far in advance of anything of the kind in any other theatre, legitimate or otherwise, is evidenee of this effort.

The Keith Memorial will present no sound pietures, for some time at least. There has been no wiring done, nor any provision made for sueh equipment. "The silent drama" is to remain silent, so far as the present poliey of the new theatre is eoneerned.

Members of the vaudeville and motion picture professions are always to find a eordial welcome awaiting them back stage, where the unusual beauty on the publie's side of the footlights, is duplieated for the exelusive use of the artists.

Stepping off the spacious stage at the rear left, one enters the chorus room, where provision is made for quiek changes for the girls. Opening from this room is a large, well lighted, beautifully tiled shower room. Passing from the chorus room one reaches a delightful lobby or reeeption room, beautifully furnished in pale blue and decorated in gold and ivory. Here a corridor runs parallel with, but away from the stage, and from this eorridor open the private rooms for the artists. Every one of these rooms is beautifully furnished. Every one has a private bath and shower adjoining.

There are similar rooms for the men. But that is not all. There is a nursery for the children of the artists, fitted with every eoneeivable kind of toy for the little tots. There is a library. There is a billiard room for the men. There is a barber shop and a beauty parlor. There is a gymnasium, handball eourt. There is a complete electric laundry and an eleetrie kitchen which would be the envy of every apartment dweller. There are private elevators. And all these are for the performers.

At the end of the corridor, where it reaehes the stage door, sits an attendant. If one of the artists hurries out leaving a door unloeked, a tell-tale light in this attendant's booth shows it. Everything possible has been done to make the stay of the performers pleasant.

A trip below stage reveals another unusual section of this theatre. It reminds one of the great room under the dome of the national Capitol in Washington. It is reached through heavy iron grated doors. It is the animal room, provided for the beasts in animal aets. The room is well lighted and well ventilated, and at one side of the room is a huge bathtub, built into the floor, like those one finds in modern bathrooms, except that it is many times as large. This is the bath for the animals and is suffieiently large for the largest polar bear. A private elevator operates from

this room to the rear of the stage. Of this, House Manager Eldridge tells a story.

A negro lad was at work cleaning up preparing for the opening. "Mistah Eldridge," he inquired as we walked through the room, "do you s'pose I could get a job around here after the theatre opens?"

"Sure," replied Eldridge. "Do you want to stay here with us?"

"I sure do," beamed the lad. "What's the job?"

"Well, we'll need a boy to run this animal elevator, to take the animals back and forth to the stage."

The boy's eyes widened. "Mistah Eldridge," he said decidedly, "I guess I don't want no job heah after all"

While elaborate quarters have been provided for the artists, hardly less attractive quarters have been provided for all employes of the theatre. Every employe has his own room, with equipment such as he requires in his daily tasks, and every room and every suite is provided with showers.

The idea for such a theatre originated with E. F. Albee. Keith died in 1914, and very soon afterwards Albee commenced to plan the present theatre. He has devoted years to these plans and for the past year his time has been devoted almost exclusively to the work, with personal supervision of the thousands of details involved. Needless to say, it has been a labor of love. Architects and engineers declare the Memorial contains every proven device of modern science for safety, hygiene, ventilation, temperature, comfort and luxury for the audiences, the artists and the employes.

The lavish furnishings include period furniture, fine tapestries, costly ceramics and bronzes, glass and marble of the finest quality. There is a number of masterpieces in painting to adorn the walls of the loggias and the Grand Memorial Gallery. All of these details have passed through Mr. Albee's hands. Most of the works of art were selected by him personally. Every innovation met with his personal approval before its acceptance. Thus this theatre stands not only as a tribute to B. F. Keith, but as a climax to E. F. Albee's long career as a builder of theatres.

The foundations are of reinforced concrete piers, and floors for the substructure are below grade. Some of the individual column footings are the largest used in any building in Boston, in spite of the fact that the theatre is built in the old peninsular section, where there is rock bottom, while more than two-thirds of the city is built on filled land. The superstructure is supported on steel frames of massive proportions. The single balcony is supported on heavy steel trusses and cantilever girders. There are no exposed columns in the auditorium. The roof is carried on heavy steel trusses spanning the clear width of the auditorium, some 130 feet. Some of these trusses are the heaviest ever used in building construction.

Handling of these trusses was a scientific process in itself. They were knocked down into sections small enough to be shipped through the streets of Boston, then were first assembled at the shop and then taken apart and shipped. Some of these trusses weighed in excess of 162 tons apiece, while the heaviest joints weighed 40 tons each.

The doors are of bronze, the columns are of marble and the grille work is of brass and copper. Memorial Hall rises to a great vaulted dome with light diffused against ivory-white marble and gold. There are sixteen huge marble columns on each side of the hall, each weighing more than 16 tons. They were quarried in Italy and shaped and polished in Vermont. Their bases are of dark marble, and each is topped by heavily gilded capitals, the gilding being done in gold leaf.

In the corners of Memorial Hall are niches containing statues in white Carrara marble, with a central statue in the center of the hall, while between the marble columns are hung some of the beautiful masterpieces in painting. These paintings are displayed against a background of "Albee red." In a wide, central niche rests a large bronze bust of B. F. Keith on a base of green marble. Concealed in the pendant chandelier overhead is a "baby spot" directed at the bust, bringing it into high relief.

There is a general lounge room for both men and women, luxuriously furnished, with a great Florentine fireplace and a mural running below the ceiling around the room. At one end of this chamber is a series of rooms devoted to the use of women guests, including cosmetic rooms, smoking rooms, telephone rooms, reading and writing rooms. At the opposite end of the lounge is a smoking room of unusually large proportions, paneled in mahogany and furnished in heavy leather. All of these rooms are complete in equipment, even to cosmetics. A Red Cross room has a registered nurse in constant attendance. This general lounge opens off the mezzanine floor. On a level with this floor and between the pillars

Memorial Hall. At the parting of the stairs may be seen the bronze bust of B. F. Keith.

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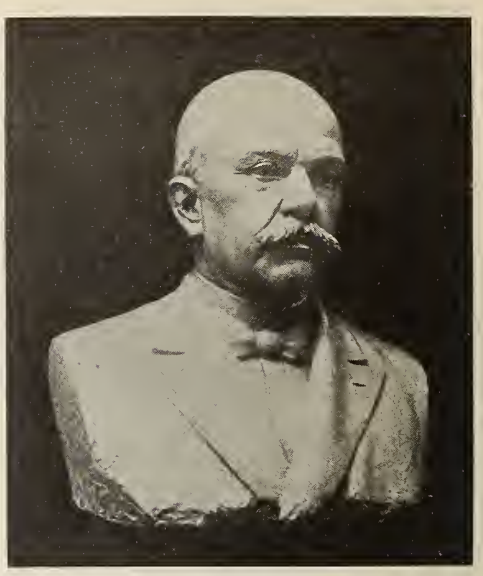

The bronze bust of B. F. Keith, which is located prominently in Memorial Hall.

are balconettes with grilled facings in bronze.

The entire theatre is carpeted, the background color of the carpets being black. The figures are in dull gold. The pillars, the uprights, the walls and the paneling are all in ivory, which is decorated with gold. The pillars extend upward to the great dome over the auditorium. In the murals of the dome are softer shades of gold and blue. Everywhere is gold leaf, thousands upon thousands of dollars worth of it, warming up the whole decorative scheme. The decoration of the new theatre resembles, perhaps, the old Keith theatre more than any other, and yet is many times more beautiful and more elaborate. Even the borders of the glass panels in the interior doors are of gold.

* * *

The main auditorium is a wide, sweeping, yet rather intimate chamber of ivory and gold. A white marble rail runs around the back of the auditorium, and from it one's eyes sweep over the rows of seats, which are richly upholstered in red; over spacious aisles, with specially woven carpets of dark color; the boxes, with richly carved baldachins and golden draperies; to the elaborate proscenium arch, then upwards to the domed ceiling, which is highly ornamented, bears a beautiful mural and is softly illuminated. Over the proscenium is another mural, softly illuminated. The proscenium arch is hung in red and gold draperies.

On the stage, wood wings and foliage borders have been eliminated. With the exception of one profile top interior, everything is contained in overhead curtains, highly decorative and with foliage borders. The backstage electrical equipment is operated from a switchboard said to be the largest theatrical switchboard in the world.

* * *

A new plan in ventilation is also in use. Fresh air is taken in through air chambers at the top of the building, washed and brought to proper temperature, then admitted to the auditorium from in front of the audience, traveling down and back, eliminating all drafts.

First-run feature films are given, regardless of their cost. The feature films open and close each performance on the five days from Monday to Friday inclusive. All seats on these days are reserved. This gives tour showings of the film feature on each of these days. There are two showings of the six acts of vaudeville. On Saturdays and Sundays and on holidays shows are continuous, starting in the early afternoon. On these days there are

Exterior view of Keith Memorial theatre, Boston

no reserved seats. The program changes on Monday.

Henry Taylor, general manager for Keith-Albee-Orpheum in New England and Canada, has his office in the new building. Harry Browning, formerly with Publix, is managing director. Frank K. Eldridge, also formerly with Publix, is house manager. James H. Muncaster is chief of service; Milton Schwardwold, general musical director; Earl Weidner, organist; Al Moore, conductor of the Keith ensemble; Miss Winifred Coyle, treasurer; and W. S. Morrell, stage manager.

In the old Keith theatre in Boston, Vaudeville had its real birth in this country. The new Keith Memorial is built in the hope that it will be known as the Home of Vaudeville in America.

Sampson Develops Power Amplifiers For Sound Devices

(*Continued from page* 39)

will operate 12 to 16 loud speakers and are two stage power amplifiers. Models 19 to 20 are for larger installations requiring 16 to 40 loud speakers. These are three stage power amplifiers.

Another model is known as the MIK-1 and is a completely AC-operated amplifier used to supply current to, and amplify output of, any standard two button carbon microphone.

The Samson power amplifiers are equipped with the famous Symphonic and Symphonic Push Pull Transformers and are designed to meet AIEE standards and the requirements of the National Board of Fire Underwriters.

H Hub Switchboards and other theatre wiring specialties are designed by engineers who are in close contact with modern theatre lighting.

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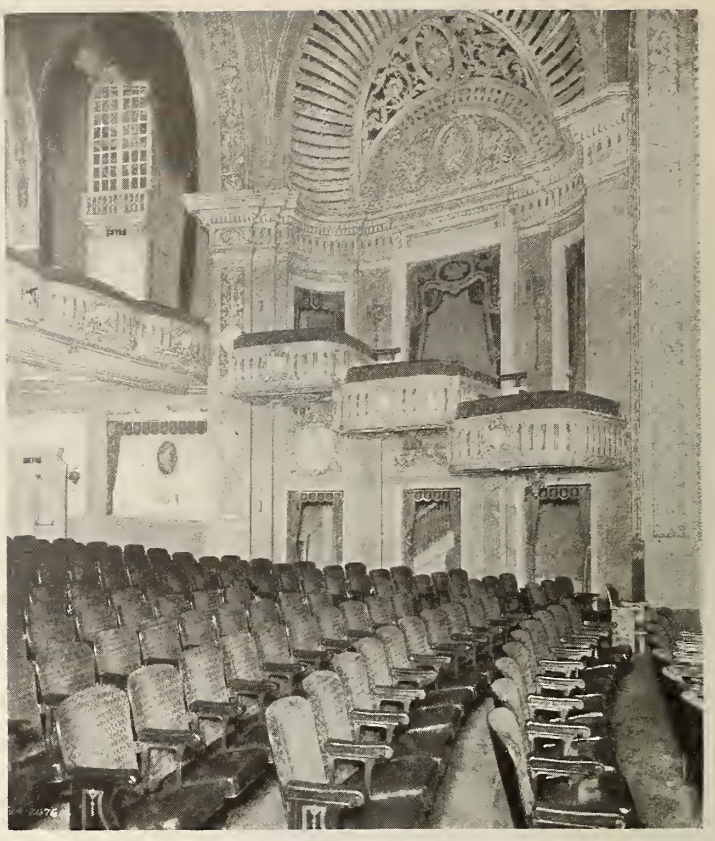
Adding Comfort —and Dollars Between Shows

New theatres for old is the cry. Another grows louder. New seats for old. People sit while seeing a show. That's the reason. And seating science has found out new things about sitting in comfort and perfect vision.

By JOSEPH FISHER



The main floor of Publix' Riviera theatre in Chicago as it appeared when the American Seating Company workmen had completed installation of new chairs.

NEW theatres for old. That is the order of the day. But during the last few years we have been having many new theatres taking the places of those unable to give the public the comfort to which it has become accustomed. Old houses have fallen by the wayside, victims of competition.

But what of the new theatres? Are they so eternally endowed with comfort that aside from the quality of shows, competition ceases forever to exist? Assuredly not. They too can be victims of competition, and to some degree, they also fall by the wayside.

The Newman in Kansas City is a case in point. A few months ago Publix had all but decided to close the Newman. Then instead it was decided to reseat the house. It reopened with a picture of exceptional drawing power. Crowds came, enjoyed the picture—and found the Newman more comfortable than ever. They are continuing to come, breaking all attendance records for the house. They like the shows, but they like the greater comfort also. This is no Spartan age.

Reseating is not the only factor in making a new theatre newer, but it is a highly important one. Why? Because improvements in seat construction the past few years have been prodigious. With the rapid growth of motion pictures and deluxe shows in popularity, the theatre chair became the object of scientific research.

What was the outline of the body in its most comfortable posture?

What made theatre chairs noisy?

What made the seats difficult to pull down?

Why were patrons tearing their clothes on the chairs?

Search for the answers soon resulted in better theatre seats. They continued to grow better. Thus new theatres, which had taken the places of the old, were themselves showing signs of age. They needed seating rejuvenation. New seats usually were a major part if not the entire part of remodeling programs. In the last year reseating has been in some respects as great a field for the seat companies as the furnishing of seats for new theatres. And because of this has grown up a need for circus-like organization which practically no patrons and few exhibitors realize.

A crew at work installing a section of new seats after the final evening performance. The theatre is the Riviera, shown above with the job completed.

Who has not seen a mammoth circus unload and prepare for a show a few hours hence? Reseating a big theatre does not present a spectacle of magnitude anywhere near as great, but there is a resemblance. There has to be. For the necessity is much the same.

A big deluxe house, seating from 3,000 to 5,000, giving four shows a day with admissions averaging 50 cents, can't afford to close its doors. To make closing just so much more unthinkable is often a competitor, whom closing might enable to win away habitual patrons. No, the show must go on. New seats have to be put in after the final performance and the theatre must be as ready as ever for the first show the next day.

If the final performance ends around 11:30 o'clock, at about midnight the trucks loaded with new seats back up to the theatre, or if storage has been possible in the basement or in a nearby empty building, the crew begins carrying as many seats into the auditorium as can be installed during the night. In eight hours, from midnight to about 8 o'clock the next morning, around 400 chairs can be replaced with a crew of 20 or 25 men. From 8 o'clock until the first matinee is usually cleaning-up time. That night at midnight the process is repeated, and the next night, until the house is completely reseated, without loss of a single performance—indeed, without patrons noticing the change beyond the grad-

This is how the Tivoli in Chicago looked after the Heywood-Wakefield Company had completed its installation of new chairs in this Publix house.

ual realization that for some reason they feel more comfortable, that the theatre is more pleasant to be in, and (psychology being what it is) that the shows are more entertaining.

Such results may be scoffed at by some as being merely conjectural—theoretical. They're not. The statements made are only a summing-up of actual results to be verified in the records of many theatres.

There is the Newman. There is the Riviera in Chicago. Balaban & Katz have just reseated the Tivoli in Chicago, and expect to reseat the Roosevelt. Publix has something of a reseating program on, while Fox contemplates reseating fully 20 houses. The object is obviously the business man's—the overcoming of competition, the continuance or increasing of profits.

A modern theatre in Chicago was strictly "up against it" about a year ago. The house was facing stiff competition from a slightly newer theatre less than a block away. It tried better shows. Patronage picked up but not enough even to balance the increased expenditure for films, musicians and star performers. The idea of greater comfort was suggested. But close? Drive even the faithful to the other house? This, of course, was found to be unnecessary, and in a few nights, the 3,000-seat house was completely reseated with chairs of design as scientifically modern as those in the competing theatre. The people in that neighborhood may have been suddenly overcome by a wave of sympathy for the owners of the forsaken theatre. At any rate, they rediscovered it as a pleasant place to go for the entertainment, and they continue to think so, even though the quality of shows has since been reduced to its former standard.

A seating plan must first be determined which will insure maximum seating capacity consistent with comfort and safety, at the same time providing facility of entrance and exit, and compliance with local or state building regulations. Every seat, of course, must have unobstructed vision of the stage and screen.

Theatres differ so greatly in plan and design that seating installation problems must be solved not only for each individual theatre, but for every part of each house. Even prior to a clear vision of the stage, the consideration of the patron is his bodily comfort. This means each chair must have the proper height of seat from floor and proper conformity to slope of floor. The chair cannot be tilted, neither too far forward nor too far back and it must have proper shaping for curves to insure comfort.

With these points in mind, the best way for an owner to test his seating is to sit through an entire performance in one of the chairs in his own theatre. If the seat feels bumpy, if the back fails to give the proper support, if he gets restless and tired before the show is over, he should ask the question, "Would I be willing to pay money to spend an evening in one of these chairs?"

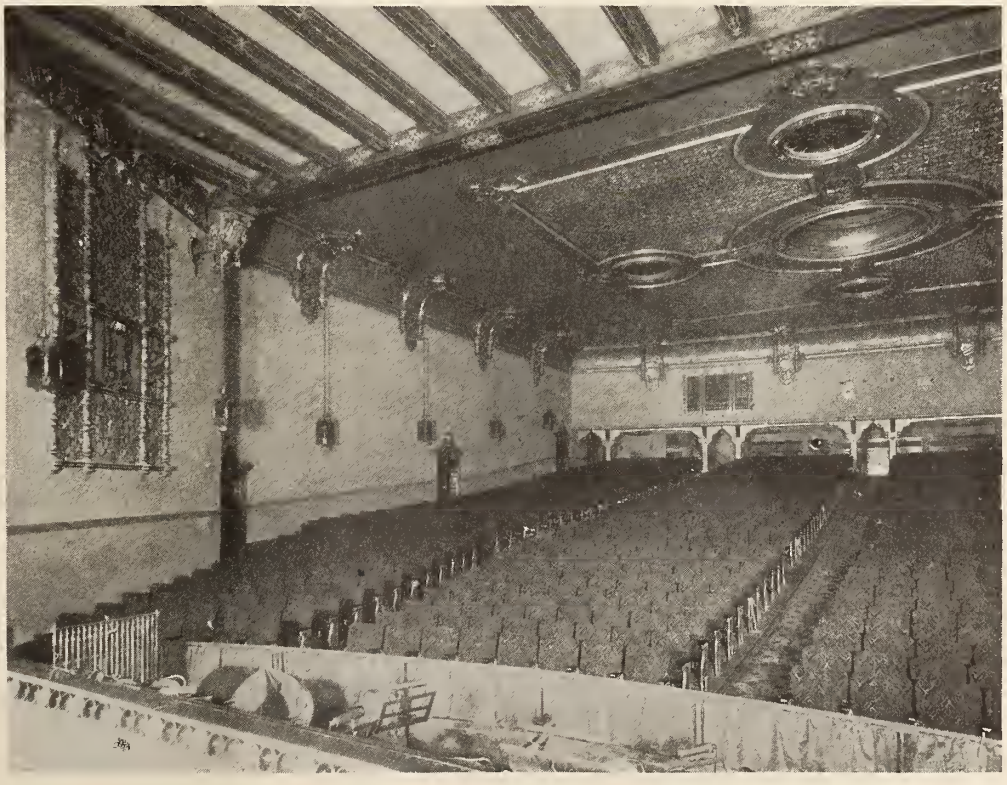
The attitude toward seating is different today from that of a few years ago. Time was when the seats were considered about as permanent as the theatre itself, and it was only the more enterprising exhibitor who had one of his employes go around from time to time, inspecting the chairs to see if any were ready to precipitate a prospective occupant upon the floor. With the coming of the super-theatre and the attendant increase in financial risk, showmen decided that there ought to be new chairs every 15 years or so. But those 15 years is scarcely up—for many theatres they have scarcely begun—yet these same houses no longer have the seats they had when their doors were first opened.

Seating science discovered too many improvements to let them—too many better ways, not only of building chairs, but of installing them in the theatre, so that lines of vision are easy on the eyes—and neck.

An interesting question arises, like that which has been asked by inquisitive persons observing the rapid growth of the automobile industry. What has become of the old cars? What, then, becomes of the old seats. The answer to each question is not the same. Too many used automobiles are dismantled for their parts or entirely junked. Most old seats are kept in use. The market is limited, of course, for old veneer chairs, but for upholstered seats, there is a strong demand, due in a large part to the fact that there still remain many, many smaller theatres which originally installed veneer seats but now find that competition is too severe to ignore today's public clamor for comfort.

They can buy upholstered chairs of not the latest but yet of far more comfortable construction than that of veneer seats, for around $1.50 apiece. Installation of either new or used chairs costs about 75 cents if the floor is wood, and about 40 cents if the floor is concrete. Thus for a theatre putting in used chairs, a few admissions pay for each new seat. In some cases the engineers who study a theatre preparatory to reseating it, discover that the capacity can be increased by changing the arrangement.

From all this it would seem that the cry of new theatres for old, is not the only one to be harkened to by the astute exhibitor. Remodeling has brought many a house up to the level of its new competitor and must be regarded as a highly important contributor to the movement in the industry for better theatres. So long as people sit down while getting their theatrical entertainment, exhibitors who contemplate remodeling at least will have to consider whether a few nights should not be devoted to the interesting and somewhat circus-like spectacle of reseating.



The auditorium of a one-floor house, the Oxford in Philadelphia, designed by the Ballinger Company and W. Ellis Groben. The horizontal dimensions made seating a ticklish matter. Modern methods alone could have attained the result to be noted above.

Gaining Public Favor!

How can it be done? Good films, good location, an attractive theatre, comfort and convenience—of course.

But all of these things are of no avail unless the picture on the screen has Clear Definition, Flatness of Field, Black and White Contrast, and Proper Illumination.

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Holmes Projectors Go Into Hundreds Of Film Theatres

Hundreds of motion picture theatres in the United States, Canada, Central America, and other countries are today using Holmes professional projectors.

These facts were gleaned through a perusal of the records of the Holmes Projector Company, Chicago. No better testimonial to the performance of these Holmes professionals could be obtained than the testimonials of the theatres themselves.

Following are excerpts from exhibitor letters:

* * *

Some months ago, we disposed of one of our machines and purchased a Holmes professional projector, which we find more than measures up to the standard you represented it to be.

We have received a great many comments from our patrons on the clearness, etc., produced by the use of this machine.

We are very much pleased with the Holmes professional projector and we recommend it in every way.—CAPITOL THEATRE, Montoursville, Pa.

* * *

If any one wants a machine, they sure will not make any mistake in buying a Holmes professional projector. It is equal to any carbon machine, and is the best machine that runs today.

I think I will send my order in this spring for another Holmes professional projector so I will have two machines alike. I have just been in the business three and one half months and everybody says that the pictures cannot be beat.—MARVIN CARDEE, Star theatre, Hampton, Tenn.

* * *

I have just purchased one of your portable projectors but failed to get an instruction book and a list and prices of parts. Kindly mail me same and if there is any charge for these you can add same parcel post C, O. D. Kindly get these out at once if possible as we are at following address one week only.

I have operated motion picture machines for over 20 years, in fact, since we used to buy the old Edison Universal for $75 and run the film in a sack. Since then have owned nearly all makes on the market including two different portable machines. I want to give you credit for getting out the best all round machine I have ever seen for road use. It sure delivers the goods and am only sorry I didn't get one sooner.—EDW. E. MYHRE, Wolsey, S. D.

Modern Installations

The tendency among theatres, both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many installations of equipment reported by leading manufacturers.

Robert Morton Organ Company
Organs

Loew's State theatre, Providence, R. I.
Loew's Fairmount theatre, Bronx, N. Y.
Loew's Valencia theatre, Jamaica, L. I.
Vista theatre, Kansas City, Mo.
Waldo theatre, Kansas City, Mo.
Beyer theatre, Excelsior Springs, Mo.
Main Street theatre, Tulsa, Okla.
Strand theatre, Emporia, Kan.
Capitol theatre, Marshalltown, Ia.
Regent theatre, Winfield, Kan.
New Plymouth theatre, Worcester, Mass.
Ramona theatre, New York City.
Conant theatre, Hamtramck, Mich.
Capitol theatre, Winchester, Va.
Arcade theatre, Crisfield, Md.
Regent theatre, Littlestown, Pa.
Palace theatre, Bergenfield, N. J.
Venus theatre, Richmond, Va.

England Hears Bowes Radio Program

NEW YORK—Major Edward Bowes, managing director of the Capitol theatre, received a letter from England stating that the concert of the Capitol theatre was heard in England.

WHO WON

A review of higher court decisions involving theatre owners, distributors and landlords—

By LEO T. PARKER

SINCE theatre owners are continuously entering into contracts with producers for rental of motion picture films, the recent case of Vitagraph Company v. Watson, 8 S. W. (2d) 459, presents unusually important law.

The facts of this case are that the Vitagraph Company filed suit against a theatre owner named Watson to recover $1,275 on account of an alleged failure and refusal to accept and exhibit in the Strand theatre at Paris, Ark., certain photoplays or copyrighted motion picture productions which the theatre owner agreed in writing to rent and exhibit at certain prices fixed in the contract for each photoplay or motion picture production.

Watson contended that he purchased the exclusive right or license to exhibit the photoplays and that, after accepting, exhibiting, and paying for some of them, the Vitagraph Company breached the contract by leasing to another theatre owner of Paris, Ark., the right and authority to exhibit the same photoplays in the town of Paris, and alleged that he was damaged in the sum of $1,000.

The Vitagraph Company attempted to avoid liability on the grounds that its contract with Watson was not an exclusive contract. At the foot of this contract was a customary printed notification in contracts of this kind, as follows:

* * *

"Directions to salesmen: While you have every right to trade among prospective customers to obtain the best offer possible for your products, after you have selected a particular exhibitor whose offer you believe to be the best obtainable and have taken a written application from such exhibitor, forward the application to the office of your exchange and make no further effort to sell the same service to any other exhibitor until the application has been duly rejected, accepted, or withdrawn, in accordance with its terms."

* * *

In view of this notification the Court held the Vitagraph Company liable to Watson for $1,000 damages, saying:

* * *

"The contract was a printed contract, prepared by appellant (Vitagraph Company) and must be construed most strongly against it. We think it (salesman clause) a part of the contract, and that the purport and effect thereof was to rent or lease the exclusive right to the particular exhibitor selected to exhibit the photoplay or copyrighted motion picture productions. Its only purpose in being printed at the foot of the contract was to convey the impression to prospective customers that the particular one selected to exhibit the picture should have the exclusive right to do so. If such was not its purpose, the directions to salesmen could have been given privately, either in person or by letter."

* * *

Therefore, it is quite apparent that the courts construe ambiguous contracts written by producers strictly against the latter. This is true because contracts written by persons or firms employing experienced lawyers frequently are based upon Court decisions of which the average theatre owner is unfamiliar. However, both parties are bound by the clear and definite terms of a contract, and a theatre owner cannot avoid liability on the contention that he did not read or failed to understand the extent of his obligations.

* * *

License Law Held Valid

Generally speaking, state and municipality laws, which tax transient shows excessively, are deemed valid and enforceable, and usually expensive litigations will avail the complaining party nothing.

For instance, in Hale v. State, 116 So. 369, it was disclosed that the proprietor of a transient theatrical and vaudeville show was arrested and convicted of operating his show without paying a license fee of $300 a week. He appealed to the higher Court contending that license fee was excessive and that his business and profits did not justify payment of the tax. However, the Court held the tax law valid and enforceable, saying:

* * *

"It is the duty of this Court to bear in mind the distinction between the useful and harmful businesses, trades, and occupations essential to the liberty of the citizen in pursuit of happiness, and that class of human endeavor or enterprise which, while tolerated, is recognized as being or having a tendency that is productive of disorder, injurious to the public, or hurtful to public morals, by reason of its debilitating or dissipating tendencies or influences on the life of the people, old or young. . . . And in this there is the power and authority of government to make valid regulations and to levy a proper license tax upon the conduct of lawful and needful business under the taxing and police power, and the right of prohibition, regulation, or discouragement of the last-named class productive of disorders or hurtful to public morals. The presumption of lawful enactment obtains and to justify interference by the courts, a flagrant case of excessive and oppressive abuse of legislative power, resulting in the prohibition of a useful and harmless occupation, business, or trade, must be shown. . . . Prima facie a tax is reasonable and the reasonableness, as a license tax, imposed by law, cannot be determined by the extent of the business of a single party so engaged, for reasons unusual or extraordinary, as competition, negligence, extravagance, or misfortunes affecting merely the extent of profits and earnings of a single business. . . . It may be said, however, that there is a well-founded distinction between a transient and fugitive entertainment, and that permitted, domiciled in a prescribed location, subject to the supervision of municipalities. . . . When the statute or ordinance does not apply equally and uniformly to all who are similarly situated, the same is unreasonable or has not a substantial relation to the object of the act, and is for such reason offensive to the Fourteenth Amendment to the Constitution of the United States."

* * *

Modern Sanitary Equipment Gains Favorable Decision

It is well recognized in this advanced day that sanitary regulations of the owners of traveling shows, as well as proprietors of city theatres, is a necessary precaution against contraction by patrons of contagious disease. Moreover, various state authorities require installation and utilization of modern sanitary equipment in theatres.

For example, in Anderson v. King, 142 N. E. 857, it was disclosed that the owners of a traveling show made arrangements to have an exhibition at Milledgeville, Ga., on a certain date. A few days before this time the health commissioner of Baldwin county telegraphed the owners that the health department would not permit their show to exhibit at the arranged time and place, "as the public gathering incident to the exhibition would be a menace to the public health."

The owners filed a complaint in which they denied that the gathering incident to the exhibition of the show would be a menace to the public health, and alleged that they would sustain damages if they were not permitted to hold their show as they had arranged and advertised to hold it. The owners also introduced testimony proving that their equipment was modern and designed to minimize dangers resulting from diseases contracted at public assemblies.

After carefully considering this evidence pertaining to the strict sanitary regulations customarily enforced by the owners of this show, the Court granted an order restraining the health commissioner from interfering with the exhibition.

* * *

Landlord's Failure to Abide By Laws Is Reason for Cancellation of Lease

That a theatre owner may cancel a lease for a building, if the landlord fails to conform to the city and state laws, is verified in the recent case of Zibilich v. Rouseo, 117 So. 586.

The facts of this case are that a theatre owner leased a two-story building for 15

DID YOU KNOW

That state and municipality laws taxing transient shows excessively are valid?

AND

That modern sanitary equipment for the motion picture theatre is a necessity?

AND

That a landlord's failure to abide by the laws is reason for lease cancellation?

AND

That the purchaser of a theatre is liable on leases contracted by the seller?

AND

That the lessor, in specific cases, is not liable for failure to protect tenants?

AND

That the exhibitor is liable for damage if stairways of theatre are not well lighted?

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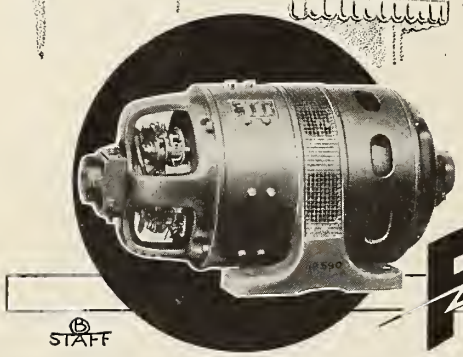

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DUPLEX-O-PHONE

THE feature of having six turn tables adds to the scope of the instrument. The four center turn tables are worked automatically—no operator being necessary, which feature alone is worth the price of the instrument. The instrument is also equipped with the two single turn tables, for cueing the picture.

On the DUPLEX-O-PHONE, you can play six different records within a second's notice, fading out one and bringing in the next tune instantaneously.

MASTER CONTROL

By this device, you can control the volume from the softest to the loudest tone. The DUPLEX-O-PHONE is also arranged to handle from one to four Dynamic Speakers, and each can be controlled individually from the other. This is a very important feature. By this control, the sound can be modulated to suit the show house. The instrument is equipped with a powerful amplifying unit, built to handle four Speakers.

Nelson-Wiggen Piano Co.
1731-45 Belmont Ave., Chicago

years which was occupied and used by him as a motion picture theatre for about two years.

It appears that people who owned property, and the tenants who occupied the property, on the side and the rear of the theatre, where the doors or exits were provided, complained of the language used and nuisances committed by patrons of the theatre who came out at said doors or exits. The result of the protest was that all of the doors and exits were permanently closed, leaving the front of the theatre as the only exit.

* * *

The landlord was notified of the situation but he made no attempt to remedy the condition. The theatre owner thereupon called on the fire marshal, who informed him that if the exits as required by law were not provided, he would be compelled to order the place closed. Soon afterward the chief deputy state fire marshal issued peremptory instructions to the theatre owner to close the same and to cease the operation of the motion picture show therein until proper exits were made in the building.

The theatre owner sued the owner asking the Court to cancel the lease on the grounds that the landlord had failed to abide by the laws regulating theatres.

The landlord defended the suit and denied that the fire marshal had authority to order the building closed. He also charged that the theatre business was conducted at a loss, and that the theatre owner, in order to be relieved of a bad contract, had used the fire marshal as a subterfuge or pretext.

During the litigation the theatre owner showed that a state law provided that no room should be used as an exhibition room, unless it has one separate and distinct exit in addition to the front exit. All exits and entrances were required to open directly from the exhibition room upon the street or alley or into a vestibule or lobby opening immediately into the street. No exit in exhibition halls for picture machines were to be less than four feet wide, and all exit doors should be arranged to swing outward.

In view of these facts the Court held the theatre owner relieved of obligations on the lease for the balance of the 13 years, saying:

* * *

"When the theatre here involved was ordered closed, it was being operated in violation of the statutes from which we have quoted. All of the side and rear means of exit were permanently and effectively closed, and locked and barred, and there was no means of escape in case of fire except by and through the front door. The fire marshal was therefore perfectly justified in ordering the plaintiff (theatre owner) as occupant of the building, to close the same and to cease operation of his moving picture until the dangerous condition had been removed. . . . One of the obligations of the lessor is to maintain the thing in a condition such as to serve the use for which it was hired. Another is to cause the lessee to be in a peaceable possession of the thing during the continuance of the lease. . . . There can be no doubt about the proposition that, when the means of exit were closed, the building ceased, under the law, to be fit for use as a theatre or moving picture show. Nor can there be any doubt that the want of proper exit was a vice and defect which the lessor (landlord) guarantees the lessee against, though arising during the continuance of the lease."

* * *

Purchaser of Theatre Liable on Seller's Lease

In Monks v. Hess, 220 N. W. 490, a theatre owner was held liable on a lease contract for billboard space made by the original operator of the theatre.

The facts are that on November 6, 1922, the owner of certain real property in the city of Watertown, S. D., entered into a written contract with McCarthy Brothers Theatrical Company whereby they leased a lot for the term of one year. The lease granted to the theatre owner the use of the property for billboard purposes, at an agreed rental of $40 per year, commencing December 7, 1922, and ending December 6,

1923. The lease further provided that it should not be assignable without the written consent of the lessor, and that it might continue "from year to year upon the payment to first party by second party the annual rental on or before the commencement of each year." The McCarthy Brothers Theatrical Company paid the first year's rental.

In the month of May, 1923, Hess & Rau, purchased from the McCarthy Brothers company its theatrical business and the latter gave to the purchasers a bill of sale in which were listed the property rights conveyed to Hess & Rau. This instrument contains the following provision:

"This bill of sale is also to cover the lease, right, title and interest of the parties of the first part to leases and right to and upon the billboards. . . ."

Hess & Rau took possession of the billboards and continued to use them, not only during the year for which McCarthy Brothers Theatrical Company had paid the rent, but for the three succeeding years. No rent was paid except that paid for the year ending December 6, 1923.

The owners of the property then demanded that Hess & Rau pay the rentals for the last three years. In holding the latter liable, the Court stated important law, as follows:

"There is nothing in this record to relieve appellants (Hess & Rau) from the well-established rule of law that, where a tenant holds over after the expiration of the term of his lease, the landlord has the option of treating the tenant as a trespasser, or as a tenant under the terms of the lease. . . . In each case it was a lease for one year, and the lessee, by holding over, became a tenant or trespasser at the will of the landlord, until the lessor had accepted rent, and when that was done he became tenant for another year."

* * *

Valuable Clause In Lease Contract

Sometimes theatre operators sublease parts of the building to tenants. Therefore, the rceent case of Kessler v. Ansonia, 225 N. Y. S. 589, presents unusually important legal information.

It is well known that lessors or the owners of buildings may materially reduce their chances of liabilities for damage caused tenant's personal property, as well as for personal injuries sustained by tenants, simply by including a proven legal clause in the lease contract. However, usually it is difficult to formulate a clause of this nature which is valid and enforceable, because such a clause may be declared void if for instance, the lessor attempts to avoid liability for injuries caused by neglect of himself or employes.

In the above case a higher Court considered the legality of the following clause:

The lessor shall not be liable for any damage to any property, at any time, in said premises or building, by leakage of water, steam, or gas from or into any part of said building in which the demised premises are situated, or from any other cause, in any event."

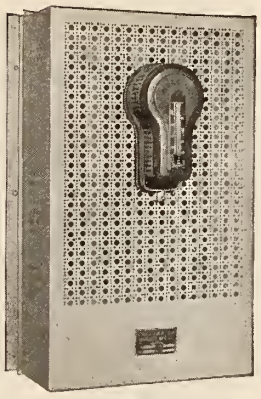
Litigation developed when a defective steam pipe permitted large quantities of steam to escape and damage a tenant's personal property. It is interesting to observe that the lower Court held the lessor liable, but the higher Court reversed this decision, quoting:

"The clause is certainly intended to provide some protection to the landlord (lessor) and the protection intended was to my mind an exemption from liability for failure to protect his tenants from damages which he might have, but did not, foresee. In other words, he is exempted from damages caused by his failure to maintain an active vigilance in the examination of the premises."

* * *

The Rule of Partnerships

It is well established that all members of a partnership are equally entitled to share equally in the profits and are equally



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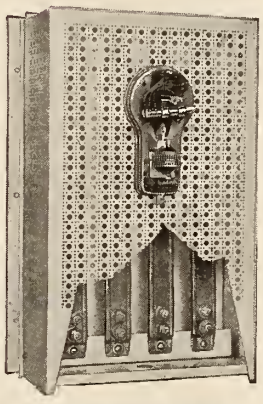

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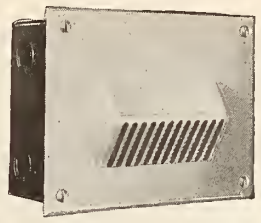

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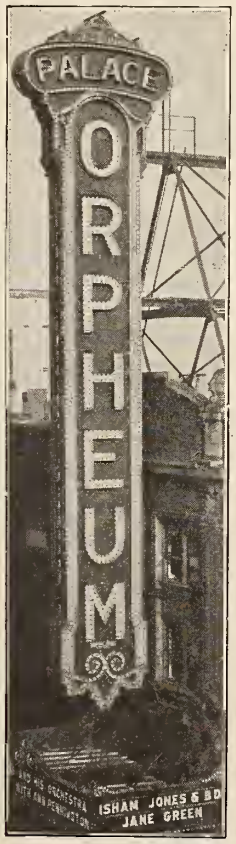

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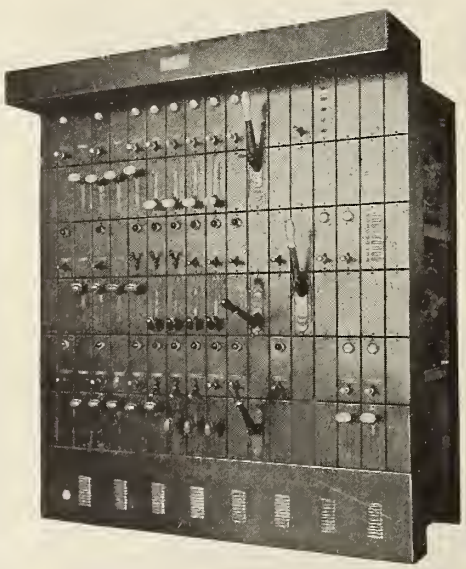

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liable for the losses sustained by the enterprise.

Moreover, it is important to know that a true partnership only exists when all of the partners share equally in the profits and losses; and each have a legal right to bind the partnership firm to legal obligations. This point of the law was discussed in the recent case of Dempsey-Kearns Theatrical & Motion Picture Enterprises v. Pantages, 267 Pac. 550.

The facts of the case are that a man named Pantages entered into a contract with a theatre company, operating several theatres, whereby he agreed to obtain the services of Jack Dempsey and put together a vaudeville show around Jack Dempsey as champion heavyweight pugilist of the world.

* * *

According to the terms of the contract the theatre company was to receive the first $4,000 each week and, if the box office receipts in any week did not amount to $4,000 Pantages was obligated to make up the deficit out of his own pocket. After the first payment of $4,000 to Pantages, the salaries of Dempsey and traveling expenses were to be paid not exceeding the sum of $2,375. These salaries and all expenses were a liability assumed by Pantages, and, if in any week the gross box receipts did not amount to enough to pay the $4,000 to the theatre company and the salaries and traveling expenses of the troupe, he was legally liable to pay such deficit. Unquestionably, Pantages was also liable to the government to see that the admission tax was paid.

The controversy involved arose out of the fact that the box office receipts for a Sunday night performance given in Kansas City were stolen from the safe in the office of the theatre, where the money had been placed for safe-keeping. It was stipulated in open court that the loss of the money was in nowise due to any negligence or carelessness on the part of Pantages.

Pantages refused to make settlement with the theatre company on the basis of the box office receipts taken in at the Sunday night performance, contending that this money was partnership funds, and that, inasmuch as the loss was not due to any negligence, he was not accountable to the theatre company for any part of the proceeds from that performance.

* * *

The theatre company filed suit contending that no partnership existed and that Pantages was solely responsible for the loss. It is interesting to observe that, notwithstanding the relations between the parties, the Court held Pantages liable for the amount stolen from the safe, saying:

> **"It appears from the contract and the evidence presented at the trial, that appellant (theatre company) had no part in fixing the price of admission to be charged for the shows, nor any authority in employing the help or players, or in fixing their compensation. The box office receipts were in the possession and charge of respondent's (Pantages') agents, and were by them deposited in the separate accounts of the respondent carried in the name of the different theatres. Pantages and his agents alone had the right to check on these funds. . . . It is too well settled to require discussion that an essential element in a copartnership is the joint ownership of the property, a proportionate sharing in the profits, and a like proportionate sharing in the losses. The essential element of the copartnership is clearly lacking in the contract. However, the mere fact that compensation to one or all of the parties is dependent upon the enterprise producing a profit, and that such profit is shared in proportions, does not constitute the arrangement of a copartnership."**

* * *

Note Issued by Trustees Of Lodge Invalid

Since many proprietors of shows enter into contracts with trustees of fraternal organizations for use or rental of lodge buildings, the case of World Amusement Service Ass'n v. Fond Du Lac Lodge, 220

N. W. 180, presents unusually interesting points of the law.

In this case the owner of a show agreed with the trustees of a lodge that profits and losses of the venture of giving an exhibition should be equally divided.

The exhibition proved to be a financial failure and the trustees gave a promissory note to the proprietor of the show for one-half of the losses to be paid for the lodge. The lodge refused to pay the note and the theatre owner filed suit. The Court held the note invalid because the trustees had no authority to bind the lodge, saying:

"The lodge cannot be said to be organized for business purposes or for the purpose for which the note was given. They (trustees) had no apparent authority to settle debts incurred by the lodge itself."

* * *

Keep Stairways Well Lighted

Probably the most common source of injuries to theatre patrons results from ill-lighted stairways. The latest case on this subject is Poppleston v. Pantages Minneapolis Theatre Co., 220 N. W. 418. Here it was disclosed that a theatre patron attended a performance during the afternoon. She desired to go to the women's rest room, drew the curtain of the doorway opening onto the stairway leading down to the rest room and as she attempted to walk down the stair, fell and sustained a fractured arm.

She instituted Court proceedings against the theatre management to recover damages for these injuries, contending that the stairway was not lighted, except by a bridge lamp at the foot of the stairs. The testimony also proved that the stairway did not comply with the city ordinance which required the risers and steps of the stairways in theatres to be of prescribed dimensions and well lighted.

The theatre owner in attempting to avoid liability contended that there was a bridge lamp at the foot of the stairs and that the stairway was well illumined with blue lights at the top and amber lights over the foot of the stairway, all of which were lit at the time the patron fell.

After carefully reviewing all the facts of the case, the higher Court held the patron entitled to recover damages for the injuries sustained by her, saying:

"The law requires of the owners of paid public amusement places care and active vigilance in protecting their patrons against perils. A stairway, unless properly lighted, may be a source of danger, especially for persons who are not accustomed to use it."

* * *

Theatre Owner Liable For Unusual Accident

It is well established that theatre owners and managers are bound to exercise care to safeguard patrons against injury, irrespective of whether such patrons are admitted into the theatre without charge. Also, care must be exercised to prevent injury to persons who are invited upon the stage.

For example, in Tantillo v. Goldstein Brothers Amusement Co., 162 N. E. 82, it was disclosed that a boy named Tantillo, about 14 years of age, accompanied by two other boys purchased tickets for admission to a theatre. Before entering the auditorium, these boys were accosted by a man unidentified as an employe of the theatre. This man suggested that the three boys return their tickets, have their money refunded, and enter the auditorium with him. This man then provided the boys with seats and later induced them to go upon the stage and to participate in a vaudeville act.

Tantillo and his two young companions were each encircled by a leather belt to which a rope was attached, and then they mounted a machine similar to a treadmill. They trotted on the machine and caused it to move like a treadmill. The faster they trotted, the more rapidly it revolved. While so engaged an employe of the theatre jerked

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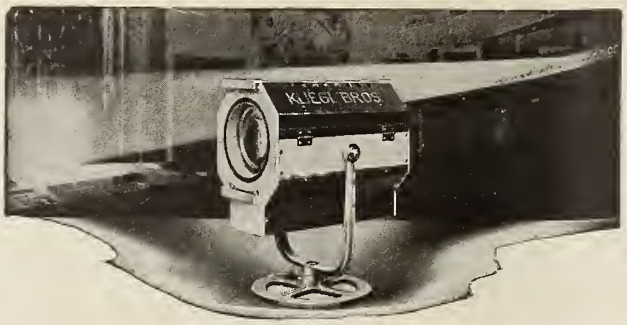

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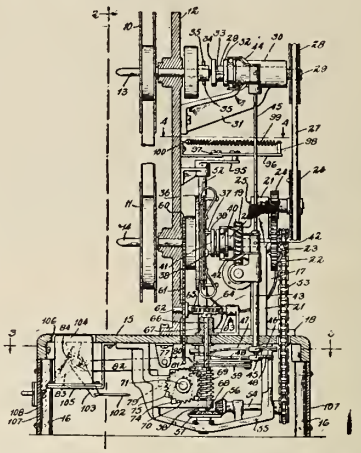
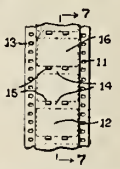
1,689,802. FILM-PROJECTING MACHINE. Barton A. Proctor, New York, N. Y., assignor, by mesne assignments, to The Automatic Advertiser, Incorporated, New York, N. Y., a Corporation of Delaware. Filed Oct. 3, 1925. Serial No. 60,166. 5 Claims. (Cl. 242—55.)



4. In combination, a housing, a support outside of said housing, a pair of reel shafts mounted on said support, a film supply reel mounted on one of said shafts, a film receiving reel mounted on the other of said shafts, driving means for drivingly connecting said reel either to transfer the film from said supply reel to said receiving reel or from said receiving reel to said supply reel, reversing means operatively connected to said driving means for reversing the direction of travel of said film, said reversing means being located in said housing, a counter in said housing having a control arm, a link in said housing connecting the control arm of said counter with said reversing means whereby the actuation of said reversing means will actuate said counter, and means for locking said housing to prevent tampering with said counter

—

1,688,653. FILM-CARRYING STRIP. Arthur Price, Freeport, N. Y. Filed Aug. 21, 1922, Serial No. 585,415, and in Canada Jan. 31, 1922. 20 Claims. (Cl. 88—19.5)



19. A carrying strip, including side portions formed with feed perforations and cross bars extending between these portions, and a celluloid film permanently and directly attached to said cross bars

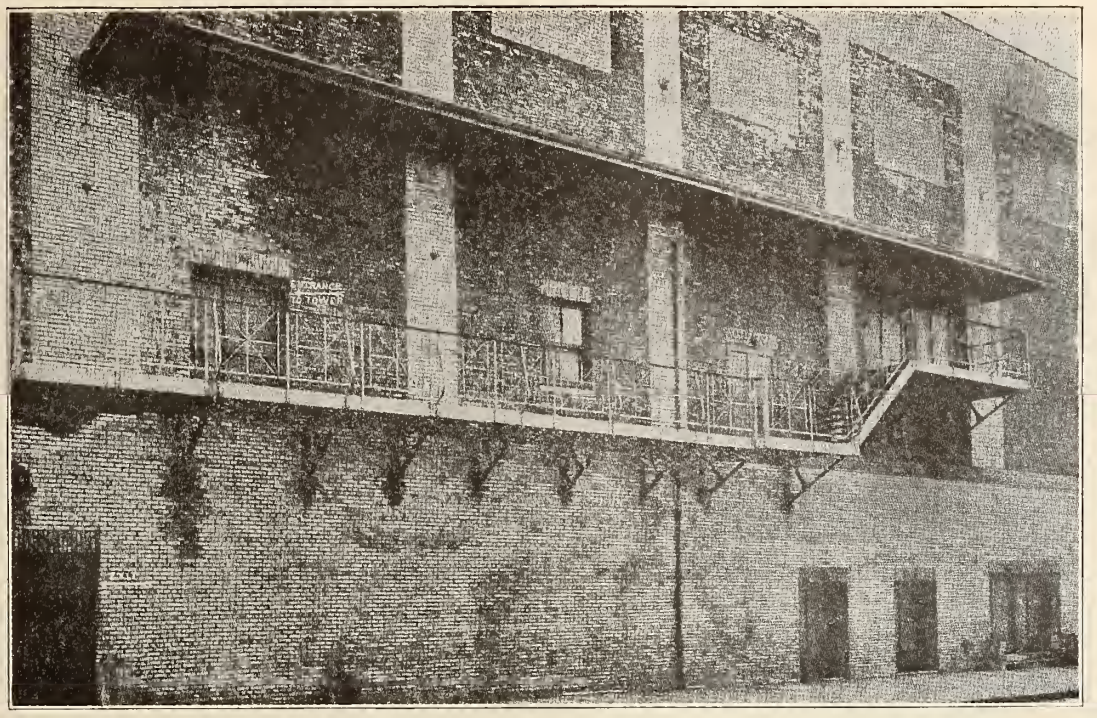
a rope and pulled Tantillo from the machine causing him to fall upon a mat.

The theatre employe while attempting to catch Tantillo, slipped causing Tantillo to fall, breaking his arm.

The boy's parents brought suit against the theatre to recover damages for the injuries sustained by Tantillo. The higher Court held the parents entitled to recover damages from the theatre owner, saying:

"The man who procured admission for plaintiff (Tantillo) and, for such a consideration, induced him to perform for the theatre's benefit is unidentified. . . . Concededly he did not pay admission, but the circumstances under which payment was waived by the theatre to invest him with a status different from that of a guest. The evidence makes clear that he was given free entrance for no purpose other than to promote the interests of the theatre. . . . Patrons of theatres are frequently invited upon the stage to be used as foils for the actors. Sleight of hand performers and acrobats avail themselves of the services of spectators as accessory to their tricks and feats. The management is bound to know whether the character of the act is dangerous. Patrons are entitled to protection against acts by which their nature might cause a menace to safety. One who collects a large number of people for gain or profit must be vigilant to protect them."

Closely connected with the problem of electric wiring in theatres is that of exits to be used in the emergency occasioned by fire. A smokeproof tower is one solution.



Here is an example of the tower escape. At the left of the balcony runway is the door leading into the tower. On the street level, at left, is the exit.

The Electric Code for Theatres

Wiring and device regulations, modernized, are presented to the motion picture trade in this issue of "Better Theatres"

By ERNEST A. ROVELSTAD

TAKE the short circuit out of your overhead expenses by wiring your theatre properly! That is the advice of the National Board of Fire Underwriters and the National Fire Protection Association. Correct electric wiring will not only save you many an anxious moment when you might fear for the safety of your patrons as well as your business, but will also cut down the cost of your insurance.

Will it pay you? That it will has been brought out in two recent articles in "Better Theatres" in listings of methods to cut insurance costs in half, at least. From those two articles we are lifting herewith the single item of approved electric wiring to show the important role it plays in relation to the entire matter.

A further reason for showing the savings possible in dollars and cents is this: "Better Theatres" publishes herewith for the first time in the trade the provisions of the National Electric Code for Motion Picture Theatres. These regulations, brought up to date for this year, are proposed by the National Board of Fire Underwriters and recommended by the National Fire Protection Association, and concern both electric wiring and apparatus.

In the article in "Better Theatres," issue of October 27, it was shown how, with a number of improvements in operation methods and equipment, the cost of building insurance for a theatre of fairly old type and seating 1,000 could be reduced from $21 a thousand to only $10.90. Now note this: almost one-twelfth of that saving can be made solely by correction of electric defects and installation of electric wiring and devices in conformity with the National Electric Code. An even greater reduction can be effected in contents insurance for that type of house.

On the smaller theatre, the typical small neighborhood variety with a small stage and a limited amount of fixed scenery, considerably more reduction is possible. From a cost of $10.50 a year for building insurance, the rate can be cut down by the alert exhibitor to only $4.30. About one-eighth of that reduction is achieved by correcting the electric effects, as shown in "Better Theatres," issue of September 1. In contents insurance, again an even larger proportion of the saving is made by proper electric conditions.

Those conditions are specified in the recommended National Electric Code. It is important to emphasize again in this connection that the utilities companies are interested in helping the exhibitor to save himself money by proper electrical installation and operation. These companies are actively cooperating with the insurance concerns. Rating companies provide free inspection service on wiring, and a certificate of approval will be issued to the theatre for a nominal charge. (A typographical error in the last issue gave an opposite interpretation.) The utilities companies favor the best type of wiring because in the end it is the most economical to themselves as well as to their customers. Cheap wiring costs most in the long run, they advise the theatre owner, and so do the actuarians.

The Code originally was drawn in 1897 "as the result of the united efforts of the various insurance, electrical, architectural and allied interests, composed of delegates from various national associations," says the foreword to the Code. The codifying committee was called the National Conference on Standard Electrical Rules.

When the National Conference disbanded, the work of the Underwriters National Electric Association and of the National Conference was assumed by the National Fire Protection Association.

On the sectional Electrical Committee of the National Fire Protection Association are represented the following organizations:

American Electric Railway Association; American Institute of Architects; American Institute of Electrical Engineers; Association of Edison Illuminating Companies; Association of Electragists, International; Board of Fire Underwriters of the Pacific; Bureau of Standards; Eastern Association of Electrical Inspectors; Electrical Department, Oakland, Cal.; Electrical Supply Jobbers Association.

Factory Insurance Association, Hydro-Electric Power Commission of Ontario, Illuminating Engineering Society; Inspection Department, Associated Factory Mutual Fire Insurance Companies; Institute of Radio Engineers; International Association of Industrial Accident Boards and Commissions; International Association of Municipal Electricians.

Louisiana Fire Prevention Bureau; Missouri Inspection Bureau; Mutual Fire Prevention Bureau; National Association of Building Owners and Managers; National Board of Fire Underwriters; National Electric Light Association; National Electrical Manufacturers Association; New England Insurance Exchange; New York Board of Fire Underwriters; New York State Fire Insurance Rating Organization.

Northwest Association of Electrical Inspectors; Philadelphia Fire Underwriters Association; Southeastern Underwriters Association; Telephone Group; Underwriters Association of the Middle Department; Underwriters Laboratories; Western Section, International Association of Electrical Inspectors.

The theatre code starts with Article 39, Paragraph 3901, of the National Electrical Code. Recommended electric regulations for projection rooms, organs, and studios will be published in a forthcoming issue of BETTER THEATRES. The theatre code follows on the next page.

The Electric Code

[*See Preceding Page*]

3901. General

a. The requirements of this article shall be deemed to be additional to, or amendatory of, those prescribed in Articles 1 to 19, inclusive, of this code. (Articles 1 to 19 include definitions, apparatus and wiring methods in general, without specific reference to theatres.)

b. A theatre shall be deemed to be that building, or part of a building, regularly or frequently used for dramatic, operatic, motion picture or other performances or shows, or which has a stage for such performances used with scenery or other stage appliances.

c. Emergency lights shall be deemed to be exit lights, and all lights necessary to illuminate lobbies, stairways, corridors, passageways, aisles and other portions of the theatre to which the public has access, which are normally kept lighted during the performance, to enable the public to leave the building safely in case of emergency.

d. Where conduit, armored-cable or metal-raceway construction is employed, all such conduit, metal sheath, raceways, all exposed metal frames and enclosures of equipment, including borders, shall be grounded as prescribed in article 9 of this code. (Article 9 treats of the general subject of grounding.) This shall apply to all devices, except portable arc lamp standards, portable strips, and similar portable devices containing no wire of a grounded circuit over 150 volts and no wire of an ungrounded circuit exposed to higher voltages.

3902. Services

a. Where the supply can be obtained from two street mains, two or more separate and distinct services shall be installed; one service shall be of sufficient capacity to supply current for all emergency lights, and the other service or services shall be of sufficient capacity to supply the normal demand of the theatre equipment and sufficient lights to provide equivalent illumination to that of the emergency lights; or the emergency lights shall be suitably subdivided between two or more of the services to enable emergency illumination to be maintained in case of interruption of one of the services. Where the supply cannot be obtained from two separate sources, the feed for the emergency lights shall be taken from a point on the street side of the main fuses.

b. Where the source of supply is an isolated plant located in the building, an auxiliary service of capacity sufficient to supply all emergency lights shall be obtained from some outside source, or from an inadequate storage battery installed upon the premises.

c. Where a source of supply at less than 50 volts is employed for one or more lighting systems in the premises, the installation shall also comply with the appropriate provision of article 40 of this code. (Article 40 concerns small isolated plants).

3903. Auditorium

a. Approved conduit, metal raceway or armored cable shall be employed as the wiring method.

b. Receptacles shall be enclosed in boxes.

c. Not more than one set of fuses shall be interposed between service fuses and exit lights.

d. Emergency lights shall not be connected to or controlled by the stage lighting control, but from the lobby or other convenient place in the front of the theatre.

e. All fuses shall be enclosed in approved cabinets.

3904. Stage

a. Approved conduit or armored cable shall be employed as the wiring method.

b. The switchboard shall be of the dead-front type, and shall carry a metal hood running the full length of the board and protecting the latter from falling objects. Switchboard having current-carrying parts exposed on back shall be elevated or guarded by suitable railings to prevent accidental contact of persons with live parts.

c. Dimmers shall be so connected that they will be dead when their representative circuit switches are open.

d. Footlights shall be wired by either the conduit or the armored cable method, receptacles being enclosed in approved boxes, or the wires shall be encased in metal trough composed of No. 20 U. S. sheet metal gauge (.0375 inch), treated to prevent oxidation. Conductors shall be soldered to receptacle terminals, which shall be kept at least ½ inch from the metal of the trough.

e. Footlights, border lights and proscenium lights shall be so wired that the number of outlets and the lamps connected to them shall be in no case be such as to place more than 15 amperes on a branch-circuit fuse.

f. Borders and proscenium sidelights shall be constructed as prescribed in paragraph "d" of this section, shall be suitably stayed and supported, and shall be so designed that the flange of the reflectors or other adequate guards will protect the lamps from mechanical injury and from accidental contact with scenery or other combustible material.

g. Border cables shall be of approved type and suitably supported. They shall be employed only where flexibility is required.

h. Approved slow-burning wire shall be used for wiring the border.

i. Stage and gallery receptacles shall be in approved pockets or enclosures and controlled from, and protected by individual cutouts at the stage switchboard. Feeds for arc receptacles shall not be smaller than No. 6 and the receptacles shall have a capacity of not less than 35 amperes. Feeds for incandescent receptacles shall not be smaller than No. 12 and the receptacles shall have a capacity of not less than 15 amperes. Plus for arc and incandescent receptacles shall not be interchangeable.

j. Lamps installed in scene docks shall be so located and guarded as to be free from mechanical injury.

k. Curtain motors shall be of the enclosed type.

l. Where stage flue dampers are released by an electrical device, the circuit operating the latter shall be normally closed, and shall be controlled by at least two approved single-pole switches enclosed in approved iron boxes having self-closing doors without locks or latches, one switch being placed at the electrician's station and the other where designated by the inspection departmnt. The device shall be designed for the full voltage of the circuit to which it is connected, no resistance being inserted. It shall be located in the loft above the scenery and shall be enclosed in a suitable iron box having a tight, self-closing door.

3905. Dressing Rooms

a. Approved conduit or armored cable shall be employed as the wiring method.

b. Pendants for lights shall be composed of approved reinforced cord, armored cable or armored cord.

c. Lamps shall be protected by approved guards sealed or locked in place.

3906. Portable Arc Lamps

a. Arc lamps shall be substantially constructed entirely of metal not less than No. 20 U. S. sheet metal gauge (.0375 inch) except where approved insulating material is necessary. The design shall be such as to provide proper ventilation while retaining sparks, and to prevent carbons or other live parts of lamp from making contact with metal of hood.

b. Hoods for other than lens lamps shall have the front opening equipped with a self-closing hinged door frame carrying either wire gauze or glass. Hoods for lens lamps may have a stationary front, and a solid door on either back or side.

c. Mica shall be used for the insulation of the lamp frame.

d. Arc-lamp frames and standards shall be so installed and guarded as to prevent their becoming grounded.

e. The switch on the standard shall be of such design that accidental contact with any live part will be impossible.

f. Stranded connections in lamp and at switch and rheostat shall be provided with approved lugs.

g. Rheostats shall be enclosed in a substantial properly ventilated metal case affording a clearance of at least one inch between case and resistance element. If the rheostat is mounted on the standard, a clearance of three inches above the floor shall be maintained.

h. A qualified operator shall be employed for each lamp, or for each two lamps not more than 10 feet apart, and so placed that one operator can properly watch and care for both.

3907. Portable Bunches

a. Substantial metal shall be employed and the wiring shall not be exposed.

b. Where the cable passes through the metal, an approved bushing shall be employed, and the cable shall be so anchored as to relieve the connections of any mechanical strain.

3908. Portable Strips

a. Portable strips shall conform to the requirements of paragraphs "d," "e," and "f" of section 3904 of this code.

b. Where the cable passes through the metal, an approved bushing shall be employed, and the cable shall be so anchored as to relieve the connections of any serious strain.

3909. Portable Plugging Boxes

a. The construction shall be such that no current-carrying part will be exposed.

b. Each receptacle shall have a current-carrying capacity of 30 amperes, and shall be protected by approved fuses mounted on slate or marble bases enclosed in a fireproof cabinet equipped with self-closing doors.

c. Bus bars shall have a current-carrying capacity equal to the sum of the ampere ratings of all the receptacles. Approved lugs shall be provided for the connection of the master cable.

3910. Portable Conductors

a. Pin-plug connectors shall be so designed that tension on the cable will not cause serious mechanical strain on the connections. The female half shall be attached to the live end of the cable.

b. Flexible conductors used from receptacles to arc lamps, bunches and other portable equipments shall be approved stage cable except that for the purpose of feeding a stand lamp under conditions where conductors are not liable to severe mechanical injury, an approved reinforced cord may be used, provided cutout designed to protect same is not fused over 15 amperes capacity.

3911. Lights on Scenery

a. Brackets shall be wired internally, and the fixture stem shall be carried through to the back of the scenery, where a suitable bushing shall be placed on the end of the stem. Fixtures shall be securely fastened in place.

3912. String or Festooned Lights

a. Joints in wiring shall be staggered where practicable.

b. Lamps enclosed in lanterns or similar devices shall be equipped with approved guards.

3913. Special Electrical Effects

a. Devices used for simulating lightning, waterfalls, etc., shall be so constructed and located that flames, sparks, etc., cannot come in contact with combustible material.

The erecting room where every organ is set up ready for its space in the theatre.

An Organ in the Making

The Description of a Trip Through the Wurlitzer Factory Is Concluded

By HARRY E. HOLQUIST

IN our trip through the Wurlitzer organ factory at Tonawanda, N. Y., in the last issue, we got as far as the voicing department, where we saw how the organ's "vocal chords," from the tiny to the gigantic, were perfected.

We next enter a spacious, well lighted section of the plant where consoles are being assembled and mounted. Some consoles require from four to six weeks in assembling.

Here, as in previous departments I visited, I was impressed with the air of business-like efficiency and dispatch that indicated the flourishing condition of the organ builder's business.

Where were these organs going? At the time of my visit there was either in the course of completion or had only been shipped a few days previously, large instruments for Fox theatres in Detroit, Brooklyn, St. Louis, San Francisco and Newark, and also for the Fisher theatre in Detroit.

But to resume our trip—we next come to the section where actions and chests are made. Only the very finest lumber is used for these chests. Another important feature of organ construction, which gives to the instrument a fine command of beautiful tone shading and expression, are the expression shutters. In the Wurlitzer, I learned, the shutters are operated on ball bearings both at the top and bottom and embodying an exclusive feature in the form of sound trap joints which prevent the escaping of any tone qualities and assure the greatest possible expression.

In my further journey many more interesting sidelights on this great institution and the complex task of building a theatre organ revealed themselves. I came, for instance, to a huge machine shop, equipped with automatic screw machines, lathes and kindred machinery. The machine shop, I learned, is kept busy producing such things as reed eschallots, magnet parts, percussion hammers and a variety of metal parts that go into the making of an organ. An adjunct to this department is a tool room. The company makes its own tools for its machinery. Another division contributing to the organ's construction is a large woodworking mill.

While perfection of workmanship and the highest quality of materials is the rule in every department contributing to the success of a Wurlitzer organ, the individual parts are submitted to rigid examination and tests before being approved for assembling. This is done in the testing department. Here are to be found consoles, relays, chests, percussion actions and a hundred other component parts undergoing severe tests and careful examination.

The next step leads to the erecting room where every organ is laid out or erected on a floor space exactly the same size as that it will occupy in the theatre chamber. This is a task requiring ample space both in breadth and in height. The Wurlitzer erecting room, I was informed, is one of the largest and most completely equipped in the world. In it as many as 15 organs may be erected at one time.

After the organ is erected it appears, in every working detail, exactly as it will be placed in the theatre organ chambers. It is ready for playing—or rather for the playing stage, which includes a test of every stop until every part of the instrument is perfect.

The organ for motion picture work is the result of a careful study of theatre requirements on the part of the builders. It is capable of interpreting virtually every mood and action of the film drama. The Wurlitzer organ at the Paramount theatre, New York, is a splendid example of the height to which the organ has been developed for picture and solo work. In this giant instrument are to be found, in addition to all well known pipe orchestral tones, the following:

Piano, harps, marimbas, glockenspiel, orchestral bells, xylophones, cathedral chimes, sleigh bells, complete set tympani drums, bass drums, snare drums, cymbals, triangles, tambourines, castanets, Chinese blocks, tom toms, birds, fire gongs, auto horns, steamboat whistles and locomotive whistles.

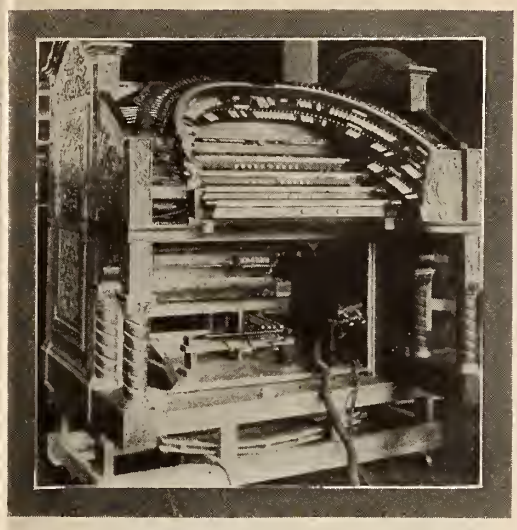
The Wurlitzer factory commands attention, not only as a modern manufacturing plant, but as a place of distinctive beauty. It covers 414,000 square feet of floor space and is the hub of a delightful community bearing the name Wurlitzer.

Throughout America the name Wurlitzer is associated with music of all types. The first Wurlitzer was a widely known violin maker in the seventeenth century. Since

(*Continued on page 57*)

AT THE WURLITZER ORGAN FACTORY

Upper left: Engineers' department where plans are prepared for each installation. Upper right: Making metal pipes, each being fashioned by hand. Center: Exterior view of the factory and grounds. Lower left: The woodworking mill.



An organ partly erected.

An Organ in The Making

(*Continued from page* 55)

that time seven generations of Wurlitzers have continued the making of musical instruments.

Coming to America in 1856, Rudolph Wurlitzer established the business in this country which his three sons, Howard, Rudolph and Farny, have continued with such outstanding success. Today there are over 50 Wurlitzer stores in over 30 cities, and hundreds of dealers throughout the country sell more than 50 different types of musical instruments bearing the Wurlitzer name.

My trip through the Wurlitzer plant proved altogether too brief to gain more than a superficial appreciation of the splendid workmanship, the fine quality of materials and the thousand and one details which are executed with such care and skill in the building of a modern theatre organ. I understand better now, however, why the organ has attained such widespread popularity among motion picture audiences. The building of a theatre organ represents more than the manufacture and assembling of pipes, percussions, chests and stops. Fundamentally it is a creation by artists. The human element is as pronounced in the construction of an organ as it is in its playing. In this feature, probably more than in anything else, lies the answer to the unparalleled success achieved by the organ as a money-making attraction for motion picture theatres throughout the country.

.The future of the organ in the theatre field never looked brighter, judging from the active building program witnessed at the Wurlitzer plant.

INCORPORATIONS

ALBANY, Nov. 20.—Three companies planning to produce sound pictures were among incorporations the past week. These are: Humanaphone, Inc., $10,000, Lillian Cunningham, Henry R. Danziger, Mildred Lawn, New York City incorporators; Sound Shorts, Inc., Joseph Stark, Irene Epstein, Jessie Chisling, New York City; Colorton Pictures Corporation, Louis J. Freda, Vincent Westrupp, Raymond J. Gorman, New York City.

Other companies incorporating included: Stanley Recording Company of America, Inc., $6,000; Lew Fields' Producing Company, $100,000; Brothers Company, Inc.; Sam Kaplan Manufacturing and Supply Company, $200,000; Broadway-Park Corporation, $10,000; Farrell Theatre, Inc., $10,000; Nils T. Granlund, Inc., $5,000; Fox Interstate Playhouses, Inc.

Red Cross Shows Life-Saving Film

NEW YORK—A film on life saving and resuscitation methods was shown for the first time at the Red Cross headquarters in New York. The film was made by the Educational Service of Consolidated Film Industries, Inc.

"PERFECT SATISFACTION"

That is the statement made by Sunbeam users. The installation of Sunbeam Reflecting Arc lamps will bring perfect satisfaction to your theatres. These low intensity lamps were designed in the full realization of the troubles and worries of a projectionist.

Sunbeam Reflecting Arc Lamp

All of the objectionable features of arc lamps have been eliminated in these lamps. Sunbeams are answering the dream of every projectionist, producing a pure white, steady light which projects clear and clean cut outlines on the screen, while reducing current and carbon costs. Send for the Sunbeam folder.

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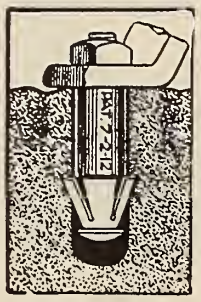

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Furnished with bolts and washers ready to install. ¼" size shell most generally used for repair work as well as original installations. The most satisfactory way to permanently anchor a chair to concrete.

Send for samples and prices

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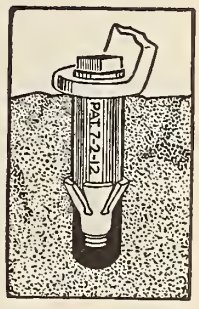

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(Illustrating the Remote Control Board)

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William N. Moore

Patent Attorney

Loan and Trust Building
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Copyright your play $5.00
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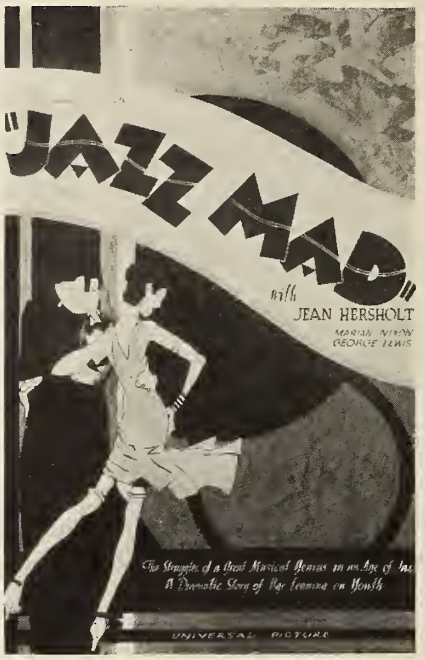

COLOR
And Its Value to the Box Office

By AL NELSON

WHEN a particular picture or stunt helps to pack the house and the box office receipts begin to swell into pleasing totals, the part that the art sign man has played in the proceedings must not be forgotten. By his use of color, design, etc., he is able to put forth actual drawings that attract people into the theatre, after which it is the picture that must convince people that they got their money's worth.

In L. McDaniel of the Alhambra, Milwaukee, this theatre has an effective artist, a man who uses actual paintings to exploit a picture. His shop in the basement of the theatre resembles an art gallery.

"Oh, how the days of the artist and sign painter in the show business have changed," stated McDaniel, who has been in the show business for many years. "We used to use the trace method in the old days, but nowadays you've got to put forth real paintings if you want to attract the crowds."

McDaniel has an excellent idea in working up drawings for the various pictures. One week he will carry out the idea of light blue through about 15 drawings. The next week

MODERN THEATRE LIGHTING

ONE of the problems of the average theatre owner these days is to be essentially modern without becoming impractical!

Theatre fixtures as designed and manufactured by VOIGT COMPANY meet these idealistic requirements exceptionally well. For they are modern—from a decorative viewpoint—and practical, because the primary purpose of proper lighting has not been slighted for eye appeal! Our book *"Lighting Fixtures for Theatres"* anticipates the trend of modern theatre lighting. Send for it.

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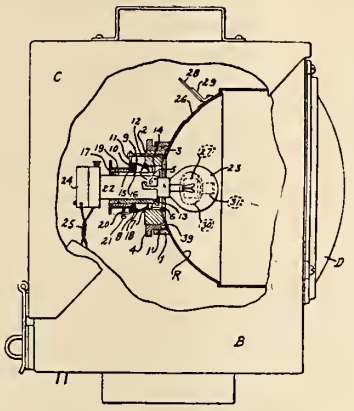
J.R. CLANCY, INC. SYRACUSE N.Y

Must Admit Majority Of Censors Free

(Special to the Herald-World)

SEATTLE, Nov. 20.—Settling conclusively a question recently raised by Seattle exhibitors as to how many members of the board of theatre censors they must permit to attend attractions at one time, Corporation Counsel Thomas J. L. Kennedy has given a written opinion holding that there was no question but that a majority of the board is entitled to such admission. The opinion was given at request of Melvin G. Winstock of the Columbia theatre.

1,688,619. FOCUSING DEVICE. Alexander H. Handlan, St. Louis, Mo. Filed July 3, 1924. Serial No. 723,884. 2 Claims. (Cl. 240—44.)



2. A focusing device for an electric lantern having an electric lamp therein, comprising a movable support for said electric lamp and targets associated with said lantern against which rays of light from said electric lamp are thrown, said targets being located at an angle to each other and being located on different imaginary radial lines extended from said electric lamp, so that proper focalization of said lamp will be determined by the location of the rays of light on said targets, and said targets being so located that the faces thereof against which the rays of light are thrown may be simultaneously viewed from a fixed position, and means adapted to compel the arrangement of said lamp within said lantern in a predetermined position, said means comprising interengaging parts located one on said lamp support and one on an element carried by said lamp support

it will be red, and perhaps the next week it will be white, all, of course, depending upon the picture which is billed.

"The day is fast passing," he declared, "when large theatreowners will use the poster sheets which are sent around the circuit. There is a real demand for hand work because the artist is able to depict human traits and appeals more poignantly in them. And they have been found to be good box office attractions, too."

McDaniel says that he always studies the picture which is going to play at the theatre the following week, and decides then upon the color scheme which will best portray the character of the production. This color that is chosen then dominates all the posters. Anyone who visits the Alhambra cannot help being impressed by the color schemes on the exterior and in the lobby.

"You've got to hit people with color nowadays if you are going to get them into the theatre," declared McDaniel. "Electric lights, etc., are all right, but they have come to be an accepted thing with the public. With signs, hand drawn, you have an opportunity to change colors each week and always vary your appeal. And this is important."

McDaniel says that he can make between 50 and 60 good pieces of art work each week. Some of the larger ones require two hour's work, but, he says, they are worth it, because they make people stop and look. He also makes artistic posters and signs for some of the theatres of the Milwaukee Theatre Circuit, so he has his hands full.

So high class is his work that quite regularly it is featured in magazines. In the Milwaukee territory the Alhambra is known "as the theatre that puts out such excellent posters and signs." Much of this reputation is due to McDaniel's ability with the brush.

Within the next 10 years, McDaniel believes, many large theatres will adopt the artistic poster to a greater extent than in the past. It will be one more way of attracting the customers into the theatre. Color! More color! But put it forth in an artistic manner.

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Picture films vary as well as current conditions. Your projectionist can adjust his arc current to always give you a clear, bright picture if you equip with PERFECTION. Current saving also is a result of PERFECTION equipment, for he need not use full current till the actual projection is started.

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Rialto Theatre—New York City
Rivoli Theatre—New York City
Loew's State Theatre—New York City
Fox Theatre—Brooklyn
Fox Theatre—Detroit
Fox Theatre—St. Louis
Paramount Theatre—Brooklyn
Loew's State Theatre—Newark, N. J.
Loew's Texas Theatre—Houston, Texas
Loew's 86th St.—Brooklyn, N. Y.
Loew's State—Columbus, O.
Astor Theatre — New York City
Proctor's 86th St. — New York City
Cohan Theatre—New York City
Publix Theatre — Buffalo, N. Y.
New Capitol—Binghamton, N. Y.
Keith's Theatre—Philadelphia
—and many others

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The Uniform Column

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No. 1124
Isn't this a distinctive uniform for your ushers!

KEITH - ALBEE - ORPHEUM Circuit Chooses Maier-Lavaty Uniforms

SNAP—vitality—fine tailoring! These are the qualities Keith-Albee-Orpheum looked for in choosing their uniforms last month. Those are the qualities they have in Maier-Lavaty uniforms, chosen for the western houses!

Refreshingly new styles, careful craftsmanship, and substantially low price permitted MAIER-LAVATY to carry the uniform purchase. The Keith-Albee-Orpheum Circuit uses *only the best.*

You, too, can outfit your staff with the best uniforms that money will buy. We will be glad to show you how Maier-Lavaty uniforms will give you the best wear and appearance at a low price!

Free Catalog—Samples

Write for our new illustrated catalog showing a complete line of fall and winter uniforms for the theatre personnel. May we tell you how we service uniforms in your neighborhood?

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READERS, ATTENTION! If you receive a return envelope like the above from the "Herald-World," or from some other source, DO NOT put a stamp on it, for it is returnable to the source of original mailing without prepayment. In the new government postal regulations there is a thought for the reader whose mailings require replies. See your local postmaster for instructions regarding the Business Reply Envelope.

Taking the Ritz Out of Ritzy!

The motion picture theatre is to be just one of "us folks" at Brooklyn Paramount

MOTION picture theatres have become high-hat and aristocratic, if the publicity department of Publix Theatres Corporation is to be taken seriously, but from the same source it is learned that Publix is out to change all this and that motion picture theatres will once more become democratic institutions where "the general public is dearer to its heart (the theatres' heart) than the purple-plush and glitter of what used to pass for cinema cathedral pish-tush."

In an announcement anent the opening of the new Brooklyn-Paramount which opens November 24, the company says:

"Down with tall millinery in movie theatres! The democratic movies, long gone high-hat, what with steen-million-dollar theatres and ushers with ramrod-spinal columns, will be democratic again—this time to stay. At least the new Brooklyn-Paramount will.

"Announcement made today by Publix Theatre Corporation, which owns the new Brooklyn-Paramount theatre, indicates that the general public is dearer to its heart than the purple-plush and glitter of what used to pass for cinema-cathedral pish-tush."

There it is! Make of the statement what you will. And whatever you make of the statement, the fact remains that the appellation of militarism is beginning to irk Publix, and steps are being taken to kill the public's accusation of militaristic service.

In Broadway vaudeville and burlesque houses you often hear the joke about the West Point cadet being in training to become a Paramount usher, and it is known that these jokes cause no laughter in the Publix organization. Henry Ford may have become a Croesus as a result of jokes, but Publix looks upon the West Point cracks with loathing.

The Brooklyn-Paramount is probably the first Publix house to announce to the public this lessening of the high-hat attitude. Although the basic service system will be in force, there will be less formality and less kow-towing to the public. The relation of ushers to the public will be less formal and more natural. To some extent ushers will be given an opportunity to use their own judgment and initiative. They will be taught ready made answers to patron questions as in the past, but when these answers do not fit the question they will be allowed to answer the question informally and in their own words. The parrot system of using the answer that comes nearest to being the right answer is out. Ushers will not stand at military salute and repeat answers over and over like automatoms.

Ushers working full time will be paid $20 a week, and most of them have been recruited from the student bodies of Columbia and New York universities. It is believed that these men, being a higher type of usher than in the usual house, will prove capable of meeting the added responsibility that is to be given them.

The policy at the Brooklyn-Paramount is not entirely new. Contrary to the general impression, the Publix service system, which grew out of the system developed in Balaban & Katz theatres in Chicago, has not been rigidly adhered to in a number of theatres throughout the country for some time

It is known that there is little similarity to be found in the service systems used in many of the Publix houses. Basically, the system is the same, but from the viewpoint of the patron wide variances can be found in theatres in different parts of the country.

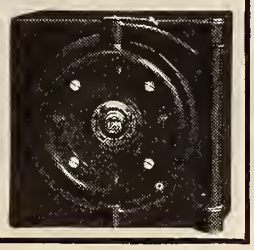
This latitude being given theatre managers is to be increased wherever possible, it has been learned. This does not mean, however, that the one-time rather rigid service system has broken down. Basically the service system will remain the same. It has been the interpretation of the system by house managers that has been at fault, and an effort is now being made to give the rules of the system a broader interpretation to fit the particular characteristics of the community in which each theatre is located.

For instance, the patrons of a house in Massachusetts cannot be handled the same as those for a house in Texas. Thus, the service system will be interpreted to conform to the customs and native characteristics of the community.

As one phase of the changes made, it is interesting to note, as in the case of the

Is this burglar spending your money?

He has made another successful raid upon a moving picture theatre. The money he is spending upon Wine, Women and Automobiles belongs to the owner of a theatre in a town a hundred miles away.
Will he be spending your money next week? Not if you install a York Burglary Chest.



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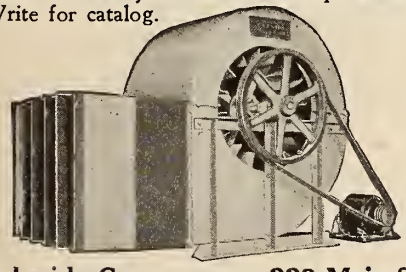

Lakeside Company 223 Main St.
Hermansville, Mich.

Programs

prepared by us get the public interested in your shows.

Let us send you some samples.

THE NATIONAL PROGRAM & PRINTING CO.
729 So. Wabash Ave. - Chicago

Brooklyn-Paramount, this minimizing of military ushers. Ask a Publix official, such as Chester L. Stoddard, recently promoted to the rank of director of Publix Personnel department, about military training, and he will tell you that ushers receive just enough of this training to give them a snappy, alert physical bearing. In fact, the less said about military training the better!

* * *

And again we read in a dispatch from Detroit:

Are there a lot of mothers among your patrons, who bring their children to the theatre with them, and do the younger of the children create a commotion which is distasteful to other patrons?

This subject was discussed very sensibly here this week, in a letter written to one of the Detroit newspapers by a woman. And the woman, Mrs. Henry Rilter by name, has some very fine suggestions for remedying the situation. The letter follows:

"The new movie theatres that have been built in Detroit are very beautiful and with every convenience, such as smoking rooms, lounging rooms and so forth. Yet there is not one that has a nursery room and an attendant in charge.

"Why not have a nursery and at least two competent nurses to attend to the children that get tired and uneasy? These children annoy everyone near them, then their parents are asked to leave or go to the lobby. There they must walk the floor and try to get a look at the picture once in a while when they have paid for their seats.

"Also, after paying for her seat and the child's seat, a mother is forced to hold her child so it can see and others come in and take the seat for the child, which has been paid for, and then one must hold the child all the while. I pay for a seat for my child, and some people seem 'peeved' because the seat is vacant and wraps are occupying it.

"If there was a room and attendants where children could be cared for, the parents could go in occasionally and see how the child is. A few toys would amuse the children. There is every convenience for grown people at the movies, but none for children, although they must have tickets."

The Why and Why Not of Patronage at the Box Office

There is always a reason for patronage, and a reason for lack of it.

And the picture in itself is not always predominant!

Here are systems of theatre operation diametrically opposed to each other:

An editorial from the *Chicago Tribune*:

Selling the Show

The average well conducted moving picture house aims to treat its customers as if they were visiting potentates from a friendly nation. The average stage theatre keeps several contacts with its patrons which would indicate that they were regarded as in-laws or poor relations dropping in for a week of free board. The worst run around the patrons of the spoken drama get is generally at the box office, as is notorious. It is the point where the sale is made which gives the prize for ineptitude to the stage business.

The movies were wise. They expected Elder Will Hays to get them something with his political experience and friendships, but they did not give him all their eggs. With censorship and politics threatening them on every side they set about to capture the public good will, and hardly any detail of management has been ignored. The theatre staff takes its discipline from West

(*Continued on page 64*)

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They save themselves no end of worry by making **us** responsible for all their ticket requirements, year after year.

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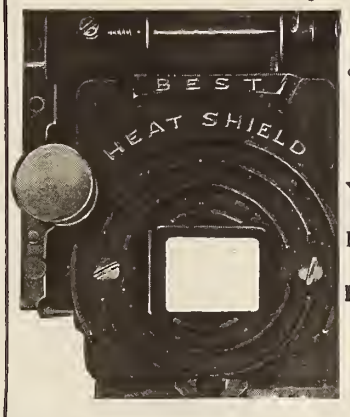

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Ohio

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RAILINGS

ORNAMENTAL BRONZE WORK
GRILLES WICKETS

ZERO VALVE & BRASS CORP.
634 Fourth St. Buffalo, N. Y.

The new Kenmore is one of the most richly designed of the nation's combination theatres, as these views of it attest. Above are shown some of the murals painted by Willy Pogany, famous artist. These murals, depicting a carnival scene, appear at the balcony. At left are others, at the approach to the mezzanine floor, along the walls of the foyer.

The Keith-Albee Kenmore, a New Brooklyn House

RKO Opens 3,000-Seat Kenmore Theatre

The view above is of the smoking room, a masculine retreat inviting enough to arouse the envy of all feminine converts to the comforting plant. At right is shown the interior foyer, where again are encountered the Pogany murals. The staircase leads to the mezzanine floor. The Kenmore presents sound pictures as well as vaudeville.

Pogany Murals Are Features of Kenmore Beauty

And There Is Room For Audiences Of 3,000

Interior Color Lighting with *Reco* Color Hoods

Color Hood for 100 to 500 Watts Lamps

Furnished in all colors and for all sizes of lamps.

Reco color lighting equipment will last indefinitely and will always retain its initial brilliancy.

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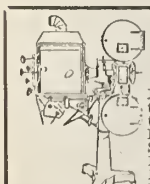

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We Pay Highest Prices for Used Projection Machines Opera Chairs, etc.

Projection Machines repaired and overhauled. Repair parts for all makes opera chairs. Attractive 3 x 10 ft. muslin banners $1.50; on paper 50 cents.
Everything for the Theatre. Write for Catalog "H"
Movie Supply Co., 844 Wabash Ave., Chicago

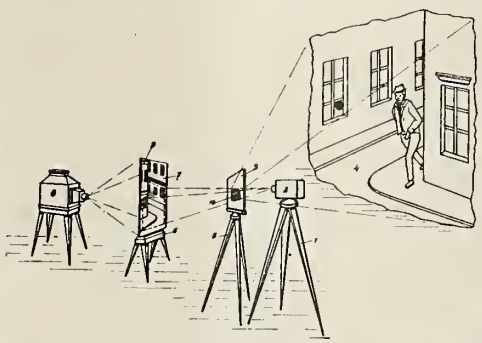
New Inventions

The list of patents published in this technical department of "Better Theatres" is furnished by our patent reporter—

WILLIAM N. MOORE

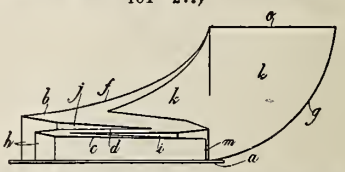
Washington, D. C.

1,690,039. ART OF MAKING MOTION PICTURES. Eugen Schüfftan, Berlin-Wilmersdorf, Germany. Original application filed Sept. 15, 1923. Serial No. 663,011, and in Germany Sept. 13, 1922. Divided and this application filed Sept. 5, 1025. Serial No. 54,731. 5 Claims. (Cl. 88—16.)



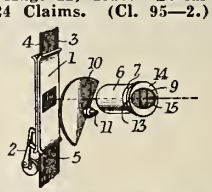
1. The art of making composite motion pictures of a set or scene and a second set or scene which is complementary to the first set or scene which comprises disposing the first set or scene within range of a camera, masking a portion of said first set or scene with a reflecting surface mounted on a transparent member having a greater area than the reflecting surface, photographing the unmasked portion of the first set or scene directly through the transparent member on a series of frame of a film while making those portions of the frame which are unaffected by the light rays, arranging the complementary set or scene so that an image of said set or scene will be reflected into the camera, setting and adjusting the image of the complementary set or scene with the image of the first set or scene on the frame so that the images will form a composite coordinated image and then photographing the reflected image of the complementary set or scene on the same successive frame in the camera, while masking those portions of the frame which have been previously affected by light rays, and blending the meeting edges of the images into each other

1,687,714. SOUND-AMPLIFYING HORN FOR GRAMOPHONES, LOUD SPEAKERS, AND OTHER LIKE SOUND-REPRODUCING APPARATUS. Henry John Cullum, London, England. Filed Nov. 17, 1926. Serial No. 148,932, and in Great Britain May 31, 1926. 5 Claims. (Cl. 181—27.)



1. A sound amplifying horn constructed on uninterrupted side walls and edge walls, said edge walls being of gradually increasing height from the entrant end of the horn, and division walls of gradually increased height projecting inwardly from opposite edge walls successively from the entrant to the exit end of the horn, the division walls being secured throughout their lengths to the side walls

1,689,258. APPARATUS FOR PHOTOGRAPHING COLOR PROCESSES. Merrill W. Seymour, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 22, 1927. Serial No. 214,541. 24 Claims. (Cl. 95—2.)



1. In combination in an optical system for use in a color process, a color screen and a light obstructing device, the color screen comprising distinct, differently colored, light transmitting areas and the light obstructing device having portions corresponding in position to said areas and transmitting to said several areas respectively amounts of light predetermined in accordance with the ascertained requirements of the process

(*Continued from page 61*)

Point and its manners from there and from a somewhat exaggerated Chesterfield. A well trained movie usher never points with one finger. That's rude. Two fingers is polite. The deportment is high, almost high enough to be fantastic. Where the business can afford it the movie house is made to conform to the popular idea of a royal opera house. For thirty-five to fifty cents a citizen can get drama, luxury, splendors, attentiveness, courtesy and deference. It may be piled on a bit thick in spots, but it has created a good will for the moving picture business that an occasional awful picture does not ruin.

The idea of selling what was for sale in a pleasant way was ordinary good business, but it seems not to have occurred to the guardians of the older sister of the drama except here and there where theatrical people have an indomitable and indestructible good nature. This is curious because the older theatre also has something to sell and it also has now and then a political problem.

In some of its aspects it seems determined to offend the sense of public morals to the full extent of the law and something over it. When it has a success it pushes the advantage on the assumption that the public requires its article of trade even as it requires a necessity of life. There is practical justification for that. The populace usually puts on its long ears and pays anything to break into the theatre. The upshot of the two methods of selling, that of the movies and that of the stage, is that the movies have an asset in popular good will, but that every time a theatrical producer gets into trouble with the law or with his banker the populace is ready to give three cheers.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

BETTER THEATRES
Information and Catalog Bureau

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Exhibitors Herald and Moving Picture World. Many of the products listed by this Bureau are advertised in this issue of "Better Theatres." See Advertisers Index.

A
1 Accounting systems.
2 Acoustical installations.
3 Adapters, carbon.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties, materials.
8 Advertising projects.
9 Air conditioning equipment.
10 Air dome tents.
11 Aisle lights.
12 Aisle rope.
13 Alarm signals.
14 Arc lamps, reflecting.
15 Architectural service.
16 Arc regulators.
17 Artificial plants, flowers.
18 Art titles.
19 Automatic curtain control.
20 Automatic projection cutouts.
21 Automatic sprinklers.

B
22 Balloons, advertising.
23 Banners.
24 Baskets, decorative.
25 Bell-buzzer signal systems.
26 Blocks, pulleys, stage-rigging.
27 Blowers, hand.
28 Booking agencies for musicians.
29 Booking agencies (state kind).
30 Boilers.
31 Bolts, Chair anchor.
32 Booths, projection.
33 Booths, ticket.
34 Box, loge chairs.
35 Brass grills.
36 Brass rails.
37 Brokers-Theatre promotion.
38 Bulletin boards, changeable.

C
39 Cable.
40 Cabinets.
41 Calcium lights.
42 Cameras.
43 Canopies for fronts.
44 Carbons.
45 Carbon sharpeners.
46 Carbon wrenches.
47 Carpets.
48 Carpet cushion.
49 Carpet Cleaning sompound.
50 Carpet covering.
51 Cases, film shipping.
52 Cement, film.
53 Chair covers.
54 Chairs, wicker.
55 Chairs, theatre.
56 Change makers.
57 Changer overs.
58 Color hoods.
59 Color wheels.
60 Condensers.

D
61 Date strips.
62 Decorations (state kind).
63 Decorators, theatre.
64 Dimmers.
65 Disinfectants—perfumed.
66 Doors, fireproof.
67 Draperies.
68 Drinking fountains.
69 Duplicating machines.

E
70 Electric circuit testing instruments.
71 Electric fans.
72 Electrical flowers.
73 Electric power generating plants.
74 Electric signs.
75 Electric signal and control systems.
76 Emergency lighting plants.
77 Exit light signs.

F
78 Film cleaners.
79 Filmsplicing machine.
80 Film tools (state kind).
81 Film waxing machine.
82 Fire alarms.
83 Fire escapes.
84 Fire extinguishers.
85 Fire hose.
86 Fire hose reels, carts.
87 Fire proof curtains.
88 Fire proof doors.
89 Fire proofing materials.
90 Fixtures, lighting.
91 Flashlights.
92 Flashers, Electric sign.
93 Flood lighting.
94 Floorlights.
95 Floor covering.
96 Floor runners.
97 Flowers, artificial.
98 Footlights.
99 Fountains, decorative.
100 Fountains, drinking.
101 Frames-poster, lobby display.
102 Fronts, metal theatre.
103 Furnaces, coal burning.
104 Furnaces, oil burning.
105 Furniture, theatre.
106 Fuses.

G
107 Generators.
108 Grilles, brass.
109 Gummed labels.
110 Gypsum products.

H
111 Hardware, stage.
112 Heating system, coal.
113 Heating system, oil.

I
114 Ink, pencils for slides.
115 Insurance, Fire.
116 Insurance, Rain.
117 Interior decorating service.
118 Interior illuminated signs.

J
119 Janitors' supplies.

L
120 Labels, film caution.
121 Lamps, decorative.
122 Lamp dip coloring.
123 Lamps, general lighting.
124 Lamps, incandescent projection.
125 Lamps, high intensity.
126 Lamps, reflecting arc.
127 Lavatory equipment, furnishings.
128 Lavatory fixtures.
129 Ledgers, theatre.
130 Lenses.
131 Lights, exit.
132 Lights, spot.
133 Lighting fixtures.
134 Lighting Installations.
135 Lighting systems, complete.
136 Linoleum.
137 Liquid soap.
138 Liquid soap containers.
139 Lithographers.
140 Lobby display frames.
141 Lobby gazing balls.
142 Lobby furniture.
143 Lobby decorations.
144 Lubricants (state kind).
145 Luminous numbers.
146 Luminous signs, interior, exterior.

M
147 Machines, ticket.
148 Machines, pop corn.
149 Machines, sanitary vending.
150 Make up, boxes, theatrical.
151 Marble.
152 Marquise.
153 Mats, leather.
154 Mats and runners.
155 Mazda projection adapters.
156 Metal lath.
157 Metal polish.
158 Mirror, shades.
159 Motor generators.
160 Motion picture cable.
161 Musical instruments (state kind).
162 Music publishers.
163 Music rolls.
164 Music stands.

N
165 Napkins.
166 Novelties, advertising.
167 Nursery furnishings and equipment.

O
168 Oil burners.
169 Orchestral pieces.
170 Orchestra pit fittings, furnishings.
171 Organs.
172 Organ novelty slides.
173 Organ lifts.
174 Organ chamber heaters.
175 Ornamental fountains.
176 Ornamental metal work.
177 Ornamental metal theatre fronts.

P
178 Paint, screen.
179 Paper drinking cups.
180 Paper towels.
181 Perfumers.
182 Photo frames.
183 Pianos.
184 Picture sets.
185 Player pianos.
186 Plastic fixtures and decorations.
187 Plumbing fixtures.
188 Positive film.
189 Posters.
190 Poster frames.
191 Poster lights.
192 Poster paste.
193 Portable projectors.
194 Pottery decorative.
195 Power generating plants.
196 Printing, theatre.
197 Programs.
198 Program covers.
199 Program signs, illuminated.
200 Projection lamps.
201 Projection machines.
202 Projection machine parts.
203 Projection room equipment.

R
204 Radiators.
205 Radiator covers.
206 Rails, brass.
207 Rails, rope.
208 Rain insurance.
209 Rectifiers.
210 Reconstruction service.
211 Redecorating service.
212 Reflectors (state kind).
213 Refurnishing service.
214 Regulators, Mazda.
215 Reels.
216 Reel end signals.
217 Reel packing, carrying cases.
218 Resonant orchestra platform.
219 Reseating service.
220 Rewinding film.
221 Rheostats.
222 Rigging, stage.
223 Roofing materials.

S
224 Safes, film.
225 Scenery, stage.
226 Scenic artists' service.
227 Screens.
228 Screen paint.
229 Seat covers.
230 Seat indicators, vacant.
231 Seats, theatres.
232 Signs (state kind).
233 Signs, parking.
234 Signals, reel end.
235 Sign flashers.
236 Sign-cloth.
237 Sign lettering service.
238 Sidewalk machines, corn poppers.
239 Slides.
240 Slide ink, pencils.
241 Slide lanterns.
242 Slide making outfits.
243 Slide mats.
244 Shutters, metal fire.
245 Soap containers, liquid.
246 Speed indicators.
247 Spotlights.
248 Stage doors-valances, etc.
249 Stage lighting equipment.
250 Stage lighting systems.
251 Stage rigging-blocks, pulleys.
252 Stage scenery.
253 Stair treads.
254 Statuary.
255 Steel lockers.
256 Stereopticons.
257 Sweeping compounds.
258 Switchboards.
259 Switches, automatic.

T
260 Talley counters.
261 Tapestries.
262 Tax free music.
263 Telephones, inter-communicating.
264 Temperature regulation system.
265 Terra Cotta.
266 Terminals.
267 Theatre accounting systems.
268 Theatre dimmers.
269 Theatre seats.
270 Tickets.
271 Ticket booths.
272 Ticket choppers.
273 Ticket holders.
274 Ticket racks.
275 Ticket selling machines.
276 Tile.
277 Tile stands.
278 Tool cases, operator's.
279 Towels, paper.
280 Towels, cloth.
281 Trailers.
282 Transformers.
283 Tripods.
284 Turnstiles, registering.
285 Typewriters.

U
286 Uniforms.

V
287 Valances, for boxes.
288 Vases, stone.
289 Vacuum cleaners.
290 Ventilating fans.
291 Ventilating, cooling system.
292 Ventilating systems, complete.
293 Vending machines, soap, towels, napkins, etc.
294 Vitrolite.

W
295 Wall burlap.
296 Wall leather.
297 Watchman's clocks.
298 Water coolers.
299 Wheels, color.

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DIMMERS
Cutler-Hammer Mfg. Company 4
Milwaukee, Wis .

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LAMPS, REFLECTING ARC
The Lit-War Company 57
Wellston, Ohio.
Strong Electric Co. 35
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Raven Screen Co. 39
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And—most satisfactorily to advertisers—every circulation claim of the HERALD-WORLD and BETTER THEATRES is backed up by the unchallengeable proof of the Audit Bureau of Circulations.*

—Martin J. Quigley

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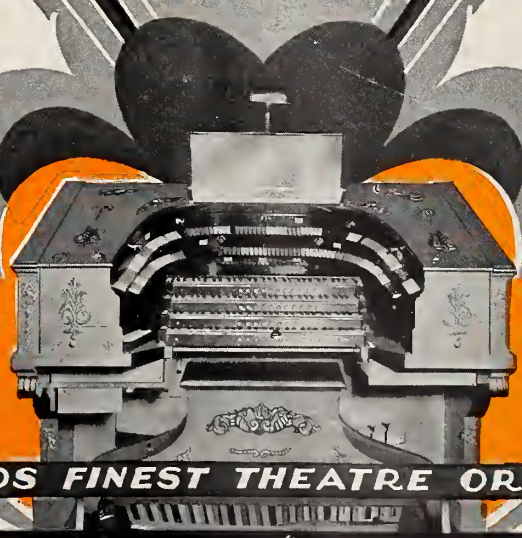

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"Places Paramount at the head of the list for class talking productions and convincing drama. 'Interference' is beyond question the great talking picture of the day."

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With Evelyn Brent, Clive Brook, William Powell, Doris Kenyon. Directed by Roy J. Pomeroy from the Lothar Mendes Production of the play by Roland Pertwee and Harold Dearden.

"Paramount takes an easy lead in talking pictures with 'Interference'."—*N. Y. Morning World*

"Paramount has gone further in clearing the photographic problem insofar as the sight and sound cinema is concerned than its competitors."
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"The quality of the recording is so close to perfection that it might almost be said to have a human appeal, and the acting is as good as you will find in a month of Broadway productions."
—*New York Evening Sun*

"As a specimen of the strides made by the talking picture it is something to create no little wonderment."
—*New York Times*

"'Interference' Paramount's first all-talking feature unfolded for a discriminating New York audience what in many ways is the finest sound picture made so far."
—*Film Daily*

"A further stride toward perfection in talking movies was taken last night at the Criterion Theatre when 'Interference', Paramount's first 100 per cent dialogue picture had its premiere. For this picture doubtless approaches nearer than any predecessor to what talking movies ultimately will attain."
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—*New York Evening Graphic*

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—the world's greatest screen news

F *It speaks for itself*
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6	"	"	"	***June 1***
7	"	"	"	***September 1***

service becomes even greater

NOW 3 ISSUES WEEKLY

GRAVEN and MAYGER wanted a special design

This is the unique chair designed by Graven and Mayger and developed by Heywood-Wakefield for the magnificent new Fisher Theatre at Detroit. It has a deep, luxurious, spring seat and back, and is easily one of the most comfortable theatre chairs in use today.

Months ago, Graven and Mayger were busy executing details of treatment, equipment, etc., for the new Fisher Theatre at Detroit. This magnificent showhouse, conceded by authorities to be the world's finest example of Mayan architecture, called for a theatre seat of unusual character—one that would harmonize with the Mayan motif, yet possess the luxurious comfort which modern audiences demand.

After creating a special Mayan design, Graven and Mayger turned to Heywood-Wakefield for the development of the chair. They did so with confidence because Heywood-Wakefield seats had proved so successful in the many houses Graven and Mayger have designed for Publix and other amusement enterprises. They knew, too, that Heywood-Wakefield chairs have been pleasing owners and audiences in such theatres as the Roxy, Palace-Orpheum, Schine, Saxe, and scores of other houses.

Heywood-Wakefield executed for Graven and Mayger the unique design shown above. It will please the audiences at the new Fisher Theatre and will bring dividends to the box office. There is a Heywood-Wakefield theatre chair that will do the same for you. May we tell you more about these popular theatre seats?

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THIS DISTINGUISHED DRAMATIC STAR WILL MAKE his first talking picture via Warner Bros. Vitaphone Pictures.

John Barrymore's FIRST TALKING PICTURE will be "The Tavern Knight"

by RAPHAEL SABATINI
Author of "The Sea Hawk" "Captain Blood" Etc.

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AL JOLSON in "THE JAZZ SINGER"

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FOX MOVIETONE Entertainments

THE new era of talking film is now definitely here. Movietone has brought a new importance to film of less than feature length.

Shorts produced with feature value to the box-office can now be a regular part of your program.

Elaborate production is being given all Fox Movietone shorts at Movietone City, the world's largest studio, recently completed by William Fox, developer of Movietone.

Appreciative audiences have immediately recognized their entertainment value in the finest theatres in New York, Philadelphia and Washington.

Why not treat your audiences to the same magnificent entertainment devised for them at the Roxy, the Fox Philadelphia and the Fox Washington, combining 2 of the following Fox Movietone Entertainments into a magnificent 5-reel all-talking Movietone program?

NAPOLEON'S BARBER
John Ford Production

Clark & McCullough in
THE BATH BETWEEN

Chic Sale in
MARCHING ON

FOX Talking Shorts Draw Like Features

FOX

Take a Tip from the Roxy

CLARK and McCULLOUGH IN THE BATH BETWEEN

ALL-TALKING
FOX
MOVIETONE
TWO-REEL COMEDY

PRESENTED BY
WILLIAM
FOX

What a team! What a theme! What a scream! Imagine Clark and McCullough as hilarious ham actors, bluffing their way into a luxurious hotel suite, to become Knights of the Bath—and a lady's bath, at that. The lady's husband would come home, unfortunately, piling up complications, laughter and box-office receipts with one fell swoop.

Play all the all-talk, all-laughter, all-profit Fox Movietone comedies starring Clark and McCullough:

THE INTERVIEW *THE HONOR SYSTEM*
THE DIPLOMATS *THE MAIN BOUT*
IN DUTCH

DIRECTED BY
BENJAMIN STOLOFF

Clark and McCullough, probably the two funniest men alive, are programmed in "The Bath Between," which includes Carmel Myers.

—*Washington Herald.*

Comedy and Drama—
All in Dialogue—
A Perfect Double Bill →

Play this All-Talking Program!

NAPOLEON'S BARBER

ALL-TALKING

FOX MOVIETONE

Short Dramatic Feature in 3 reels

(Running time 32 minutes; footage 2980)

with

OTTO MATIESEN — **FRANK REICHER**

HELEN WARE — **PHILIPPE DE LACY**

Presented by
WILLIAM FOX

NAPOLEON'S BARBER is a dramatic feature packed into three reels.

Arthur Caesar's classic about the barber who held the fate of France in his hands, has been produced on lavish feature-film scale by John Ford, the man who made The Iron Horse and Four Sons.

It marks a distinct advance in talking entertainments. Play it and profit! Audiences will thank you.

From the play by
ARTHUR CAESAR

JOHN FORD
Production

WILLIAM FOX PRESENTS

Charles [CHIC] SALE IN MARCHING ON

ALL-TALKING FOX MOVIETONE COMEDY in TWO REELS

MARCHING ON, now showing twice daily at the Gaiety Theatre, New York, is indicative of the production value the Fox studios are putting into Movietone Shorts.

As the Civil War veteran who knew Lincoln, Charles (Chic) Sale, America's foremost character delineator, gives what critics everywhere acclaim as the outstanding performance of talking pictures.

"The best talking film Fox has made and one of the finest made anywhere." —*Film Daily.*

"The best thing in talking pictures, long or short, we have seen."—*Daily Review.*

"Unquestionably the best brief talkie ever made."—*Los Angeles Herald.*

DIRECTED BY
MARCEL SILVER

For prestige and profit play these All-Talking CHIC SALE COMEDIES:

"THE STAR WITNESS"
"THE LADIES' MAN"
"THEY'RE COMING TO GET ME"

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the

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The VOICE of CARUSO

. . . and the

FBO

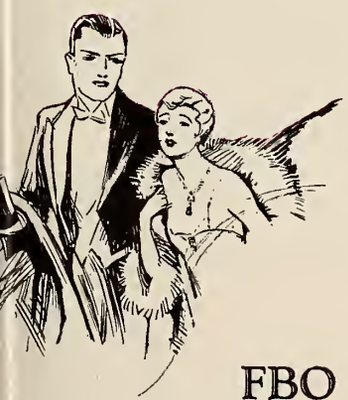
SOUND and DIALOGUE *Productions*

FBO SOUND AND DIALOGUE PRODUCTIONS

JUST as the tone-magic of Caruso's voice won him his place among the immortals, so the flawless reproduction of SOUND and DIALOGUE in the new FBO pictures has swept the Show World.

EXHIBITORS and critics alike have been quick to commend the fidelity of tone, the strikingly human quality of dialogue and the synchronized scores for their lovely melody and punch of box-office showmanship.

The Pittsburgh Press, for example, said: "Thrilled with amazing realism of the motion picture 'Hit of the Show' as synchronized with voice, instrumental music and other audible sounds, the audience left the theatre with a feeling that they had heard a breadth and quality of tone reproduction as an adjunct to a moving picture show, which approximated perfection. Even the untrained ear could get the length of tone from the orchestra instruments."



FBO NOW OFFERS EIGHT SOUND AND DIALOGUE ATTRACTIONS . . .

"HIT of the SHOW" "GANG WAR"
"CIRCUS KID" "BLOCKADE"
"PERFECT CRIME" "TAXI 13"
"JAZZ AGE" "LOVE in the DESERT"

SYNCHRONIZED BY RCA PHOTOPHONE

and now OSWALD

THE LUCKY RABBIT

in SOUND!

with the

UNIVERSAL JAZZ BAND

OSWALD, the Lucky Rabbit, is going to be more comical than ever before. Because, now he'll be in sound. And what sound—squeaking, roaring, squealing, wheezing and sounds there are no names for. Assisting him will be the syncopating UNIVERSAL JAZZ BAND. Oswald's nutty—the music will be nutty—the sound effects nuttier still. But funny? Just give a listen. For un-wired houses, Oswald will continue to caper in silent form.

15 sound cartoon sensations

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UNIVERSAL

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John Barrymore

in

A SAM TAYLOR Production

TEMPEST

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America's Most Distinguished Actor in His Greatest Screen Triumph

Opening with a sensational Thirteen Week run at the Embassy Theatre, New York at $2 top, "Tempest" is one of the outstanding box-office successes of the year.

Everywhere "Tempest" has broken records and won high praise from public, critics and showmen alike.

As Silent entertainment or with Sound "Tempest" is box-office fare of the finest kind.

UNITED ARTISTS PICTURE

Dolores Del Rio in

An
EDWIN
CAREWE
Production

REVENGE

From the short story
"THE BEAR TAMER'S DAUGHTER"
by KONRAD BERCOVICI

Screen play by FINIS FOX

Presented by EDWIN CAREWE

"Resurrection"—"Ramona" and now "REVENGE." As the *Los Angeles Examiner* says: "**'*Revenge*' is Great Hit.**"

The Los Angeles Times said: "**'Revenge' will triumph.**" And the *Record*: "**With Dolores Del Rio starred in a play of flaming gypsy love, theatres will have no trouble filling the benches with eager customers.**" As with "Ramona" so now with "REVENGE"—the whole country will be singing, dancing and whistling to the song hit, "Revenge," now being broadcast over Radio, and played and sung on the records of nine different companies.

A BIG star . . . A BIG picture . . . with or without Sound

UNITED ARTISTS PICTURE

Norma Talmadge in

HENRY
KING
Production

Presented by
JOSEPH M.
SCHENCK

THE WOMAN DISPUTED

with
GILBERT
ROLAND

Directed by HENRY KING
and SAM TAYLOR

A GREAT STAR'S GREATEST S. R. O. PICTURE

"Talmadge picture a HIT at the U. A. Long lines waiting at the theatre yesterday."—***Los Angeles Herald.***

"Seats were hard to find and line stood in foyer waiting their turn. One of those offerings which makes the public wish there were more like it."
—***Los Angeles Record.***

"Lavish and entertaining film. Miss Talmadge natural and at all times convincing."—***Los Angeles Examiner.***

"A forceful film."—***Los Angeles Times.***

A tremendous success for any theatre—**With or Without Sound.**

UNITED ARTISTS PICTURE

D. W. Griffith presents The BATTLE of the SEXES

with

JEAN HERSHOLT
PHYLLIS HAVER
BELLE BENNETT
DON ALVARADO
SALLY O'NEILL

From the story by
DANIEL CARSON GOODMAN

Adaptation by
GERRITT J. LLOYD

UNITED
ARTISTS
PICTURE

The battle forever being fought—but never won

Los Angeles says: "Sure-fire entertainment. . . . A picture women will enjoy and men will find worthy of discussion."

Boston says: "Picture scores on State screen."

St. Louis says: "Recommended for all around entertainment."

New York says: "Will keep the box-office men busy. Will stack up the shekels."

WITH SOUND OR SILENT......"A BOX-OFFICE SHOW"

6 from PATHE

Now ready to TALK BIG BOX-OFFICE in Dialogue and Sound

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Here they are

A sensation in pre-release at Marbro and Granada Theatres, Chicago.

Playing to packed houses at every performance.

A tremendous comedy drama of war and love, synchronized with music and sound effects. Thrilling aeroplane battles, riotous scenes, romantic interest—vibrating to *sound!*

Rod La Rocque in a great role.

ROD La ROCQUE in "Captain Swagger"

with SUE CAROL

A Hector Turnbull Production. Adapted by Adelaide Heilbron from an original story by Leonard Praskins. Directed by Edward H. Griffith.

The greatest thrill scene of its kind ever pictured!

The pursuit of rum-runners in high-powered machines, hurtling through the pitch dark night! An open drawbridge looms ahead! Two children rescued from certain death in a runaway careening truck!

Synchronized in sound effects that make this one of the "punchiest" melodramas of the year.

"NED McCOBB'S DAUGHTER"

with IRENE RICH,
ROBERT ARMSTRONG, GEORGE BARRAUD,
and THEODORE ROBERTS

Adapted by Beulah Marie Dix from Sidney Howard's Theatre Guild Hit. Directed by William J. Cowen.

The Greatest Picture of the U. S. Naval Academy Ever Produced

with JOHN MACK BROWN, JEANETTE LOFF, HUGH ALLAN
and WILLIAM BAKEWELL

Scenario by F. McGrew Willis from an original story by Royal S. Pease. Directed by Christy Cabanne. Produced by F. McGrew Willis for Pathe Studios, Inc.

HERE'S ONE THAT 'WILL CLICK' IN ANY HOUSE!

Packed with the kind of action that is intensified by *sound.* The roar of big guns! Middies on parade! Bands blaring! With a spectacular Prologue featuring the McCarthy Sisters, formerly of George White's "Scandals", heading an array of talent which includes the Hastings Twins of the "Scandals", Morton and Mayo, Dolores Weeks, Nell Jewel, six specialty tap dancers and a Frances Weldon troupe of twenty-four dancing girls.

Coming in SOUND and DIALOGUE

CECIL B. DeMILLE'S *Sensational Melodrama* - The

all set for S.R.O.

A Natural in Dialogue and Sound!

THE SPIELER

Picked by photoplay as one of the best pictures of the month. The highlights and shadows of the street carnival "racket". Realism rampant! A startling expose of life in the playground of the "grifters". The tragedy, the pathos, the riotous color of the carnival thrilling in sound and dialogue on the screen. A great cast in vivid characterizations!

with ALAN HALE, RENEE ADOREE, FRED KOHLER *and* CLYDE COOK.

A Ralph Block Production. Adapted by Hal Conklin and Tay Garnett from an original story by Hal Conklin. Directed by Tay Garnett.

A NATURAL in Exploitation

Behind the scenes of the troupers—the hoofer, the feeder, the baby-doll "digger"—with the gripping love triangle superbly developed. Singing and dancing and dramatic sequences that register sure-fire box office in sound and dialogue.

"SHOW FOLKS"

with EDDIE QUILLAN, LINA BASQUETTE, ROBERT ARMSTRONG, BESSIE BARRISCALE, CAROL LOMBARD

A Ralph Block Production. Adapted by Jack Jungmeyer and George Dromgold from an original story by Philip Dunning. Directed by Paul L. Stein.

"Marked Money" is marked Box Office!

"Marked Money"

Love! Money! Big Crooks! Fights! Airplane Battles! Comedy! Drama! All rolled into one to make a real "Money Picture". A *perfect* sound synchronization picture. The best role Junior Coghlan has ever played

with JUNIOR COGHLAN, GEORGE DURYEA, TOM KENNEDY *and* VIRGINIA BRADFORD

A Hector Turnbull Production. Adapted by George Dromgold and Sanford Hewitt from an original story by Howard J. Green. Directed by Spencer Bennet.

Pathé Pictures

TRADE MARK

TALKING BOX OFFICE

Godless Girl

Story by Jeanie Macpherson

THAR'S GOLD IN THEM THAR THRILLS"

"Mystery thrillers are the thing today, pardner—

Big money in 'em!

Look at the way the public laps up murder mystery news—

Notice how many of the big stage successes are mysteries—

Look at the phenomenal wave of popularity of mystery stories in magazines and book form.

That's why I'm grabbing every mystery drama I can get my hands on.

I've got three coming from First National—

If they're all as good as the first one, I'm sitting even prettier than I figured.

"THE HAUNTED HOUSE" is the title.—I've got it set in for next week.

I tell you this picture makes you realize what "Thrill-packed" really means!

There's a new complication every minute, and some of the cleverest trick stuff I've ever seen.

And Suspense?—It pulled me right out to the edge of that projection room seat, and kept me there till the last flicker...

Great cast, too—9 real names.—And a laugh for every thrill.

If you're asking me, I'd say 'Go get it!'"

WITH SOUND

Presented by

Richard A. Rowland

with

Chester Conklin

and

Thelma Todd

First National Pictures

FIRST NATIONAL will make MYSTERY HISTORY *with* THE HAUNTED HOUSE

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Pastor throws monkey-wrench into Canon Chase's "reform" meeting; Rev. MacLeod challenges right of conference to claim ministry as proponent of censorship; Chase then applies gag rule—Action on Brookhart Bill at short session opening December 3 is doubted, with appropriation and farm relief measures holding stage—Trend of Laemmle survey is more favorable to "sound."

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Allied States seeks $75,000 as budget for first year, says Cole; Iowa M P T O votes to go along with Allied—Music and patents issues complicate settlement of interchangeability; Ryskind produces series testing inter-use in Publix houses.

Fox Movietone will go on daily release schedule next fall following gradual increase of number of releases in each week.

Ohio exhibitors re-elect James; Question of joining Allied is left to new board—B & K issues $5,000,000 in bonds.

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Whole Vol. 93, No. 9 (Vol. 35, No. 12) December 2, 1928

Truth in Advertising

ONE of the fundamental principles in the code of every good showman is—"Don't lie to the public." Dispite this a lot of theatre men who doubtlessly consider themselves good showmen are now busily advertising to their public "sound" pictures in ways which permit the public to interpret it to mean "talking" pictures.

While it is never good business to deceive the public, these cases of deliberate or accidental misrepresentation are particularly unfortunate. They are bringing in their wake the usual dissatisfaction on the part of the public which invariably accompanies misrepresentation; and in addition to this, they are destroying the interest of a considerable part of the public in the development of sound. Instead of building future audiences for talking pictures they are driving this part of the public away from any theatre which mentions "sound."

We quite appreciate the anxiety of all alert theatre owners to be in on the sound development at the earliest possible moment. But in cases where synchronized equipment is not yet available nothing at all can be gained, and a great deal undoubtedly will be lost, by misrepresentation in advertising as to the type of sound accompaniment which the theatre is offering.

There are now available generally in the market a number of excellent devices which will enable the exhibitor to afford to his patrons very acceptable sound accompaniment for his pictures, both of the synchronized and non-synchronized types. In the absence of actual talking pictures these devices will enable the exhibitor to demonstrate progressiveness to his patrons and will enable him to render thoroughly meritorious programs. But with this done he should accept the limitations of these devices and should not put out advertising intended to lead patrons into the belief that such devices produce talking pictures.

In various places the public already has reacted against talking pictures when given an opportunity to express themselves. This is an unfortunate development and one which is not warranted by the facts. It has been brought on by improperly exhibited talking subjects which in themselves have little or no merit. The portion of the public which has reacted against talking pictures has not been given a fair chance to make a proper decision. Eventually good talking pictures, properly exhibited, will change the tide of this portion of the public's opinion, but in the meantime losses will be registered at the box office which never should be suffered.

We counsel theatre men, with the greatest possible emphasis, to avoid misrepresentation, or the semblance of it in connection with sound and talking picture advertising. Failure to do this will bring serious and protracted consequences in its wake.

* * *

Harris Cup Dinner

THE one jarring note in the recent Anglo-American dinner in New York, at which the Sam Harris Cup was presented to Dr. A. H. Giannini, was the insistence of Mr. Harris that the British quota regulation was not aimed against the continued influence of American pictures in England. The question was brought forward in an address by Mr. Nathan Burkan in which he pronounced against artificial trade barriers of whatever character. Fortunately for the preservance of the amity feature of the dinner, Mr. Will H. Hays, toastmaster, and Dr. Giannini who spoke subsequently to Mr. Harris entered into no discussion of the construction which Mr. Harris places upon the British quota regulation.

Unfortunately the evening was not made memorable as an international good-will event or even as merely an unusual trade occasion. The one towering high-spot of the evening was the address delivered by Dr. Giannini. It was a scholarly, sincere and convincing talk of a character and calibre that would have done honor to any assemblage, however distinguished.

The Harris Cup was originally presented to the Associated Motion Picture Advertisers, Inc., by Mr. Harris to be awarded annually to some member of the association for especially meritorious work in advertising or promotion.

Somehow the original purposes of the award were set aside and in their places were substituted the idea of an international good-will gesture with the cup to be presented to some person whose efforts in connection with the industry best promoted the causes of good-will and understanding between the British and the American film industries. Dr. Giannini, who enjoys a very high standing in personal prestige throughout the industry, was chosen to receive the cup and apparently without a dissenting voice. Indeed the unanimity on Dr. Giannini's selection for the honor was so complete that the question as to just what particular efforts recommended him under the conditions of the award apparently were not raised.

* * *

OFFICIAL and unofficial busy-bodies are now intent upon inflicting upon the talking motion picture the same type of censorship evil to which the silent picture has been subjected in various places. No effort, however great, should be spared to establish a defense against the new efforts to censor talking motion pictures.

There will be those who will recollect that the national Constitution, as well as the constitutions of the several states, offer certain definite guarantees on the subject of free speech and with this thought in mind they may feel that there is no need to trouble themselves about this matter of having the speech in pictures censored. Nothing could please those who are seeking to censor talking pictures more.

As far as the Constitution is concerned, in the mind of the typical person who is the strongest ally of the spirit behind censorship, it is only a scrap of paper that really should have constant revision at their hands. That the Constitution plainly guarantees free speech, and makes no exception of reproduced speech, will trouble them not even a little.

—*MARTIN J. QUIGLEY.*

Pastor Hurls Monkey-Wrench Into Canon Chase's Film Parley

Challenges Right to Commit Ministers to U. S. Censorship

Less Than 60 Pay $3.50 to Supper Opening "Reform Conference"—Gag Rule Adopted

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 27.—The opening session of the Canon William Sheafe Chase conference was notable for its slim attendance rather than for its discussions. Less than 60 individuals paid $3.50 a seat for the supper last night which was to fortify them for the events to come.

Senator Smith W. Brookhart again explained his bill for federal control of the industry suggesting that it might be well to investigate the change of heart experienced by some of the exhibitors who originally were strong for the measure with a view to seeing whether the Hays organization was responsible.

Representative Hudson explained his control bill, admitting that the money provisions might not be constitutional, that one or two things might be changed and that there seemed to be very little reaction from the company at large on this momentous subject. Senator Walsh had been invited to attend but had refused and hadn't said why, except that he was busy, much to the regret of Canon Chase. Walsh is author of a resolution last session for investigation of the Department of Justice activities in studying the work of the Film Boards of Trade.

Conference Claims Challenged

Some indications that there might be "enemies in the camp" were seen when Rev. William Murdock MacLeod, of Pinehurst, N. C., started to tell of the cooperation he had obtained from his local exhibitor, and attacked the rights of the conference to commit the ministers of the country to censorship.

Canon Chase finally shut down on him, explaining that the "open forum" was for the purpose of hearing proponents of the scheme only, and avoided further trouble by calling upon individuals upon whom he knew he could rely.

League Inquiry Suggested

The Sixth National Motion Picture Conference at the Tuesday session was to give attention also to the advisability of petitioning for a congressional investigation of motion pictures and also asking Congress to invite the League of Nations to request each nation to investigate the motion picture within its borders as to its economic, social, educational and moral aspects.

Subjects for discussion included these, as the agenda titled them: "The Moving Picture Menace," "The Movie Experience of the City Child," "Motion Picture Abuse," and "Scientific Determination of the Moral Effect of Photoplays Upon Children."

First Educational All-Talking Comedy Shown by Sennett

(Special to the Herald-World)

NEW YORK, Nov. 27.—Educational's first all-talking comedy is ready for distribution, and Educational Film Exchanges are definitely launched in the field of short subjects in sound.

The first subject with sound to come from Educational, a two-reel comedy titled "The Lion's Roar," also marks the first affiliation of the oldest screen comedy producer, Mack Sennett, with the famous trademark of Educational.

"The Lion's Roar" begins a series of two-reel comedies with talking, natural sound effects and music from beginning to end which are to be made for Educational by the Sennett studios under a contract recently signed by Mack Sennett and E. W. Hammons, president of Educational. The second picture in this series already has been completed, and future releases will be made at short intervals.

Prints of "The Lion's Roar" are being shipped this week to all Educational exchanges, so that it will be ready for showing to exhibitors everywhere within a few days. The first preview was being held at the R C A Photophone studios in New York Tuesday.

Pathe Studios Break Ground for Their Own Broadcasting Station

(Special to the Herald-World)

CULVER CITY, Nov. 27.—Work on the new Pathe Radio station has begun. The station known as K F V D will broadcast gossip of the stars and daily announcements of Pathe pictures.

Chain Managers' Pay Reduced to $35 a Week

Salaries in one of the large producer-owned theatre chains have been reduced recently, a correspondent writes. These showmen are managing theatres seating from 300 to 1,000 and doing a business from $400 a week upwards—with some running $1,000.

The $60 manager has been sliced to $50 and then $40, and more recently $35, or $5 a day.

Movietone Installed, Projectionists Approve Of Increase in Salary

(Special to the Herald-World)

ALBANY, Nov. 27.—The projectionists' union in Troy last week approved of an increase in salary in the booth at the Troy theatre, where the Movietone has recently been installed. One man in the booth is to receive $51.50 a week, another $59 and another $78. The union is now negotiating with the Proctor house for a new wage scale to become effective as soon as the Photophone becomes operative.

Extra Dividend Declared On Loew's Common Stock

(Special to the Herald-World)

NEW YORK, Nov. 27.—At a meeting of the board of directors held last Tuesday the regular dividend of 50 cents and an extra dividend of one dollar a share were declared on the common stock of Loew's corporation. The dividends are payable December 31.

Edward Connelly Dies

(Special to the Herald-World)

NEW YORK, Nov. 27.—Edward Connelly, veteran character player of the screen and oldest contract player with M G M, died last Thursday following an attack of influenza.

2% Dividend Declared On Universal Preferred

(Special to the Herald-World)

NEW YORK, Nov. 27.—A quarterly dividend of 2 per cent per share was declared on Universal first preferred stock last week. The dividend will be payable after January 1.

Warner Radio Hookup Now Covers 30 Stations

(Special to the Herald-World)

NEW YORK, Nov. 27.—Warner Brothers have completed a coast-to-coast radio hookup for their pictures. The broadcasts will be carried over 30 stations.

Business Reaches Level Rarely If Ever Attained, Declares Secretary of Commerce

(Special to the Herald-World)

Business in nearly all branches of the American industry was "on a level rarely if ever before attained," at the end of the fiscal year 1927-28, says Secretary of Commerce Hoover in his annual report.

"The volume of production and consumption for the year as a whole and the physical quantity of exports and imports were very large," says the report, "unemployment was relatively unimportant, and the rate of real wages and the standard of living of the masses of the people remained higher than anywhere else in the world."

Total value of construction during the year was given as between seven and eight billions of dollars.

Foreign trade continued that expansion in export of manufactured goods that has been conspicuous for the past seven years, reported Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce.

BROADWAY

More Sound

IF any evidence is needed that sound is turning everything upside down, you might drop into the swanky modernistic studio of the Radio Corporation of America on the eleventh floor at 411 Fifth Avenue some morning when a sound sequence is being made.

One fine day last week carpenters took over the place. They sawed wood into inch-deep carpets, hammered nails into treasured woodwork, hung microphones from delicate lighting fixtures, in a word, acted as though they were back in the old family barn. The R C A studio with its fine hangings and trappings, was for this day just a shop.

* * *

George Jessel was making talking sequences for "Lucky Boy," which promised to be one of the best yet made by Tiffany-Stahl.

Jessel, you know, might have made "The Jazz Singer" but he couldn't come to terms with the Warners, or something like that, and the part was given to *Al Jolson.* Asa made the picture and now, well, you know what talking pictures are.

* * *

It took practically all morning to get the stage set and rehearsals over for the talking sequences of "Lucky Boy." The band had to be rehearsed and cued. The scene, amateur night in a cheap San Francisco variety house, had to be properly focused. A handfull of acts had to be rehearsed—the man who drinks water and smokes a cigarette while standing on his head (he's been doing it, he said, since 1897), a sister act, a tramp act, then Jessel and you can guess what he does to 'em. Audience sounds had to be manufactured.

But finally it was all set. *Rudolph Flothow,* the director, raised his arm and called for silence. It was so quiet you could have heard a bomb drop. All set?

* * *

And then the chimes of the Brick Presbyterian Church began ringing. It was twelve o'clock and for the longest toll of the day, the chimes rang out and by the time the last note sounded, even *Al Selig,* genial factotum for Tiffany-Stahl, was purple in the face from holding his breath.

Making sound pictures isn't as simple as you think.

* * *

Wuxtry!!

The announcement made by *Jimmie Grainger* that the Fox Movietone News is to have a daily edition is something of outstanding importance not alone to the motion picture industry but to the outside world as well.

Here we see the films functioning with growing success in a wide field. We see the world taking a great step forward, a step that will in time make the first daily newspaper an event of comparative insignificance.

PETER VISCHER.

Little Carnegie Holds Over Picture for Another Week

(Special to the Herald-World)

NEW YORK, Nov. 27.—The Little Carnegie Playhouse here will play "Ten Days That Shook the World" five weeks, the picture being in its fourth week now. It is the second Eisenstein picture produced by Sovkino, Moscow, and which Amkino Corporation releases in the United States.

Comical Critic of His Fellows

THE result of Lupino Lane's screen activities is screen humor of a superior variety. But that isn't all. Lane's a burlesquer—a smooth one. And so we who laugh at him, may learn from him, observing that in this Educational clown, is ourselves, merely exaggerated.

Lane in a New comedy, "Only Me."

Two scenes from another new Lane comic, "Be My King." Above that proposal seems imminent, while below is revealed the playing of pinochle under difficulties.

Trend of Laemmle Survey Is More Favorable to "Sound"

Public, However, Not Ready Yet to Banish Silent Picture

Improvement in Audible Screen Is Bringing Many New Supporters of This Entertainment

By PETER VISCHER

NEW YORK, Nov. 27.—Sound picture or silent? Which does the public prefer?

The survey of the public mind being made by Carl Laemmle, president of Universal, through the medium of his column in the "Saturday Evening Post" clearly indicates that the public, for all its keen anticipation and interest in the new talking pictures, is by no means ready to give up the old.

Several thousands of letters have poured into the Universal offices in New York. They arrive at the rate of more than a hundred a day. They come from many parts of the country, but all come from followers of the films who have seen the new audible pictures. They are frank in their opinions, for the letters were written to Laemmle with no idea of publication.

The letters were intended as confidential guides to Universal's procedure in the development of sound pictures. They are made public now, after receiving the permission of their authors, at the urgent request of EXHIBITORS HERALD AND MOVING PICTURE WORLD. Agreeing that the honest opinion of the public is a matter of moment to the entire industry, not just to one company, Laemmle opened the Universal files.

At first, the letters showed a decided favoritism for the silent pictures. Many arguments were advanced: The silent screen was just reaching perfection; the silent screen invited illusion; the silent screen was restful; the silent screen provided the only hope of entertainment available for millions of deafened people. There were other reasons, too, some quite fresh and unusual.

Now, the trend seems to be more favorable to the new audible screen. Whereas the first experimental pictures probably did no more than arouse the public interest, and prepare the public mind for greater things to come, the better ones now being shown and played have actually won a great audience. The reasons advanced for this trend are clearly shown in the accompanying letters.

Whether the public vote as shown in the letters to Laemmle will bring forth a decision in the case of Silent vs. Sound is a matter for the future alone to decide. On present returns, it seems clear that there will always be strong supporters of the silent screen, no matter how popular the audible screen becomes.

[Returns on Survey Published on next page]

An Interesting Document

Next week, the HERALD-WORLD will publish one of the most interesting documents ever written on chain operation of theatres.

Many astounding revelations are made.

You will read these in next week's HERALD-WORLD.

Film Trade Cooperates With U. S. Postoffice In Early Yule Mailing

Postmasters throughout the United States are making special efforts to get the public to mail early this year. The government makes the following requests: "Put on proper postage on letters and packages. Wrap all packages securely. Respond quickly to door calls by mail carriers." There will be no mail delivery Christmas Day.

R. F. Woodhull, president of the M P T O A, and M. J. O'Toole, business manager, have pledged the cooperation of the exhibitors of the United States.

Pathe Signs Ina Claire To Star in Talking Films

(Special to the Herald-World)

NEW YORK, Nov. 27.—Ina Claire, recognized as one of the leading stage actresses, has been signed by Pathe to star in talking pictures, it was announced by Colvin W. Brown today. The young actress has starred in a number of most successful Broadway stage shows, including "Ground for Divorce," "Our Betters" and "The Last of Mrs. Cheyney."

The signing of the actress, who was graduated to the "legit" from vaudeville, is stated to be the first of a series of moves to advance Pathe further toward the very first rank of producers, and follows other announcements by Pathe that all feature productions now in work or still to be produced will have dialogue, recorded by R C A Photophone.

Four M G M Sound Films Show Rapid Development

(Special to the Herald-World)

NEW YORK, Nov. 27—Metro-Goldwyn-Mayer's progress in talking and other sound pictures was forcefully demonstrated today in a trade showing at the Astor theatre.

Two synchronized comedies and two all-dialogue short features were shown. Lowell Sherman gives a fine performance in one, a very clever dialogue skit, and the other emphasizes Lionel Barrymore's skilful directorial ability in a dramatic war incident.

Balaban & Katz Issues $5,000,000 In Bonds to Liquidate Mortgages

Balaban & Katz, Publix subsidiary in Chicago, is issuing $5,000,000 in 5½ per cent serial gold notes for the principal purpose of liquidating mortgage liens against the real estate and eliminating the funded debt beyond the present issue. The notes provide for their security if any mortgage is created. Maturities range from November 1, 1929, to November 1, 1938.

Tangible assets of the company are shown to be $16,679,432, exclusive of leaseholds and improvements. The outstanding stock at the market price on November 1, is placed at a value of $24,000,000. The earnings of the company for the first nine months of this year are placed at $1,593,375. The total earnings of 1927, according to the same statement, were $2,311,707.

The Public, and Sound

This is the second installment of replies received in Carl Laemmle's international survey to obtain the public's reaction to sound pictures. These replies, of vital importance to the motion picture industry, are being published exclusively by the HERALD-WORLD.

Favorable to Sound

"I will give you my opinion of synchronized movies. This is also the opinion of thousands of other Newporters who, for the first time, witnessed that sort of movie. The music was woven into the picture as can never be compared with theatre organs or orchestra. The speaking moments keep the people so intensely interested that if a pin were dropped, it would be heard throughout the building. Doing away with a great deal of reading matter has a great many advantages, and especially to hundreds who cannot read. Talking movies are a marvel."—ARTHUR J. SILVIA, Little Compton, R. I.

"As a fan I would like to give my opinion of the latest innovation in the realms of the silent drama, the synchronized pictures, as I consider this will affect the motion picture industry as nothing before has. Most fans seem to be of a skeptical frame of mind, such as they were when the movies were first introduced. I myself think the talkies will double the scope of productions and introduce that 'real' element that will come when you can hear the characters speak. In the sound pictures I have heard, the situations, I have found, become very tense when used with spoken dialogue. The sound news reel promises not only to bring the 'world before your eyes,' but to your ears as well. Synchronized music from really good orchestras will greatly improve any program, I think."—CHARLES ROE, Oskaloosa, Ia.

"I take it all back about saying that I hoped Universal wouldn't go 'talkie-mad.' Me, I'm for 'em. They are *the* thing. You know, good organists are too rare and it is only in the larger theatres that one can hear good orchestras, not to mention the added thrill of hearing our favorites speak!"—EVE GAUNT, Benton, Ark.

"I am very favorably impressed with talking pictures. I have heard criticism of them to the effect that tired people go to a show 'to get some sleep, which is impossible with the talkies,' but if I want to go to sleep, I go to bed when tired, and not to a show."—JOS. M. BLOOMFIELD. Passaic, N. J.

"I had the privilege to see and hear yesterday at the Oakland Vitaphone Theatre Universal's first all talking picture, 'The Melody of Love.' I want to thank you for this picture. Since the introducing of talking pictures, I have been greatly interested in the development and improvement of each one of them. It is really worth seeing and hearing by everybody, as it represents true Americanism, acting as well as its talking and songs. Anxiously awaiting more talking pictures like 'The Melody of Love.'"—GENE LAEMMLE, Alameda, Cal.

"Talking pictures impressed me very much and I liked them. I think that with a little improvement, they will be an excellent feature."—WILLIAM SHILSTONE, Caldwell, N. J.

"You ask for an opinion of the new talking movies. It is my opinion that they work a decided advance over the silent films. I find that I look forward with greater zest to seeing the talkies and come away better satisfied. Used to be skeptical and pessimistic about the talking pictures idea, but the first seeing proved a revelation and I'm for them strong. How on earth anyone can witness a movietone film showing personages in the public eye and recording their voices and not be thrilled thereby is beyond me. One gets the personality of the speaker 1,000 per cent better. Trust that Universal, Paramount and others will get in line and make silent films a thing of the past—obsolete, in other words."—JOHN S. DEWAR, Oakland, Cal.

On the Fence

"I have seen and heard quite a few talking pictures. I liked them real well at first, but they get tiresome, I think. I do like the sound pictures, though, for airplane scenes."—RALPH BOYER, Denver, Colo.

Talking pictures are all right, but I certainly prefer the silent drama."—MISS VIOLA MUELLER, Roselle, N. J.

"I did not like the talking pictures I saw. The talking takes away the real beauty of the films, because the action is slower and there is less of it. Of course, if just a regular theatre program or play is being acted out, it might be all right. But I prefer the other type of movie."—MRS. LYNNE E. HANSON, Milford, Ia.

"I like sound pictures, but they are a little too mechanical. One can easily tell that the sound does not come directly from the mouth of the speaker."—MISS MARIE GALANTE, Melford, Mass.

"Yes, I have heard talking pictures in Houston, New Orleans and Chicago. The first one I heard disappointed me—I expected too much. I thought that the entire picture was audible and not just a few sequences. The short subjects are better than feature pictures. Some of the pictures that talk are poorly made in that the voices do not correspond with what the lips of the actors say. I believe that it is a wonderful thing, but there must be a great deal of improvement.—PERCY JOHNSON, Beaumont, Tex.

Unfavorable to Sound

"I want to talk about sound pictures. I wish I had the gift of words to prove to you how really horrid and grotesque and absurd they are. In your heart you really know it but just let me rave on a bit, will you? The beauty of the moving picture is its silence. To leave the noise and glare of the street and slip into the grateful dim quiet of a theatre—the silent unfolding of an interesting picture with just enough appropriate music! Our brain and imagination supply the thoughts and words of the actors. We emerge from that kind of show refreshed and happy. But now, the new way, one finds more noise and din inside the theatre than on the streets! Even the vaudeville is canned noise. Huge people perform, their mouths flap (please may I say flap?) open and giant voices circle in the air and no amount of imagination can connect them in the screen. We leave that show with jangled nerves and vow we will never go again. Please give us the good, old-fashioned silent pictures."—MISS GENEVIEVE PLUMMER, St. Louis, Mo.

"I do not believe the spoken lines improve the movies. I think sound effect detracts from the picture and that very few will turn out well. They take away from the restful enjoyment of the silent drama.—MISS MARY JANE LEE, Hominy, Okla.

"I am intensely interested in the use to which sound synchronization is put. I do enjoy the musical synchronization, now that there is so much marked improvement, but I find a number of things militate against their use of speech, and will list them, according to the fan and motion picture enthusiast reports around here.

"1. Just now when the directors and photographers and scenarists were beginning to make the perfect movie, with a minimum of sub-titles, the talkie creeps in and makes action incidental and speech imposing. This is reversing the whole movie order. Musical synchronization, door slamming, tramping and other elemental noises are very effective.

"2. The talking picture will take away from four million deafened people their only refined form of entertainment; and, of course, your foreign market will be hurt. There is a distinction between deaf people and deafened. The latter hear slightly, and what hearing they have is determined by the closeness they are to the speaker. What a hardship to them!

"3. The talking short subjects, on the whole, have been very mediocre, and only a cheap vaudeville crowd enjoys them. Because of the lack of life and blood, this makes a vaudeville spectacle worse.

"4. The talkies are hard on the eyes, especially to deaf people or people sitting in back, because the viewers will watch the lips, whether they are lip readers or not; and large theatres will work a hardship upon all people who sit in back. (Roxy's for example.)

"5. The talkies are too loud for the normal hearing people and if made softer, are too low for the others, partially deaf.

"I believe in a synchronized picture. I believe the producers should go slow. In fact, everybody except Welford Beaton says, 'Move slowly in this experiment.' If the new life, which this development is expected to bring about, actually comes into the industry, if the texture of the story from the point of view of action is kept high, then the synchronized pictures will find favor. But talkies have disappointed many. They have sacrificed action to speech and it remains to show that action still reigns supreme as the motivating life of the movie."—WILLIAM W. NEWCOMB, Syracuse, N. Y.

Allied Leaders Seek $75,000 Year's War Fund, Says Cole

Myers Considers Offer to Head Allied States

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 27.—Full recognition of the ability of Abram F. Myers, member of the Federal Trade Commission, has resulted in the tender of a salary reputed at $100,000 a year to head the reorganized Allied States exhibitors' association, according to reports to Washington.

Whether such a tender has formally been made, however, would not be stated by the commissioner, who pointed out that he was not in a position to discuss such a matter for publication so long as he is interested, as a member of the commission, in film cases which are pending. From other sources, however, it is indicated that Commissioner Myers is considering the proposition, which would give him even wider scope for his talents than does his present position.

* * *

Commissioner Myers first came vividly to the attention of the film industry thirteen months ago, when he presided at the "code of ethics" conference in New York City, where his evident desire to be fair and impartial, to help the industry rather than fetter it, and to give the industry itself an opportunity to eliminate conditions of which the Government did not approve, made him a host of friends and gave the industry an entirely new conception of the work and aims of the Federal Trade Commission.

Having gained considerable knowledge of the motion picture industry while connected with the Department of Justice in the prosecution of the General Film suit, Myers brought to the Federal Trade Commission a more comprehensive view of the industry than was possessed by the other members, and has been an important factor in the consideration of the Paramount and other film cases.

Efforts to obtain from Commissioner Myers some indication of his plans with respect to the reported offer from Allied States were unsuccessful, the Commissioner pointing out that he was not at present in a position to talk. It was suggested, however, that similar rumors have been current in the industry from time to time for some months past, and that any discussion which has been had has been largely informal.

* * *

Wisconsin in Line?

(Special to the Herald-World)

MILWAUKEE, Nov. 27.—Steve Bauer, president of the M P T O of Wisconsin, and Henry Staab, secretary, refused to issue statements regarding the report that Wisconsin will join Allied States, but admit there may be something to it. The general opinion of exhibitors here is that the organization is favorable to Allied and it is thought Wisconsin will support it when the project becomes more definite. The Wisconsin organization held a special meeting last week to discuss the matter.

Report of Offer of $100,000 To Myers Labeled as "Foolish"

Resignations of Steffes, Richey and Cole Declared Already In—Middlewest First Objective

By ERNEST ROVELSTAD

Leaders of the reorganized Allied States exhibitors organization are planning on raising $75,000 as the budget estimated necessary to put the association on an operating basis in its first year, Colonel H. A. Cole of Dallas intimated on a visit to the home offices of the Herald-World Monday (November 26).

While the president of the Texas exhibitors was reticent about the overtures of Allied to Abram F. Myers, federal trade commissioner, to represent the association as its "big man," he did say the report published in the Eastern trade press that a salary of $100,000 had been proffered Myers was "foolishness." No statement will be made by Allied until plans are definitely set, Cole declared.

The "Big Three" of Allied—W. A. Steffes of Minneapolis as chairman, H. M. Richey of Michigan and Cole, with Glenn A. Cross of Battle Creek—are rapidly setting up a mileage record in their trips to exhibitor organization eenters of the Middlewest in their canvass of state exhibitor leaders.

Following their attendance, with the exeeption of Riehey, at the Ohio eonvention at Columbus where they presented their case to the outgoing board of trustees, their immediate sehedule was as follows:

Met with Wisconsin leaders at Milwaukee.

Richey was to leave Tuesday (November 27) for Cleveland, where the new board of the Ohio M P T O was to convene.

Steffes was in Des Moines Monday.

Cole and Steffes were to go to Indianapolis Tuesday.

For this intermittent hegira Cole said the Allied flying squadron were "drawing on their theatres" when they needed funds.

Organization plans call for attempting to line up the Middlewest before invading either Coast. The leaders are not appearing on the floors of the various state conventions now underway or in preparation, but rather are eonfining their efforts toward gaining the support of outstanding organization men of the state units.

Iowa is the latest state that officially has east its lot with Allied States. Cole declared support was growing steadily and that the situation rests at present as follows:

States definitely with Allied now include Minnesota and the Dakotas (these three in the Northwest Theatre Owners Association of which Steffes is president), Michigan, Iowa, Texas.

Western Pennsylvania is with Allied.

New Jersey will go with Allied States.

Oklahoma is all set for Allied. (Two leaders from Oklahoma spoke at the Texas convention in Dallas.)

Ohio is not with the M P T O A. (Cole emphasized that he did not state Ohio as yet was in the Allied ranks but "is NOT with the M P T O A.")

Money is in already from sources in Ohio, "and not $100 either," he added.

Kansas-Missouri at present is with the M P T O A. Then Cole added cryptically, "But for how long?"

Wisconsin Is Ready to Join.

Indiana is set to go along. Cole declared . . . . Metzger is lending a willing ear and Frank J. Rembusch, "while not active in state organization for two years," is receptive.

That's the way Cole outlined the situation. New Jersey, he declared, recently had shown signs of "bolshevism" toward the national organization but added that was "saying too much." Joseph M. Seider, who has been a figure in national as well as New Jersey organization aetivities, will go solidly for Allied, Cole held. Seider has been in Europe on a vacation for two months.

Resignations of Steffes, Riehey and Cole are already in and the three are ready to step out as soon as Allied is operating, Cole said.

Chicago, which has been the meeting

(*Continued on page* 44)

Iowa M P T O Casts Lot with Allied; $1,500 Raised as Part of State Quota

[By Special Correspondent of the Herald-World]

DES MOINES, Nov. 27.—Without one dissenting vote, the Iowa M P T O after a two-hour conference with W. A. Steffes of Minneapolis, and Glenn Cross of Battle Creek, decided to cast their lot with the Allied States at a meeting held here Monday. More than 100 exhibitors were present to hear the discussion.

There was practically no opposition, the questions asked them being for the purpose of clarifying issues involved in the transfer of allegiance. A sum of $1,500 was raised immediately as part of the quota to be decided later. Several exhibitors from adjoining states were present but took no active part in the session.

Demonstrators of sound devices explained their wares before the meeting adjourned.

Brookhart Bill Action Doubted Despite Demands of Sponsor

Censorship and Control Measures Expected to Take Back Seat for Budget and Farm Relief at Short Session of Congress

[Washington Bureau of the Herald-World]

WASHINGTON, Nov. 27.—Although a number of bills dealing with the motion picture industry are pending in Congress, it is not anticipated that they will receive any great consideration during the session which begins December 3. The outstanding aims of the legislation now pending are censorship and control, and investigation of the Department of Justice's film activities and repeal of the prizefight film law.

The most important of the control bills is that introduced by Senator Brookhart of Iowa, prohibiting block and blind booking and discrimination, which was the subject of lengthy hearings before the Senate committee on interstate commerce. That committee, however, took no action on the measure, but it has been announced by Senator Brookhart that he will press for the making of a report and consideration by Congress during the present session.

Legislation of a similar nature also was sought in measures introduced by Representatives Hudson of Michigan, Celler of New York and Cannon of Missouri, and Congressman Hudson also has a bill providing for Federal legislation of the motion picture industry, which also includes some of the Brookhart provisions and Federal censorship.

Walsh Bill Pending

Another piece of legislation of outstanding importance is the resolution introduced last spring by Senator Walsh of Montana, providing for an investigation by a Senatorial committee of the cases which have been brought by the government dealing with the activities of the film boards of trade. There is also pending the Lankford bill providing for the closing of theatres in the District of Columbia on Sundays, which in the last Congress was the subject of long and very scrappy hearings, but on which nothing whatever was done.

Fight Bill Repeal Up

Repeal of the prohibition of the interstate movement of prizefight films is sought in a number of measures which were introduced in the House early last session, none of which, however, was given any consideration.

In addition to these measures it is probable that as usual a number of bills will be introduced early in the session dealing with motion picture activities, but inasmuch as the session is limited to three months and in that time Congress must not only appropriate funds for the continuation of the government activities during the fiscal year beginning July 1, next, but also is expected to deal with farm relief and one or two other outstanding problems, it is not probable that the motion picture industry will be materially disturbed by the consideration of restricting legislation before December of next year.

Throws Stench Bombs In Theatre, Manager Has Him Arrested

(Special to the Herald-World)

ATLANTA, Nov. 27.—Bomb throwing and malicious mischief were charged Thursday to Herbert Stoker in warrants sworn out in the Municipal court here as a result of the explosion of several "stench bombs" in the Metropolitan theatre early Tuesday night.

According to information given when Carter Barron, manager of the theatre, swore out the warrants, the offensive odors emitted by the bombs made the theatre uninhabitable and patrons quickly deserted it. The taint of the fumes hung about the theatre the following day. The arrest of Stoker followed a series of bomb throwings which had occurred three days previous, and only on Tuesday was the "bomb" thrower located, there being several eye witnesses to the act at that time.

"The Younger Generation" Will Be Made with Sound And Dialogue by Columbia

(Special to the Herald-World)

NEW YORK, Nov. 27.—"The Younger Generation," Columbia picture, will be a talkie and also have a synchronized score and sound effects. The picture is the second production listed on Columbia's sound program.

Trade Body Finds Nothing Illegal in First National Block Booking Practices

(Special to the Herald-World)

NEW YORK, Nov. 27.—The Federal Trade Commission has dismissed an application for complaint charging First National with violating the law in employing the practice of block booking, according to an announcement today by Irving D. Rossheim, president. Last March First National was asked by Otis B. Johnson, secretary of the Federal Trade Commission, to show cause why a complaint should not be issued.

The hearing was held before the board of review of the commission and was followed by an investigation of the company and its branches. Rossheim now has received the following notice:

"With reference to an application for complaint lodged with this commission with respect to certain practices alleged to have been followed by your firm, I am now writing to inform you that the commission, having conducted a preliminary inquiry in the matter, has dismissed the application, being of the opinion that the facts developed did not call for the exercise of the remedial powers granted by law to this commission."

Too Much Automatic— And Then, Just Enough

(Special to the Herald-World)

SEATTLE, Nov. 27.—There was a "good show" last week at the Seattle theatre which fortunately was staged several hours before any patrons arrived. Fire, due to a defect in electric wiring, started among the pipes of the organ. The heat set off an automatic fire alarm. Several engine companies responded. Firemen, attempting to break into the building, set off an automatic burglar alarm. Three prowler cars and a shotgun squad arrived. The uproar awoke the citizenry. Then reaching the stage, firemen, police and citizens found that an automatic sprinkler system, without any ostentation whatever, had put out the fire. The damage was so small that the humor in the situation could be appreciated.

Pathe Profit $65,000 From April 21-July 14 After Loss of $415,000

(Special to the Herald-World)

NEW YORK, Nov. 27.—The first quarterly report of Pathe under its new management, covering the period from April 21 to July 14, shows a net profit of $65,338 compared with a loss of $415,389 for the previous sixteen weeks' period from January 1 to April 21.

These figures are after all charges, including provision for depreciation, interest and amortization of discount, etc., and after charging certain estimated excess production costs on pictures in production prior to April 21, 1928, to the special reserves previously established.

The statement of earnings places gross film rentals at $4,970,546.14 from January 1 to April 21; and $3,403,995.36 from April 21 to July 14. For the latter period the profit is given as $65,338.22. In the former period the company suffered a loss of $415,389.18, due to an excessive cost of distribution amounting to $5,320,213.14.

Baldwin Consent Needed To Use Name 'Vitaphone' In Canada, Is Indicated

(Special to the Herald-World)

OTTAWA, Nov. 27.—Vitaphone, as a name, is more or less off the map in the Dominion of Canada insofar as sound pictures are concerned because the trade-name is said to be under the control of the Baldwin International Radio Corporation of Canada, Limited, through its registration at Ottawa, the Canadian capital, 15 years ago by an early radio enterprise, the registration being later assigned through sale to the Baldwin company.

It looks as if the name "Vitaphone" cannot be applied to synchronized motion pictures in Canada in an advertising way without the consent of the Baldwin corporation.

Fisher (Detroit) Theatre Breaks Admission Record

(Special to the Herald-World)

DETROIT, Nov. 27.—John H. Kunsky's Fisher theatre here has established a Detroit record for houses of 3,000 seating capacity. More than 20,000 persons a day have attended the theatre since its opening, according to Kunsky officials. The new playhouse has been filled to capacity at every performance, and it is estimated that 30,000 persons have been turned away.

Music and Patent Issues Add New Problems to Interchange

Bristolphone and 70 Music Houses Reach Agreement

(Special to the Herald-World)

NEW YORK, Nov. 27.—Negotiations have reached the final stage whereby Sonora-Bristolphone will be licensed to use the copyrighted music of 70 music publishers, according to E. C. Mills, agent and trustee for these publishers.

"The price is decided upon, and all that remains is the actual signing of contracts, and I understand that this will be done as soon as the usual routine formalities of the Sonora-Bristolphone organization incident to signing any contract are performed," Mills said.

"The contract is of two years' duration and the price for the license is $100,000 for the first year, and $125,000 for the second. This contract is now standard. Only two-year contracts will be made and the price remains the same for all companies seeking license."

At present only two companies are licensed from the association, Western Electric and R C A Photophone, both of which have five-year contracts, made last year. These contracts, as reported in the October 27 issue of Exhibitors Herald-World, call for the payment of $100,000 for the first year, $125,000 for the second, three and one half cents a seat for the third year, and five cents a seat for the fourth and fifth years.

Annual Convention Date For Theatre Owners of N. C. to Be December 10

(Special to the Herald-World)

CHARLOTTE, N. C., Nov. 27.—The annual convention of the North Carolina Theatres' Association will be held on December 10 at the Hotel Charlotte.

Reverend Murdock McLeod, who made such a favorable impression at the M P T O A banquet in Toronto, will act as toastmaster at the meeting.

City Passes Fine for Sunday Picture Shows

(Special to the Herald-World)

COLUMBIA, MO., Nov. 27.—The city council at Columbia, Mo., has passed a city ordinance which provides a fine of $100 and three months' imprisonment in the city jail for admitting cash customers to motion picture theatres and other amusement places on Sundays.

This action is the answer of the reform element to the movement started by the junior chamber of commerce of Columbia in favor of Sunday movies.

Safe of Clarick Is Blown; .. Robbers Flee with $925

(Special to the Herald-World)

PORTLAND, ORE., Nov. 27.—The safe at the Clarick theatre, Baker, Ore., was blown with nitroglycerine in the early hours Monday. The robbers obtained $925. Losses were insured.

"Little Snag" in Negotiations Believed Crux; Mills Is Silent

Western Electric Mum on Bristolphone Patents—DeForest-Fox Suit Also Considered Large Factor

(Special to the Herald-World)

NEW YORK, Nov. 27.—Negotiations between Electrical Research Products' twelve licensed producers and the company on the question of interchangeability are still under way, but it is believed that a satisfactory solution will be reached by the end of this week, according to Alex John Ludvigh, who heads the producers' committee.

"Our negotiations are progressing," he declared today. "We are exchanging views and correspondence and expect to have the whole matter cleared up by the end of this week. The delay was caused because we struck a little snag."

Just what this snag is could not be learned. Western Electric declined to say. E. C. Mills, agent and trustee for 70 music publishers, declared he knew but would make no statement for fear it might hinder the negotiations. It is very likely that the music problem is the crux of the whole situation now. It is known that Western Electric has made no objection to the continued use of Bristolphone for the showing of sound pictures at the Strand theatre in Madison, Wis., for the reason that the company has been assured that the reproduction is adequate.

Patents' New Angle

However, Western Electric warns that no effort has been made as yet to determine if Bristolphone infringes on Western Electric patents. This brings forth a new angle to the muddled question of interchangeability. Western Electric executives have made a veiled hint that all talking picture devices using vacuum tubes for amplification may infringe on some of its patents. Just what Western Electric is holding up its sleeve is not known, and very likely will not be known until it gets good and ready to act.

There are further clouds in the offing. Should the General Talking Picture Corporation's pending suits against Fox Film Corporation, Fox-Case Corporation and certain individuals in the two corporations be won by the former company the situation will become still further involved.

Every manufacturer of sound-on-film talking picture devices would be affected, according to an announcement just made by the law firm of Darby & Darby, attorneys for General Talking Pictures.

Every Maker Affected

The announcement reads:

"The attitude of General Talking Pictures Corporation toward all other companies producing pictures by method of photographing sound on film is that three patents of Dr. Lee DeForest and two of Elias Ries, owned by the corporation, cover certain fundamental processes and structure which are vital to any commercially successful means of producing talking pictures by use of the sound-on-film method. These patents are now in the process of adjudication through suits pending in the United States district court, brought by General Talking Pictures Corporation and DeForest Phonofilms, Inc., against Fox Film Corporation, Fox-Case Corporation and some individuals connected with these two companies."

It is pointed out that the firm of Darby & Darby has handled nine patent suits for Dr. DeForest and that each one of these cases was terminated successfully for him. The last case handled by this firm for DeForest was the recent Armstrong patent case which had been in the courts for a number of years.

The befuddled condition in which the industry finds itself today as a result of talking pictures cannot be cleared up in a day. It will take time, and lots of it.

Ryskind Using De Forest Phonofilm to Show in Publix Houses Wired by W. E.

(Special to the Herald-World)

NEW YORK, Nov. 27.—Another instance of interchangeability and on a large scale may soon come about. Morris Ryskind is shooting a series of 10 one-reel talking novelties at the DeForest Phonofilm talking picture studios here, using the DeForest Phonofilm system. It is learned that these novelties are to be released through Paramount.

If Paramount does release the 10 novelties, they undoubtedly will be played in the Publix houses, and Publix houses are wired only with Western Electric equipment. This would be a duplication on a large scale of the showing at the Colony theatre here of the Disney synchronized cartoon, "Steamboat Willie," which was recorded by Powers Cinephone. This cartoon already has played at the Colony one week without interference from Western Electric.

The exact nature of the Ryskind novelties could not be learned. However, it is known that stage and vaudeville people are being used. The novelties are said to be a distinct departure from anything made to date, and all information is being withheld to guard against other producers using the idea before the entire series is completed, it is reported. Morris Ryskind is well-known as a producer and writer of vaudeville skits and was co-author of the book for "Animal Crackers," the Four Marx Brothers' show now enjoying a successful run here.

Daily Sound Newsreel of Fox To Start By Next September

Seventy-five Trucks Recording Movietone and Sight Subjects Will Be Operating by April 1—Three Issues a Week Begin at Once, Four a Week in February

(Special to the Herald-World)

NEW YORK, Nov. 27.—William Fox will issue a daily newsreel. The Fox Movietone News is to be placed upon a daily basis as soon as possible, by next September at the latest.

This remarkable development in the presentation of news pictures is recognized as a matter of moment not alone for the film industry but as well for the world at large. The step may be considered as important as the issuance of the first daily newspapers.

With a worldwide news recording service for the screen, Fox talking newsreel is now being issued to theatres twice weekly, which is the established practice for silent newsreels.

Beginning December 1, three Fox Movietone News issues will be delivered weekly. On February 2, 1929, the quota will be increased to four a week. On April 6 there will be five; June 1, six, and September 1, seven—a schedule which will be maintained each week thereafter.

By April 1 next there will be 75 trucks recording sound and sight subjects all over the world, an increase of 25 over the number now at work. The capacity for absorbing this advance in newsreel production is indicated by the fact that official estimates of the increased number of film theatres to be wired next year is placed at 4,000, in addition to the 1,000 which are expected to be equipped for "hear and see" pictures by December 31 of this year. This augmented number of houses may even be exceeded, for 105 theatres were wired between November 5 and 17, providing an index of the accelerated speed of installation.

Subject Variety Increases

An ever-increasing variety of subjects in the Fox Movietone newsreel is offered, with a service that is now worldwide and already has taken subjects of note everywhere, including George Bernard Shaw, Benito Mussolini and the Prince of Wales, who first talked for Movietone.

An exclusive filming of the King of England speaking will be among the first three reels to be issued the week of December 1. Following him will come King Alfonso of Spain, Lloyd George, Richard Strauss and 120 other subjects already in hand and ready for the public.

Released Acceptance Speeches

Movietone News has already proved itself in public favor, leaping into popularity from the time when it began depicting the start of Lindbergh's historic flight and other events. Reproduction of spot news took a sensational turn during the recent campaign, when the acceptance speeches of Herbert Hoover and Governor Smith were released all over the country a few hours after their delivery. Fox Movietone News has just made a new achievement in recording the Mt. Etna disaster, with sounds of falling houses and other noises incident to the lava flow.

Daylight Saving and "Reform" Proposals Stir K-M Exhibitors

(Special to the Herald-World)

KANSAS CITY, Nov. 27.—With the battle raging over daylight saving time in Kansas City, a proposed amusement tax being discussed in Kansas and the formation of a "reform" organization in Kansas City, there was activity aplenty in Western Missouri and Kansas this week.

The Team and Motor Truck Association of Kansas City, employing 8,000 men, is the latest organization to formally enter a protest against the proposed daylight saving plan in Kansas City.

Then at Topeka, Kan., the governor called a special meeting to discuss a tax levy upon amusements, tobacco and incomes. R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, attended.

"With business conditions none too good just now, an amusement tax would mean that thousands of patrons, who cannot afford to do so, will be forced to pay the tax," said Biechele.

In Kansas City a group to be known as the Wholesale Amusement Committee will call upon Governor-elect Henry S. Caulfield and request that the police commissioners be men who will not tolerate indecent shows.

The city council last Tuesday passed an ordinance prohibiting Sunday shows and provided a fine of $100. Thus far Columbia, the seat of the state university, has had no Sunday shows, but exhibitors had planned to open up on Sundays.

Gaumont British Deal for Control of P C T and 300 Theatres Reported Closed

(Special Cable to the Herald-World)

LONDON, Nov. 27.—In the most sensational theatre deal in British cinema history, Gaumont British Corporation, headed by the Bromhead brothers, is reported to have closed a deal, subject to ratification, to purchase shares of the Standard Film Company giving them control of the P C T Circuit.

Consummation will give Gaumont control of 300 theatres, including many important London and provincial key theatres. Total capital controlled by the two companies is about $70,000,000.

The P C T directorate includes Lord Beaverbrook, Lord Ashfield, Sir William Jury, Will Evans, the latter as managing director. Gaumont British directors include A. C. Bromhead, Reginald Bromhead and Isadore Ostrer, the latter a financial magnate.

Titles Registered at Washington

Films Copyrighted During Week Ended November, 1928

25827	Homeless Homer	Universal
25828	A Half Holiday	Universal
25829	Bottles	Universal
25830	The Mystery Rider (Serial)	Universal
25831	A Woman's Man	Universal
25832	Prep and Pep	Fox
25833	Submarine	Columbia
25834	The Collegians (Serial)	Universal
25835	Farmyard Follies	Universal
25836	The Mystery Rider (Serial)	Universal
25837	The Smiling Terror	Universal
25838	The Diamond Master (Serial)	Universal
25839	The Diamond Master (Serial)	Universal
25840	Lay On, MacDuff	Paramount
25841	His Private Life	Paramount
25842	Riley the Cop	Fox
25843	The Masks of the Devil	M G M
25844	School Begins	M G M
25845	White Shadows in the South Seas	M G M
25846	The Six Best Fellows	Standard
25847	Sinners in Love	F B O
25848	Adoration	First National
25849	Domestic Meddlers	Tiffany-Stahl
25850	George Washington Cohen	Tiffany-Stahl
25851	A Horse Tale	Universal
25852	King of the Rodeo	Universal
25853	Ned McCobb's Daughter	Pathe

Kelley Quits Midwesco To Join Aviation Firm

(Special to the Herald-World)

MILWAUKEE, WIS., Nov. 27.—Martin P. Kelley, advertising director of Midwesco, has tendered his resignation, effective December 1, to accept a position as traffic manager and publicity director of Northwest Airways, Inc., with headquarters in St. Paul.

Martin P. Kelley

Following a number of years as a reporter and advertising solicitor in the daily newspaper field, Kelley came to Milwaukee from St. Paul last fall, after directing publicity for Finkelstein & Ruben for two years. In entering aviation, he is returning to a familiar field, since he served overseas as a pilot with the 93rd Pursuit Squadron, getting several planes to his credit. His successor at Midwesco has not been selected as yet.

$40,000 Fire Destroys Orpheum, Harrisburg, Ill.

(Special to the Herald-World)

HARRISBURG, ILL., Nov. 27.—The Orpheum theatre was totally destroyed by fire last Friday. The fire broke out on one of the stairs leading to the stage. Defective wires are believed to be the cause of the case. A new theatre will rise on the spot of the old one.

Catholic Club Advises Against Crime Pictures

(Special to the Herald-World)

NEW ORLEANS, Nov. 27.—At a meeting of the Louisiana Federation of Catholic clubs, Rev. Michael Geeham called upon all the sons of the church to express their disapprobation and distaste of moving pictures in which vice and crime are depicted by refraining from witnessing such pictures.

Fox Plans 6 More Wisconsin Houses In Midwest Move

(Special to the Herald-World)

MILWAUKEE, Nov. 27.—Plans for the expansion of Fox enterprises in the Middle West were perfected last week at a conference attended by Joe Leo, vice president, and H. J. Fitzgerald, general manager. The names of the cities in which the additional theatres will be located have not yet been released.

Both Leo and Fitzgerald intimated, however, that within the next three months, at least six more theatres in various parts of Wisconsin will be added to the Fox chain. One is the Palace at Antigo, Wis., which already has been taken over. This does not include the houses that will be built by Fox, nor those now figuring in a big deal that is now under way.

Firm Formed to Exploit New Sound Invention

(Special to the Herald-World)

PORTLAND, ORE., Nov. 27.—The Theatre Sound Corporation has been organized here by J. J. Fleming, M. F. Roach and W. H. Roach to market a sound device for theatres. The device is said to render effects and the human voice naturally and to be simpler in operation than other sound devices now on the market.

It is the invention of Art Kolstad, owner and operator of the Rialto theatre of Hood River, Ore.

A representative body from the Northwest Independent Exhibitors' Association recently was given a demonstration of the apparatus at Hood River, "Lilac Time" being the picture used. The machine is equipped with three horns.

Dent Option on R & R Theatres Is Denied

(Special to the Herald-World)

DALLAS, Nov. 27.—A report here connects L. L. Dent's trip to New York with a deal for the control of the R & R houses in Texas and Oklahoma. According to local rumors, Dent is understood to hold an option for the purchase of R & R. Harry T. Peebles, Vice-president of Specialty Film Company, holding company for R & R, declares, however, that the rumor is groundless.

W. E. Paschall, general manager for Dent, also does not believe the deal is made for practically the same reasons as Peebles advances. Both Dent and Robb are in New York, but other parties known to be heavily interested are elsewhere.

"Gang War" Is Playing Another Week at Colony

(Special to the Herald-World)

NEW YORK, Nov. 27.—"Gang War," an F B O production has been held over at the Colony theatre for a second week. The picture contains music and talking sequences. Olive Borden and Jack Pickford are the leading players.

"Marriage by Contract" Plays Eastman Theatre

(Special to the Herald-World)

ROCHESTER, Nov. 27.—"Marriage by Contract," a Tiffany-Stahl production, opened the sound policy of the Eastman theatre last Saturday. The picture went to the Eastman after a run at the Embassy theatre, New York.

Develop New Cinevox Screen For Synchronization of Film

Electrical Research Laboratories Gives Its Whole-Hearted Approval of New Silver Sheet—Company Claims Better Projection Than on Usual Sound Product

American Silversheet Company and Minusa Ciné Screen Company have placed on the market, after months of experimentation, a new screen, the Cinevox, for sound picture presentation.

American has been experimenting with this new screen for several months, and not until tests proved conclusively its value for sound purposes was it placed on the market.

Following tests under actual projection conditions, whole-hearted approval of the new screen was given by Electrical Research Laboratories. It is believed that this is the only screen which this company has approved other than the screen which accompanies its sound equipment.

In speaking of the screen, A. M. Pollack, secretary and general manager of American Silversheet, said:

"Our final test was viewed by various circuit representatives, as well as representatives of Vitaphone, and all agreed that it met all the necessary requirements, beyond their highest expectations.

"It was far superior, not only from the standpoint of projection, but also from the acoustic standpoint as the sound penetrated it much better than the screen universally used with sound equipment. As, for instance, on the Martinelli song the volume, as well as the clarity of same, was better at eight when our screen was in use than almost at nine when the other screen was being used. During one reel where an orchestra was playing, the tone was so clear that it really seemed that the orchestra was actually playing on the stage.

New Process Devised

"At the same time, projection was far superior. This projection advantage is due to reflecting characteristics of the Cinevox screen, and these reflecting characteristics are gained through the use of a special newly devised process for this screen.

"This process not only brings out the sharpness and clarity of the picture, but also gives the necessary depth and detail that is required of standard projection.

Can Clean While Hanging

"This screen is designed for use with any of the modern booth equipment, but we, candidly, believe that with the use of the Cinevox screen that it will not be necessary to use the extremely high-power amperage that has been necessary since the advent of sound pictures.

"One of the biggest advantages of the Cinevox screen is the fact that the screen will not have to be taken down and cleaned every few weeks. All that will be necessary is that the Cinevox be taken care of in the same manner as a regular motion picture screen; that is, all that is necessary is for it to be brushed at regular intervals, and we would recommend it being brushed about every 60 or 90 days. If this is done regularly, the Cinevox will last indefinitely. As you know we and several others furnish screen brushes with metal ferrules, with which a pole can be inserted and the screen brushed off entirely in less than five minutes, while it is standing in its frame.

"When the cost of removing a screen every few weeks and installing another one is taken into consideration, this advantage of the Cinevox can be better appreciated.

Field Forces Notified

"Since receiving the approval of Electrical Research, their entire field forces have been notified of this fact, and while we are just announcing the screen we have already received numerous orders for it, and our factory is now under production on a Cinevox screen.

"Cinevox screen is furnished absolutely seamless in all sizes, and the Cinevox is adapted for the lacing type frame. If we receive the inside measurements of the present frame, we can build the Cinevox to conform with this size, so that the purchase of a new frame will not be necessary.

"The Cinevox screen was perfected by the American Ciné Screen Company, who turned the manufacturing rights of the screen over to the Minusa Ciné Screen Company and the American Silversheet Company, both of St. Louis. The American Silversheet and the Minusa Company are and will be the only ones having the right to manufacture and supply the Cinevox, approved screen for sound pictures."

Film Aids Women In Peace Crusade

(Special to the Herald-World)

NEW YORK, Nov. 27.—Women engaged in a study of the causes and cure of war will be aided by the motion picture, it is announced by Mrs. Ambrose N. Diehl of Pittsburgh, chairman of the motion picture department of the General Federation of Women's Clubs, who states that a two-reel picture visualizing war and peace, and containing the most complete record yet made of the signing of the Briand-Kellogg peace pact, has been compiled by M P P D A, under the direction of Will H. Hays. This picture is to be made available without charge. The picture is now being shown in Pennsylvania and will be assigned to other states as rapidly as is possible, it is said.

Manager, Organist Help Overcome Fire in Theatre

(Special to the Herald-World)

PORTLAND, Nov. 27.—Fire broke out in the Peoples theatre last Friday, but by quick work of Dow Leroi, organist, and Jerry Laswell the flames were smothered, thus averting a disturbance among the patrons. The performance continued after a short delay.

Lou Ostrow Signs with Columbia's Studio Staff

(Special to the Herald-World)

NEW YORK, Nov. 27.—Lou Ostrow, has been signed by Harry Cohn as a member of the Columbia production staff. Ostrow was formerly associated with M G M.

Nat Rothstein's home at Beverly Hills

Nat Rothstein Leaves Universal to Answer Call of California

Realizing Five-Year Ambition to Pack Up Golf Sticks and Move to His Bungalow at Beverly Hills

(Special to the Herald-World)

NEW YORK, Nov. 27.—Nat Rothstein is about to realize a five-year-old ambition. Ever since he had a taste of life in California, he has hankered for the opportunity to live there again. Unfortunately, the only way that he could do it was by resigning his very agreeable and very profitable job with Universal Pictures Corporation, which kept him tied to a desk at 730 Fifth avenue. But the call of California became so strong that Rothstein last week resigned.

NEXT week he will pack up his golf sticks and move out to his palatial bungalow in Beverly Hills, situated just across the street from the California Country Club.

Leaving Industry? Doubted

A move of this kind takes a lot of resolution. To some it might seem like stepping out of an industry which has been part and parcel of his life for thirteen years. But those who know Nat know that it is going to be impossible for him to keep from employing the tremendous and enthusiastic energy which is one of his greatest gifts. They also know that the lure of California golf would lose its tang entirely for him unless taken as the dessert, rather than the full meal. It is dollars to doughnuts, too, that he will not be permitted to stay away from the field in which he has scored such spectacular successes, and that he will soon yield to the blandishments of officials who want their pictures exploited properly and want it determinedly enough.

Headed F B O Exploitation

Rothstein came to New York thirteen years ago from a keenly competitive and successful advertising agency experience in the city of Chicago. He soon established a definite and necessary place for himself as advertising manager of Universal, where he put into practice his advertising ideas and experience and brought to the film business many of the advertising plans which have now become axiomatic in the business.

When Joe Schnitzer was working to build Equity Pictures into an exploitation medium of importance, he picked out Rothstein as the man to whom he could entrust the sensational advertising which he had planned to use with Equity Pictures. Rothstein's exploitations with F B O, which grew out of Equity, on "The Third Alarm," "In the Name of the Law," "The Mail Man," are still fresh in the memory of the Great White Way and established his box-office value to a picture as a unique contribution to the business of distributing and selling feature pictures. He has always been known for the amount of punch and virility which he injected into his work and particularly for the useability and salability of his press sheets.

Texas Cowgirl Is Winner Of M G M Rodeo Trophy

(Special to the Herald-World)

NEW YORK, Nov. 27.—Tad Lucas of Fort Worth, was crowned champion cowgirl of the 1928 rodeo at Madison Square Garden Thursday evening. George Jessel, stage and screen star, presented the $10,000 Metro-Goldwyn-Mayer trophy to the winner.

This award was won last year by Miss Florence Hughes of Ardmore, Okla. It must be captured three times in succession by the same contestant before permanent possession is assured.

1,800 Found Regular Picture Patrons in Check of 2,600 Pupils

(Special to the Herald-World)

PORTLAND, ORE., Nov. 27.—A recent check made by the Portland Motion Picture Censor Board in five of the city schools and covering 2,647 pupils, disclosed that 1,821 were regular screen theatre patrons, attending at least once a week; 251 had never attended a picture show of any kind; that 221 attended infrequently; 354 attended once, twice or three times.

Viewing some 129 pictures in the course of a few weeks at 51 different picture houses, the board reports that scenes of dissipation were in 7 per cent; of crime, violence and intrigue, in 35; those of vulgar humor, in 8: scenes showing promiscuous love making, low conceptions of family life and womanhood, virtue being made a source of mirth, in 22.

The remainder were called "educational, good drama, harmless drama and comic."

Petition to Put Sunday Show Ban to Vote Fails

(Special to the Herald-World)

WICHITA, Nov. 27.—Supporters of a ban on Sunday movies here did not get very far in an effort to have the question submitted to voters. Of the 5,013 signers of a petition, only 3,361 were found to be qualified voters. Three thousand three hundred and ninety-three names were required.

The 5,013 names had been gathered in three days after petitions, containing 10,000 names, had been declared illegal because of the listing of wrong ordinances on the petitions. Those favoring Sunday closing will demand a re-check of the names, it was intimated.

Hertner Transfers to Larger Cleveland Plant

(Special to the Herald-World)

CLEVELAND, Nov. 27.—The Hertner Electric Company, sole manufacturers of Transverters, has moved into its new and larger plant in Elmwood avenue. The increasing demand for this product made greater facilities necessary.

Mantell Gets New Post

(Special to the Herald-World)

NEW YORK, Nov. 27.—Otto B. Mantell, formerly connected with the foreign department of United Artists in Switzerland, and most recently eastern representative for Mary Pickford, has been appointed sales manager in Central and South American countries. His first post will be Mexico.

Booth Fire Checked

(Special to the Herald-World)

LOUISVILLE, Nov. 27.—Fire caused by an overheated projection machine, it was said, destroyed approximately 2,000 feet of film at the Loop theatre in Paducah, Ky., last Wednesday. Efficient work by firemen quickly brought the blaze under control, and it was confined to the projection room.

Gets Distribution Rights

(Special to the Herald-World)

NEW YORK, Nov. 27.—The Affiliated European Producers, Inc., has acquired American distribution rights to the Societe Generale des Films production, "Finnis Terrae."

To Direct "All Talkie"

(Special to the Herald-World)

NEW YORK, Nov. 27.—Edward Laemmle will start shortly to direct "The Drake Murder Case," a 100 per cent talking picture.

Film News in Pictures

PICTORIAL SECTION

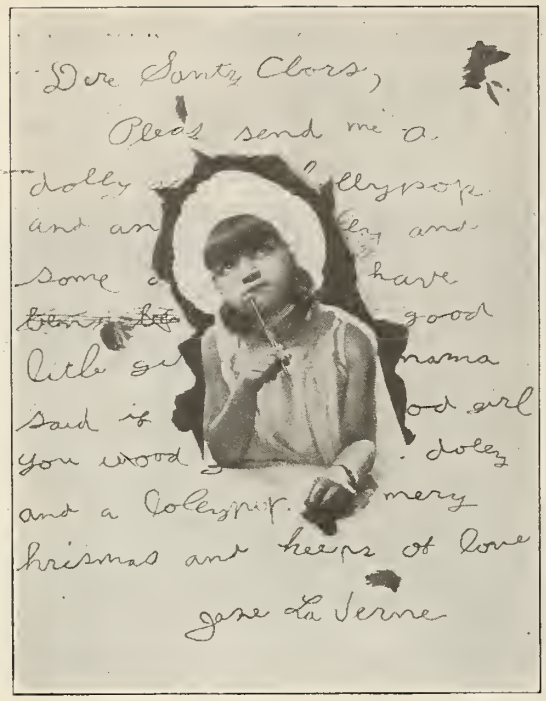
Stories Told by the Camera

Left: Two talkie aces met and conquered by the Herald-World photographer at Warner Brothers' studio, Conrad Nagel and Michael Curtiz, who directed Nagel in "Tenderloin."

Right: Maurice Chevalier, stage idol of France, arrives in Hollywood to appear in Paramount sound pictures. Shown are Henri Didot, French consul; Chevalier and Mme. Chevalier.

The visit of President Earle W. Hammons of Educational to the studio arouses the temperament of one of his leading stars. Despite pacifistic efforts of Jack White, director-in-chief, jealousy also grips the youngster as the big boss gets chubby with Lorraine Rivero, Big Boy's latest leading woman.

Lava pours into the town of Mascali, Sicily, dragging stone buildings into its stream, as Mt. Etna once more disgorges itself. This close-up from Pathe News was taken by Giovanni Pucci, cameraman stationed at Rome, who was one of the first reporters, photographic or literary, to arrive on the scene.



Jane La Verne writes her letter early. Jane has been so good in Universal pictures and been working so hard in Laura La Plante's "Show Boat," that if Claus is the guy we think he is, she'll get just what she wants.

British journalists visit United Artists. Back—Henry C. Owen, Lili Damita, Ralph D. Blumenfeld, Joseph M. Schenck, Camilla Horn, Ronald Colman, Lady Peake, John Barrymore, Vilma Banky. Front—Samuel Goldwyn, William J. Locke, Sir Charles Igglesden, Charles Chaplin, W. J. T. Collins, Alan Pitt Robbins.

Cecil B. DeMille with his chief cameraman, Peverell Marley, whom the director took with him to M G M when he left Pathe. Among the DeMille productions which Marley has shot is "The King of Kings." He also photographed "The Godless Girl." He will handle the cameras on "Dynamite," DeMille's first production for M G M.

Having made two great casts in the sea of sound, Al Jolson, Warner Brothers' star often referred to as a "Jazz Singer" or a "Singing Fool," goes fishing while vacationing in California, in other waters.

Well, here it is—the New York stock exchange. At least it's a replica of the famous zoo where rove the bulls and the bears (and the wolves!), as made for Paramount's "The Wolf of Wall Street," starring George Bancroft.

Again the "Lone Wolf," who, however, can abandon his aloofness on occasions. Bert Lytell and Gertrude Olmstead are shown as they appear at least once in "The Lone Wolf's Daughter," new Columbia tale by Joseph Vance.

Afraid of her own shadow. And so Louise Fazenda must go stark mad with terror. Indeed, in Warner Brothers' "Stark Mad," she has such a role, as she did in the same company's "Terror."

As noted elsewhere, it is going to be an early Christmas at Universal. The cry of "Do your Christmas shopping early" is taken quite seriously by Dorothy Gulliver, for here, it seems, this Universal featured player is lugging a few presents, wrapped and stamped, to one of Hollywood's most popular post offices.

Ohio Exhibitors Re-elect James; Talks on Sound Enliven Meeting

Question of Affiliation with Allied Is Left to Session of New Board of Trustees—Fight for Sunday Shows to Be Carried to General Assembly

[By Special Correspondent of the Herald-World]

COLUMBUS, Nov. 27.—The question of whether the M P T O of Ohio shall affiliate with Allied States or remain with the M P T O A will probably be decided tomorrow at a meeting of the new board of trustees in Cleveland. This meeting was called immediately after the new board was elected at the state convention which closed last Wednesday.

Representatives from Allied States—W. A. Steffes, Col. H. A. Cole and Glenn Cross—appeared before the old board of trustees at the Tuesday session and argued that the M P T O A was no longer an independent organization since it had accepted large sums from the producer and chain houses for its support.

The new board includes the new officers: William M. James, re-elected for the fifth time, president; J. J. Harwood, Cleveland; Henry Bieberson, Jr., Delaware; J. A. Ackerman, Cincinnati, and John L. Damm, Wadsworth, vice presidents; Harry Abram, Lancaster, treasurer, and George M. Fenberg, secretary; also Martin G. Smith, Toledo; Henry H. Lustig, Cleveland; John H. Schwalm, Hamilton; A. C. Himmelein, Sandusky; I. Libson, Cincinnati, and Caldwell H. Brown, Zanesville.

While the meeting of the Board of Trustees was an executive session, it is understood that some difference of opinion developed in the old board.

Sound Experts Speak

A feature of the closing session of the convention was a talk by E. O. Heyl of R C A Photophone, who quoted prices ranging from $8,500 to $17,500, with additional charge for wiring and servicing.

R. F. Woodhull, president of the M P T O A, spoke of the number of large chain houses and producer-exhibitors which had supported the national organization, including the Loew interests with $5,000; Publix, $5,000; The Stanley Co., of America, $4,000; Fox, $5,000, and Keith, $5,000.

An adopted resolution recommended that the state "organization should refuse the memberships of theatres located in cities where there is a representative exhibitor organization, the majority of whose members belong to the M P T O A of Ohio, unless applicant first joins the city exhibitor organization."

The resolution committee consisted of Henry Lustig, Samuel E. Lind and John A. Schwalm of Hamilton. The anditing committee consisted of Ed Hiehle, Newark; L. F. Eick, Martins Ferry and Earl Meyers, Chillicothe.

Demand Sunday Shows

The exhibitors probably will go before the Ohio General Assembly to ask that the present state law prohibiting Sunday theatricals be amended so as to permit the showing of motion pictures. L. F. Eick declared a militant minority succeeded in keeping theatres closed on Sundays. P. J. Wood, business manager, said he had received 78 replies to questionnaires sent out to candidates previous to the election and all favored a local option bill. Governor-Elect Myers Y. Cooper assured the convention that if such a bill was passed he would not veto it.

Pettijohn, Woodhull Speak

At the banquet Tuesday evening, talks were made by C. C. Pettijohn, R. F. Woodhull, State Senator George H. Bender, M. L. Hanlin of Buchanan, Mich., and Rev. William Murdock MacLeod, Pinehurst, N. C. William M. James acted as toastmaster. Clarence Terhune, Graf Zeppelin stowaway, was introduced. He was accompanied by Don Casto.

Following the short address of President James, which opened the convention Tuesday, and a welcome by Mayor James J. Thomas of Columbus, Business Manager P. J. Wood made his report. He urged that all continue to pay the music tax until relief can be obtained from Congress.

Wood told of relief obtained in several cases in fights against non-theatricals, of the need of carrying state workmen's compensation insurance, of the victory in Sunday show campaigns in Marion, Circleville and Celina, and defeat at Martins Ferry. He said some smaller towns might suffer by pushing the local option amendment. He also warned against the state movement to tax amusements, the bill having been killed last year.

Sound Is Session Topic

Mike Simmons, publicity director for Sonora-Bristolphone, described the machine at length. He promised practically immediate delivery.

Caldwell H. Brown, general manager of the Brown Theatrical Enterprises of Zanesville, read a paper on "Box Office Value of Sound Pictures in Small Theatres." Fred Desberg, general manager of the Loew Cleveland Theatres, Inc., took for his subject, "The Present and Future of Sound Pictures." He said sound films were here to stay and that as the number of wired theatres increased, the cost of the films would be decreased. He cautioned the exhibitors to be patient. He advised truthful advertising on the kind of sound picture shown. He declared there would be a place for silent pictures even in the face of the remarkable development in sound.

Conferences Launched to Settle Marks Antitrust Suit Out of Court, Report

Conferences are being held between opposing counsel, it is understood, having for their object the settlement out of court of the anti-trust suit brought by Marks Brothers, independent Chicago circuit, against Balaban & Katz, Paramount, subsidiaries and five other producer-distributors.

The case was scheduled to come up for trial in U. S. district court in Chicago, November 27, but according to information available November 26, it was to be postponed pending the outcome of the negotiations.

They Registered at Columbus Convention

C. E. Davis, Norwood theatre, Norwood, Ohio; H. J Bley, Valley, Cincinnati; Max Kaplau, Cameron and Arion, Cleveland; Henry Biebersou, Jr., Strand, Delaware; B. Z. Levine, Norval, Cleveland; Max Shenker, Family, Cleveland; Robert Harmon, Knickerbocker, Columbus; J. T. Hibbert, Bijou, Xenia; H. L. Binder, Orpheum, Xenia; Fred J. Krimm, Ideal and Apollo, Dayton; Bert Fraler, Alhambra, Dayton; P. J. Zehnder, Muse-Us, Daytou; George J. Schade, Schade, Sandnsky.

C. E. Oberle, Rnble, Logan; LaMotte Smith, Ideal, Alliance; A. C. Himmelein, Plaza, Sandusky; H. V. Smoots, Vine, Mt. Vernon; Dr. George C. Kolb, Imperial, Woodward and Main, Cincinnati; Edw. J. Heihle, Auditorium, Arcade and Midland, Newark; F. C. Buben, Palace and Natloual, Akron; Chas. Menches, Liberty, Akron; J. J. Harwood, Lexington, Cleveland; T. G. Evans, Strand and Lyric, Van Wert; Harry Silver, Palace, Hamilton; H. H. Lustig, Ritz, Cleveland; Mr. Klinger, Ambassador Am. Co., Cleveland; E. W. Long, Long's Commnnity Theatre, Cadiz; L. H. Surabroek, Washington, Cincinnati; Frank J. Hnss, Jr., Americus, Cincinnati.

* * *

Chas. Weigel, Chevwood, Hyde Park and Madison, Cincinnati; M. M. Dorsey, Dorsey, Johnstown; F. A. Gninslar, Gem, Jnnction City; Geo. E. Rappold, Innis, Columbus; C. M. Kooutz, Exhibit, Columbns; J. Stern, Marlow, Ironton; H. E. Chevront, Gem, Barbertou; C. A. MacDonald, Sonthland, Colnmbns; William Gallagher, Rex, Newark; W. J. Russell, Columbia, Columbus; C. S. Tarkowskl, Strand, Newton Falls; Caldwell H. Brown, Liberty, Zanesville; Paul Russell, Russell, Somerset; H. G. Rees, Hippodrome and Putnam, Marietta; William Hill, Forum and Palace, Hillsboro; C. E. Reynolds, New, Columbus; W. C. Pullin, New Linden. Colnmbus; H. E. Horwitz, Olympic, Cleveland.

J. L. Stein, Penn Sqnare, Cleveland; W. H. Shull, Gem, Newark; J. J. Huebner, Marion Photo Play Co., Marion; Oscar Smlth, Vita-Temple, Toledo; E. P. Mott, Lyric, Wooster; L. F. Eick, Fenray Photo Play Co., Martins Ferry; Ed A. Keene, Oxford, Oxford; Ray P. Murphy, Old Trail, Hebron; Mr. Berkowitz, Waldorf, Cleveland; Elmer C. Shard, Monta Vista, Pendrola Emery, Lyric, Cincinnati; I. Schwartz, Metropolitan, Cincinnati; William Gervers, Marvel, Fairview, Cliftou, Cincinnati; Fred E. Johnson, C. & M. Amnsement Co., Cambridge; G. G. Fox, Pastime, Brookville; E. P. Shupe, Park, Pearl, Standard, and Elvira, Loralu; H. Rosenthal, Ohio, Ravenna; J. A. Ackerman, Gleuway, Cincinnati.

* * *

John A. Schwalm, Rialto, Hamilton; George Schenker, Cozy, Lorain; Hippodrome, L. C. Goldsoll, Colnmbus; John Palfia, Princess and Opera House, Kent; Frank G. Helman, New Royal, Fiudlay; A. R. Kraft, Lyceum, Findlay; Harry Abram, Hippodrome, Lancaster; Max Lefkowitz, Strand, etc., Cleveland; Ernest Schwartz, Mllo, Cleveland; F. W. Porzyuskl, Garfield and New Victory, Cleveland; William L. Ward, Rialto aud Wilmar, Colnmbus; Ray C. Hickmau, Anditorium, Marietta; C. F. Pfister, Mayflower, Troy; J. A. Schwartz, Utopia, Painesville; Clark Edwards, Palace, Ashland; J. G. Furrer, Harkness, Clyde; R. E. Wells, Grand, Dayton.

Martin G. Smith, East Auditorinm, et al., Toledo; F. C. Shngert, Park, Columbns; W. F. Packard, Packard; Frazeysburg; C. V. Rakestraw, Grand and State, Salem; S. B. Toth, Alhambra, Columbus; Dr. C. M. Taylor, Garden, Columbus; H. J. Gelselman, Opera Honse, Londenville; J. W. Dorsey, Dorsey Johnstown; Sam E. Lind, Zanesville; M. B. Horwitz, Washington Circuit, Cleveland; E. M. King, Tiffin Scenic Studios, Tiffin; P. T. Sennett, Tiffin Scenic Studios, Tiffin; F. H. Boyd, American Seating Co., Chicago; J. Sticker, E. J. Beckerman and Nat Barsch, Advance Trailer Service, New York City.

O. R. Platter and G. Beln, H. H. Hnrn and Neil D. Thompson, Phototone Company, North Vernon, Ind.; W. H. Davis, Roy H. Eagen, Frank Schied, J. F. Ross, The Select Advertising Co., Cincinnati; Harry Summerkamp, The Select Advertising Co., Cleveland; J. E. Strietelmeier, Edw. C. Strietelmeier, and C. A. Congrove, The Select Advertising Co., Cincinnati; Emil George, Brown and Vaudette, Wapakoneta; William Albert, Mystic, Utica; George W. Erdmann, Cleveland Exhibitors Ass'n, Cleveland; A. C. White, The Brown Amusement Co., Zanesville; E. O. Heyl, R C A Photophone, New York City.

* * *

Mayor J. Thomas, City of Colnmbus, Columbus; Judge William L. Day, Cleveland; Senator Joseph N. Ackerman, Cleveland; P. L. Deutsch, president, Sonora-Bristolphone Corporation, New York City; Fred Desberg, Loew's Cleveland Theatres, Cleveland; Frank G. Conklin, New York City; C. C. Pettijohn, New York City; R. F. Woodhull, New York City; Rev. Wm. M. MacLeod, Pinehnrst, N. C.; M. L. Hamlin, Bnchanan, Mich.; Senator George H. Bender, Cleveland; Governor-elect Myers Y. Cooper, Cincinnati; John H. James, James Booking Office, Columbns; Ray Cudmore, National Theatre Snpply Co., Cleveland; J. Stalliug, J. V. LaMorte, J. N. Gilman, National Theatre Supply Co., Cincinnati; J. H. Knrlander National Theatre Supply Co., Detroit; Ed Seibert, Joe Levy, and Robert S. Gordon, United Artists, Cleveland; Harry Clifton, Cliftonia, Circleville; Mark Goldman, Tiffany-Stahl Productions, Cleveland; C. P. Palmer and J. A. Harris, Pathe, Cincinnati; C. B. Sybert, West Virginia; H. Rosenthal, Pittsburgh; Al Steffes, Minneapolis; F. J. Herrington, Pittsburgh;

SOUND PICTURES

Oblique and parallel dash lines were used effectively by the Broadway theatre at Portland, Ore., in publicizing Fox's "Mother Knows Best." The upper ad was used in the Oregonian, the lower in the Journal. Note the addition of the hand in the bottom advertisement.

Henry Goldstone Bringing Biophone To Western Cities

Henry Goldstone, Biophone's special representative, is bringing a number of instruments to the Middlewest for installation in Chicago, Kansas City, St. Louis and other cities. He will supervise installations. Equipment is ready for installation at once throughout the country.

Two other representatives of the New York home office are to leave for the South and California.

Zuro Completes Music For Pathe "Show Folks"

(Special to the Herald-World)

NEW YORK, Nov. 27.—Josiah Zuro has completed the musical synchronization and effects for Pathe's "Show Folks" at the Sound Studios in New York. Dialogue and dance sequences had been made in Culver City with Eddie Quillan and Lina Basquette acting, and Benjamin Glazer directing.

The theme song is "Love's First Kiss." "No One But Me" is the theme for Quillan, while another highlight is "My Heart Keeps on Speaking of Love."

"U" Building Third Sound Stage For Five Million Talking Program

(Special to the Herald-World)

UNIVERSAL CITY, Nov. 27.—Building of a soundproof stage measuring 150 by 200 feet and 50 feet high is one step underway for a five million dollar program of sound pictures announced by Carl Laemmle, who has just made a hurried trip here to arrange the schedule. Two soundproof stages already have been completed and equipped. The entire dialogue version of "Broadway," all-talking picture, is to be made on the new stage.

Many of the productions will be made with movietone negative only, but most will go to exchanges with two negatives, one with sound and one silent.

Few Will Be Only Silent

Outside of "Uncle Tom's Cabin," "Show Boat," "The Man Who Laughs," "The Last Warning," "Man, Woman and Wife"" and "The Charlatan," all other Universal sound pictures will have dialogue sequences or be all-talking pictures.

For the "Broadway" cast only those who have good talking and singing voices are being signed. Glenn Tryon will play the "hoofer." Paul Porcasi and Thomas Jackson have been signed for the roles they played in the original "Broadway" production, which ran for two years at Broadhurst. The picture is being directed by Dr. Paul Fejos and supervised by Carle Laemmle, Jr.

Other all-talking productions will be:

"The Minstrel Man," starring Eddie Leonard under the direction of Harry Pollard, and "King of Jazz" (Paul Whiteman), "The Shannons of Broadway" (Mr. and Mrs. James Gleason), "The Bargain in the Kremlin" (Joseph Schildkraut), "The Climax" (Jean Hersholt) with a new theme song by Victor Schertzinger, and Pat Rooney productions by Edgar Allan Woolf, "Flaming Daughters," "The Luxury Husband," "The Braggart," and Dickens' "A Christmas Carol" with Tom Terris.

Dialogue in These, Too

Dialogue will also be introduced into the following productions, and some may be made 100 per cent talking; "Erik the Great" (Conrad Veidt and Mary Philbin), "Give and Take" (George Sidney and Jean Hersholt), "The Shakedown" (James Murray and Barbara Kent), "The Cohens and Kellys in Atlantic City" (George Sidney, Vera Gordon, Kate Price and Mack Swain), "Port of Dreams" (Mary Philbin), Reginald Denny in "His Lucky Day," "Red Hot Speed" and "Clear the Decks," Glenn Tryon in "It Can Be Done," Laura La Plante in "The Haunted Lady," "That Blonde" and "Dangerous Dimples," and "The Girl on the Barge" with Jean Hersholt, Sally O'Neil and Malcolm McGregor.

Universal is building up a corps of stage-trained actors and actresses, among them Joseph Schildkraut, Mr. and Mrs. James Gleason, John Boles (from musical comedy), Eddie Leonard (from the minstrel ranks), Paul Whiteman, the Rooneys (from vaudeville), Paul Porcasi, Thomas Jackson from Broadway, and Tom Dugan also from the Varieties, Arthur Lake, Mary Nolan, Kathryn Crawford, Otis Harlan, Hayden Stevenson, Laura La Plante, Barbara Kent and Mary Philbin have disclosed splendid voices in the tests already made, says Universal.

"Lilac Time" Run Ends After Playing to 250,000

(Special to the Herald-World)

NEW YORK, Nov. 27.—The four and a half month run for First National's "Lilac Time" will close on December 2 at the Central theatre, after playing to almost 250,000 admissions. "The Barker," First National's first all-talkie, will replace "Lilac Time" at the Central.

Jessel Is Making Talking and Singing Sequences for T-S

(Special to the Herald-World)

NEW YORK, Nov. 27.—George Jessel is making talking and singing sequences for "Lucky Boy," Tiffany-Stahl production and Jessel's first singing and talking picture with scenes taken around New York. Margaret Quimby was brought here from the Coast to play opposite.

An entire musical comedy cast will be one of the big scenes. It will be filmed and synchronized simultaneously in a Broadway theatre.

Voice Fadeout System Evolved for Pathe Film

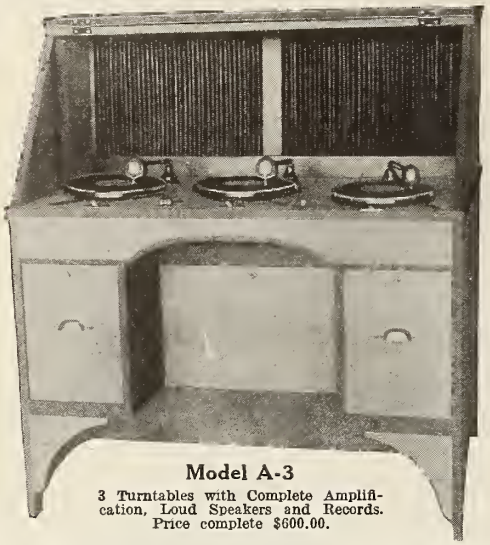
(Special to the Herald-World)

NEW YORK, Nov. 27.—A "voice fadeout" has been invented by Howard Higgin, director, and Benjamin Glazer, head of Pathe's sound department, for use in William Boyd's "The Leatherneck." By its use a player is shown talking, then slowly dissolving into the scenes the player is talking about while the player's voice describes the action.

Byrne with Rooney

(Special to the Herald-World)

NEW YORK, Nov. 27.—Andy Byrne will accompany Pat Rooney and his wife, Marian Bent, and Pat Rooney III, to Universal City in January. Byrne is Rooney's personal orchestra conductor.



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For the exhibitor who has patiently waited for moderate priced equipment.

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Harold Lloyd Negotiating With Top Playwrights on Dialogue

(Special to the Herald-World)

NEW YORK, Nov. 27.—Now that he has determined to go into the dialogue field Harold Lloyd is going to see that the job is well done. The comedian is at present negotiating with several leading playwrights in New York to do dialogue for a current production.

One of these authors in whom Lloyd is primarily interested has had four successful plays produced in New York in the last two years, but up to this time has declined to listen to overtures from the picture world. He is seriously interested in Lloyd's proposition in view of the fact that the comedian portrays the type of material the playwright gives to the stage.

Lloyd is deep in the new production now but took time last week to make another test at the new Christie sound stage at the Metropolitan Studio convincing himself beyond doubt that his voice is ably suited for dialogue pictures.

The comedian will pursue a production policy which he feels will guarantee him high class results. He will first complete the silent version, for Lloyd has to keep in view the world market, considering that his pictures play in every civilized nation on the globe. Following completion of previews, he will go back and add sound.

Talkie in Three Languages

(Special to the Herald-World)

NEW YORK, Nov. 27.—The first talking picture with sequences in French, German and English is being completed by Dr. Paul Fejos. It is "Erik the Great," featuring Conrad Veidt and Mary Philbin. The prints with the German and French sequences are to be sent abroad at once.

Pantages Chain Books "Submarine" With Sound

(Special to the Herald-World)

NEW YORK, Nov. 27.—The Pantages circuit has booked the sound version of Columbia's "Submarine" for all its wired houses on the West Coast. Pantages previously contracted for the silent print of "Submarine" in all its houses not fitted with sound equipment.

Paramount Signs Heggie

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—O. P. Heggie, Broadway actor, is now here for a featured role in "A Genius Is Born," Paramount all-talkie. He has just finished a role in "The Letter" in the East.

Victor Expert at Hal Roach Studio For Sound Stages

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Installation of sound equipment at the Hal Roach studio is expected to be completed in time for the start of production by the first of the year, following arrival last week of Elmer R. Raguse, expert from the Victor recording laboratories at Camden, N. J., to supervise preparation of stages. No sound stages will be erected but those now in operation will be soundproofed.

Richard Currier, film editor for Hal Roach, accompanied Raguse. Installation will be directed by W. W. Clark of Victor.

First F N Talker Opens At Central December 3

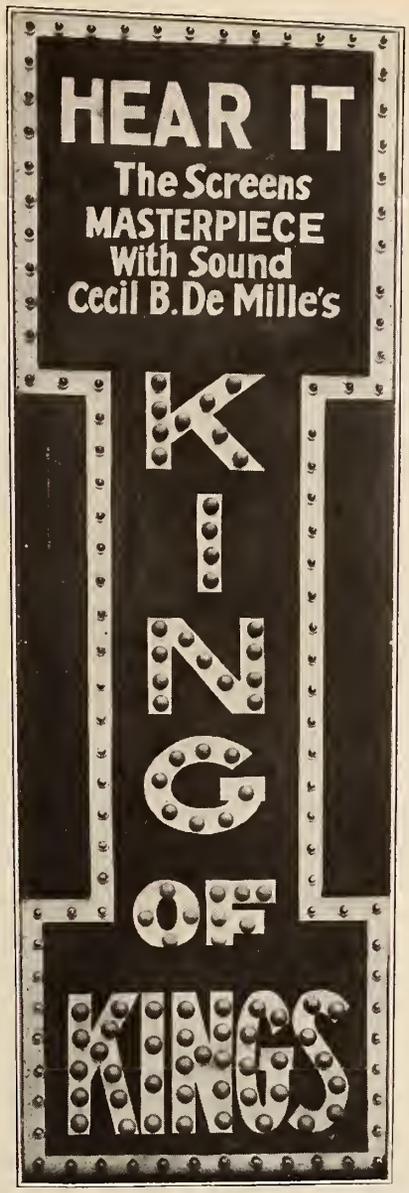
(Special to the Herald-World)

NEW YORK, Nov. 27.—First National's first talkie, "The Barker," opens in New York December 3, when it succeeds Colleen Moore's "Lilac Time" at the Central theatre. The George Fitzmaurice special features Milton Sills, Dorothy Mackaill, Betty Compson and Douglas Fairbanks, Jr., all of whom have had speaking stage experience.

Tom Gibson Signed by Pathe

(Special to the Herald-World)

CULVER CITY, Nov. 27.—Tom Gibson is now writing dialogue for Pathe, his first being Paul Bern's "Noisy Neighbors," recently completed by Charles Riesner.



The Schine Circuit had this huge electric sign made for the showing of Pathe's "The King of Kings," Photophone synchronized version, at the Glover theatre, Gloversville, New York. One of these signs appeared on each side of the marquee.

Hector Turnbull Named Associate Producer of Sound Under New Policy

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Hector Turnbull has just been named associate producer of sound pictures by W. P. Schulberg, general manager of West Coast production, and his first assignment is "The Dummy," being directed by Robert Milton.

Schulberg announced a new production plan under which "the associate producer and director will cooperate in the production of pictures on the sound stages, working together on the 'set' the many complex questions of dialogue and synchronism."

First Cohen Film Begins With All-Colored Cast

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—The first of the Octavus Roy Cohen talking pictures is going into production for the Christies and Paramount release, with Arvid E. Gillstrom directing an all-colored cast. The title is "The Melancholy Dame." Alfred A. Cohn put the stories into screen form.

Sound Gives Chance to Erase Racial Differences: Otterson

(Special to the Herald-World)

NEW YORK, Nov. 27.—Talking pictures will offer both American and British producers an opportunity to make the English tongue a universal language to a measure that not even the silent production has been able to achieve, says J. E. Otterson, president of Electrical Research Products, Inc.

OTTERSON'S address given at the Anglo-American dinner at which the Sam Harris cup was awarded to Dr. A. H. Giannini, follows in part:

One fundamental difference between ancient and modern civilization lies in the improved means of communication characteristic of modern times. I refer to communication in its broadest aspect, as any means that brings people closer together and makes for better understanding, common sympathies, purposes and aspirations.

But for modern means of communication it is not conceivable that the countries which go to make up the far-flung British Empire could be held together in the close-knit bond of loyalty and understanding that is the political marvel of this age.

Similarly, it is not conceivable that so vast and great a country as the United States with its sectional and racial differences could be maintained as the close-knit political unit that it is without these modern means of communication.

Develop Means of Communication

Mr. Baldwin in a recent statement to the British Parliament stated that in order to improve the understanding between Britain and America, it is necessary for the responsible leaders of the two nations to come to know each other better and enjoy greater personal contact.

In order to have this greater sympathy between peoples it is essential not only that we bring political leaders closer together but that the great public that goes to make up the citizenship of each nation, shall likewise be brought into touch; and to this end it is essential that the two nations share their educational and cultural influences.

For this purpose I can imagine no more effective vehicle for communication between peoples of the two nations than the motion picture, and I believe that the history of the motion picture indicates that it has been most productive in this direction.

In adding sound to motion pictures I believe that we have greatly improved the opportunities for communication and the spread of a common thought and culture. The Prince of Wales through his visits to the various parts of the British Empire has been an ambassador of good will. President-elect Hoover, through his visit to the South American countries will be another ambassador of good will.

But it is impossible for the great statesmen, teachers, preachers and actors of England to appear in person before the American people sufficiently often to create the full measure of understanding which we are seeking to bring about.

Those of you who have heard Mussolini's speech to the American people, delivered through the instrumentality of the Movietone, appreciate the opportunities that lie before talking pictures along this line. Those of you who have heard and seen Bernard Shaw have a new understanding and appreciation of his great genius.

Cites Case of Prince of Wales

The love which the American people have for the Prince of Wales has been greatly enhanced by his appearance before them in talking pictures and thousands who might never have the opportunity of seeing him have come under the influence of his charming personality. And now we are promised the privilege of soon hearing and seeing no less a world figure than the Prince's distinguished father, King George of Great Britain. Our histories taught us that the Sun never sets upon the British Empire. Soon we shall be able to say that the voice of England's ruler will be heard in every civilized nation on the globe.

While we in America have been fortunate in thus coming to know great English leaders, on our own part, we are not being selfish, for through the medium of the talking picture we are sending to our English brethren in the film records, President Coolidge, President-elect Hoover, our own distinguished Colonel Lindbergh and countless other national leaders, a new interpretation of the ideas and the ideals of American life.

Service in Harmony

But not alone in the presentation of great public personalities and characters do talking pictures find an opportunity for service in this field of international communication. If it be true that the English actors have speaking voices of greater purity and cultural quality than those of our American actors, then through talking pictures will the American people be given an opportunity for addressing a larger audience and a greater field and scope for the presentation of their talents.

If it be true that the voice of the American stage is not quite so harsh and uncultured as some of our English cousins are led to believe, then will American actors be given an opportunity to correct this impression and, in turn, to find a wider field for the presentation of their art.

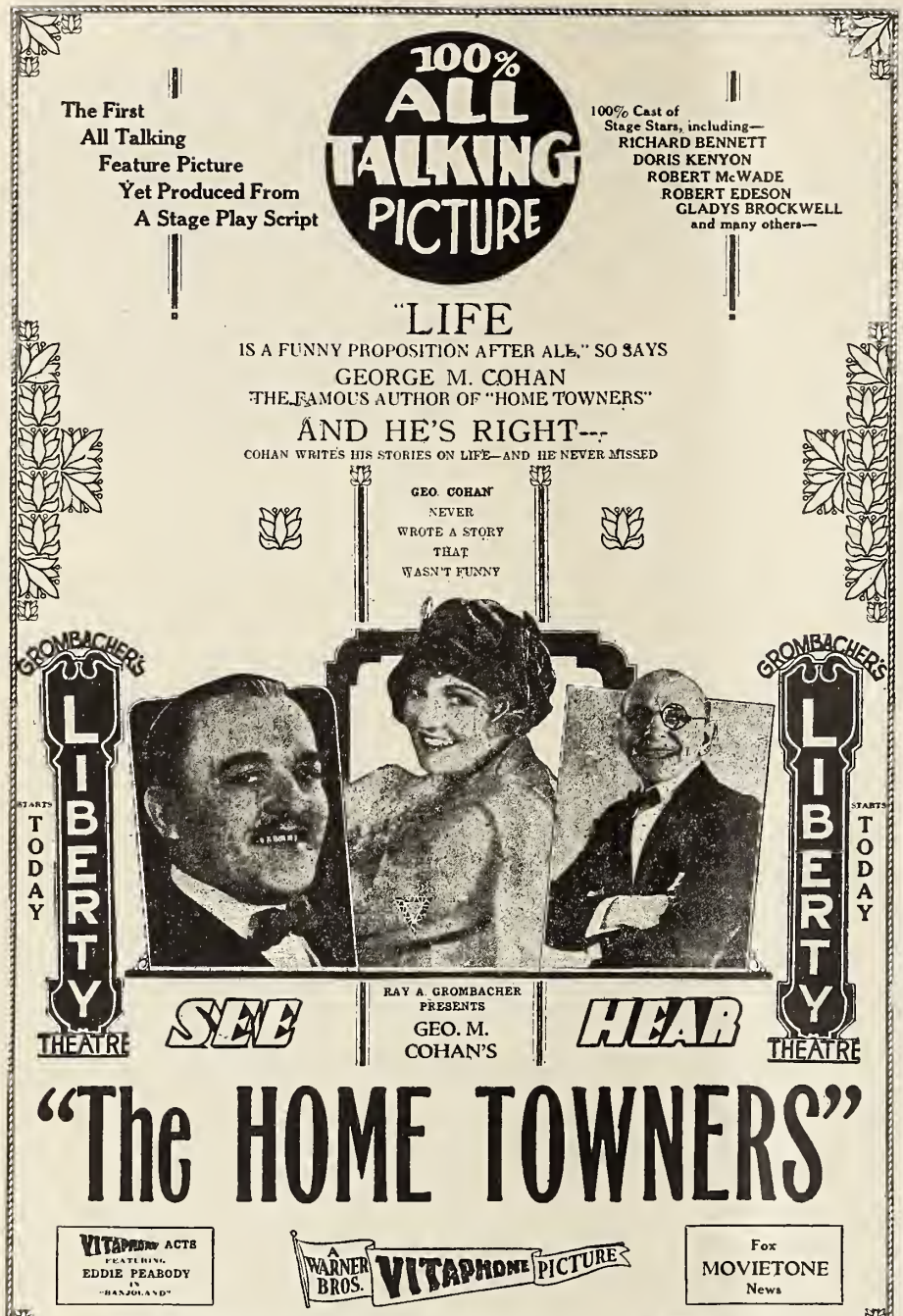
In both instances there would be opportunity to overcome the prejudices and misconceptions that exist. The American people will come to realize, on the one hand, that all Englishmen do not speak with affectation which Americans credit to some or with the accent of the cockney. Similarly, the Englishman will come to realize that all Americans do not speak

(*Continued on page 73*)

Stage Star Must Change Voice, Declares Pomeroy

(Special to the Herald-World)

NEW YORK, Nov. 27.—Another angle to the question of stage stars taking screen players' places in sound films is presented by Roy J. Pomeroy, director of sound at the Lasky studio, who declares that the voice of great depth and carrying power, developed for the footlights by stage stars, is not suitable for the sensitive microphone. He holds that the stage star's voice must lose its dramatic air before it will fit sound picture specifications, because the microphone reproduces sound in its complete naturalness.



Here is an ad well laid out, with black where it will do the most good and serve only to bring out certain facts. An ad that is one mass—and mess—of black only clouds the entire issue. This in the Spokesman Review is for Grombacher's Liberty theatre at Portland, Ore.

Papers, Hotel and Oil Concern Help Push "Singing Fool"

"The Singing Fool," which started at the Stillman theatre, Cleveland, November 4, was thoroughly exploited by M. A. Malaney, local chief of Loew's publicity, and L. Brager, Warner Brothers exploitation manager.

Besides street car display cards and a complete covering of billboard territory, the Cleveland News is running a sixteen page story, giving the scenario of "The Singing Fool," and the Press is sponsoring a "Singing Fool" song contest for men and women with $100 prizes for the best man and the best woman singer and an additional prize of a gold watch.

At the hotels, a notice is placed in every guest box, giving the play dates.

The Gulf Oil Co. distributed cards to its patrons, with the following inscription: Make Your Car a Singing Fool—Use Gulf Oil and Gas.

Sound in Five Canadian Houses; 8 Others Wiring

(Special to the Herald-World)

OTTAWA, Nov. 27.—Five theatres in Canada are now presenting sound programs, these being at Montreal, Toronto, Winnipeg and Vancouver. Eight other theatres are being wired, including the Capitol, Montreal; Regent, Ottawa; Capitol, London, Ont.; Capitol, Regina; Dominion, Victoria, B. C.; Capitol, Winnipeg; Capitol, Edmonton; and the Capitol, Calgary; all of which are Famous Players houses.

Vitaphone
Temporary Release Chart

558—Cantor Josef Rosenblatt (Booked on request only). Sings "Omar Rabbi Elosor."
2203—Cantor Josef Rosenblatt and Choir. (Booked on request only.) Sings "Hallelujiah," accompanied by male choir.
2627—Larry Ceballos' Roof Garden Revue. Song and dance show with male chorus and adagio team. Musical accompaniment throughout.
2693—Larry Ceballos' Crystal Cave Revue, with stars of variety and musical comedy. Musical accompaniment throughout.
2695—Mounted Police Quintette in "The Northern Patrol." a. "Get Your Man." b. "When Honey Sings an Old Time Song." c. "On the Road to Mandalay."
2730—Jess Stafford Orchestra. a. "Shine." b. "Wobbly Walk." c. "Yankee Rose."
2735—Gil Wells in "A Breeze from the South." a. "Trustful Joe" b. "International Dan." c "Jubilee Blues."
2727—Kramer and Boyle in "Idle Chatter." a. "Let Me Be the First to Kiss You Good Morning." b. "Together." c. "It's a Typical Tipperary."
2740—"Noah's Ark" Trailer. Conrad Nagel.
2741—Marlowe and Jordan in "Songs and Impressions." a. "Angel." b. "Hard-hearted Hanna."
2742—"The Singing Fool" Trailer, with Al Jolson in stories.
2745—Stewart Brady in "The Song Bird." a. "At Dawning." b. "Paderewski's Minuet." C. "Giannina Mia."
2746—Jane Green and Company in "Singing the Blues." a. "Down Where the Sun Goes Down." b. "Because My Baby Don't Mean Maybe Now." c. Just Like a Melody Out of the Sky." Supported by Ron Wilson.
2748—Redmond and Wells in "The Gyp." a. "Gypsy Love Song." b. "I'll Be With You When the Clouds Roll By."
2749—"Home Towners" Trailer. Robert McWade.
2750—Jane Green in "The Melody Girl." a. "Ten Little Miles from Town." b. "There's Somebody New." c. "Anything You Say."
2755—Timblin and Raymond in "A Pair of Aces." a. "St. Louis Blues." b. "Just Blues." c. "I Don't Suppose It Will Happen Again for Months and Months and Months."
2758—Ulis and Clark in "In Dutch." a. "O Katharina." b. "Ten Little Miles from Home." c. "Mammy Mine."
2759—Vin Harris with Ann Howe in "The Wild Westerner." a. "Wildcat." b. "The Grass Grows Greener." c. "Home Sweet Home."
2760—"My Man" Trailer. Fanny Brice.
2762—Mary Haynes in "The Beauty Shop." a. "Lonely Eyes." b. "Down at the Beauty Shop." c. "Cry, Little Girl, Just Cry." d. "Let Me Live and Love You."
2765—"Stark Mad" Trailer. H. B. Warner.
2771-2781—"Home Towners" Score. Synchronized by Vitaphone Symphony Orchestra. Reels 1 to 11 inclusive.
2801-2811—"The Singing Fool" Score. Synchronized by Vitaphone Symphony Orchestra. Reels 1 to 11 inclusive.
2761—"On Trail" Trailer. Richard Tucker introduces cast in courtroom.
2756—Jack North in "The Ban-Jokester." Banjoist. a. "Back in Love Again." b. "Oh, Baby, Don't We Get Along." c. "When Banana Skins Are Falling."
2739—Anna Chandler in "Popular Songs." a. "Gee I'm Glad I'm Home." b. "Underneath That Wabash Moon.' c. "American Doughboy."
2768—Jack Baxley in "Neighbors," assisted by Babette Wilson. a. "Wal I Swan." b. "Wearing of the Green." c. "When You and I were Young, Maggie." d. "Sweet Alice, Ben Bolt."
2757—Vin Harris and Ann Howe in "Fair Days." Rube comedy. a. "Twilight Rose."
2766—Newhoff and Phelps in "Crosswords." a. "Mary Ann." b. "I Can't Get Along Without You." c. "Forgive Me."
2688—"Midnight Taxi" Trailer. Antonio Moreno.
2738—"The Little Wildcat" Trailer. George Fawcett.
2784—Jay Velie in "Songs." a. "Because I Love You." b. "A Little Bit of Heaven." c. "The Americans Come."

Sketch on Vitaphone Exploits "Stark Mad"

A novelty contrived by Warner Brothers for a Vitaphone trailer is that for the all-talking picture, "Stark Mad." The trailer takes the form of a complete Vitaphone sketch headed by H. B. Warner.

All the members of the cast appear on the screen one by one dressed in character. Each is questioned by H. B. Warner as to his identity and each answers, giving the audience an excellent idea of the amusing entertainment in store for them. The last to come on is a giant ape, which brings the trailer to an exciting finish.

PANTAGES THEATRE CLOSED
All Next Week
For Installation of
Movietone Vitaphone
WILL OPEN WEEK OF NOVEMBER 26th
With Biggest Show of Season

This ad from the Seattle Post-Intelligencer not only gives the information of the temporary closing of the Pantages but also provides emphatic advertising of the installation of the sound device.

Song Is Sold Out in 24 Hours Through "Singing Fool" Ad Drive

So successful was the huge advertising campaign put on by Clem Pope, manager of the State theatre, Minneapolis, and E. V. Seible, publicity director of the house, that within 24 hours of the opening of Warner Brothers' "The Singing Fool" every music shop in Minneapolis had sold out its copies of "Sonny Boy." Rush orders had to be sent to the publishers to replenish the diminished stock but it was some time before they could be obtained and in the meantime additional orders kept piling up.

The campaign was one of the largest ever put on for any picture in the Twin Cities. A week before the picture went on the boards, billboard and window card teasers went out. These showed the hands, head and feet of Al Jolson in white on a black background. They were labeled "Al Is Coming Back," and, incidentally, caused quite a furor when the rumor got around that the "Al" referred to was Al Smith, and that he was coming back to campaign for the Negro vote.

The week that the picture opened, Pope and Seible ran double truck music shop tie-ups in the Sunday papers. On the Sunday beginning the second week, another double truck, this time in a tieup with Minneapolis dealers, was run.

The theatre lobby was also decorated appropriately with heavy cards in the form of a star with Al Jolson's picture painted on them. The billboard and window cards which went out the week before were changed for others which stated more definite facts.

After the first days the crowds were so great that the theatre was opened at 9 a. m. for continous runs until 11:30 p. m.

Inasmuch as about three-fourths of the picture is either talking or singing, Pope and Seible hit upon a plan of inviting 50 blind people, selected from various institutions about the city, to be their guests during one of the performances. For many of these people this was the first time that they had been at a motion picture show.

Mary's "Coquette" to Have April Showing

(Special to the Herald-World)

NEW YORK, Nov. 27.—"Coquette," Mary Pickford's first all-talking picture for United Artists, will be pre-released simultaneously in New York, Chicago, Los Angeles and Boston on Easter Monday, April 1, 1929, probably at advanced prices. Definite contractual arrangements with the producer of the stage play determined the pre-release cities, Al Lichtman of United Artists said in making the announcement.

National release of "Coquette" to all theatres will be set for early next fall, and at that time both sound and silent versions, which Sam Taylor is making separately, will be distributed.

SOUND PROOF PARTITIONS and DOORS

For Movie-Talkies, Studios and Theatres.

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

Send your specifications or write for catalog

IRVING HAMLIN
Manufacturers
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A SOUND SOLUTION OF YOUR SOUND PROBLEM!
NOW supplying direct to EXHIBITORS
A complete cue service
FOR non-synchronous machines
OUR staff of musical experts prepare SIMPLY and effectively special cues SHOWING which phonograph records TO use for any feature playing YOUR theatre . . . .
COSTS little
BENEFITS tremendous!
WIRE, airmail or telephone us
1. Location of your theatres
2. Seating capacity
3. Quantity of features weekly

IMMEDIATE ATTENTION SERVICE

MOTION PICTURE SYNCHRONIZATION SERVICE, Inc.
1650 Broadway New York City

EXHIBITORS ATTENTION

We offer you 12 double faced sound effect records containing 25 different sound effects with which you can accurately cue your pictures. They are electrically recorded and of high grade material. Sound effects as follows:

Carnival cheering, calliope and crowd, airplane with orchestral background, storm, thunder and wind, gong, cuckoo, horses hoofs, church bell, orchestral background, gun shots, auto horn, crash, siren, applause, crowd hand clapping, crowd cheering, sleigh bells, steamboat whistle, passenger train approaching, passing, receding airplane.

Effects varied, constant fire apparatus intermittent, continuous freight trains approaching, passing, receding.

We can make immediate delivery. Price per set of 12 double faced records $21.00.

Write or wire

THE ORCHESTROLA SALES COMPANY
Room 2
1508 Davenport Street, Omaha, Nebr.
Send no money—we will ship express, insured, C O D.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Kennedy Visit Brings Word of Pathe Radio Plant Acquisition

"Pre-Hearings" at Westlake; Battle Scenes in Talkfilm Need No Embroidery; Sir Lipton Finds He's "Not the Type"

By DOUGLAS HODGES

HOLLYWOOD, Nov. 27.—Pathe will control one of the oldest established radio broadcasting stations on the Pacific Coast, as a result of the company's acquisition of station KFVD this week.

It has been reported that the broadcasting station was taken over at the suggestion of Joseph P. Kennedy as one of his plans for greater exploitation of the company's stars and product. Kennedy has completely evaded publicity in the West during his recent visit of inspection but it has been learned that his activities in the past few days will bring a series of trade announcements immediately upon conclusion of his Western conferences.

THE radio station has been under the proprietorship of the Culver City Broadcasting Company. It is one of a few stations here which operates 24 hours daily.

The Colonial architecture of the old Ince studios will thus be changed in appearance by the installation of 50 foot masts at each end to hold the aerials. A Colonial building will be erected at Washington and Ince Boulevard for housing equipment.

* * *

Sir Lipton Fails to Get Job

Sir Thomas Lipton visited the Metro-Goldwyn-Mayer studio. He was guest at a luncheon where Marion Davies and Louis B. Mayer were host and hostess. He saw a sound picture being made later. He asked for a flash on the screen, but not being the type he failed to land a job.

* * *

Gotham Shy on Makeup?

John W. Considine took everybody necessary with him to make a picture when he went East with the company on "The Song of Broadway." At least, he thought he would pick up such members of the technical staff as makeup man, and so on.

The makeup men available were accustomed to stage makeup. It didn't work. A film makeup man was not found in that vicinity.

* * *

So: John Wallace left here a day ago for the East. He took his makeup case from the United Artists studio and will remain in New York until the picture is finished.

* * *

Gardner James Spends $400

Another divorce case reflected the past year's readjustment situation when a Los Angeles judge made C. Gardner James and his wife targets for an hour's bitter litany in his domestic relations court. James' wife, the former Marion Constance Blackton, sought a divorce because of "cruelty." Each admitted he spends $400 each month to live although neither of them is making a cent. They have made $5,000 a month when both were working.

Since they have been "between pictures" they admit they continue to spend a good part of a grand a month. James said he gets his four yards by borrowing it.

* * *

Jed Buell to "Pre-Hear" Audibles

Westlake theatre will have all the talking pictures on trial screenings before they are released. It has been the favorite house for previews for many months.

Talking pictures have never been shown before release up to now. N. A. Robinson of Electrical Research Products, Inc., has supervised installation of a reproduction unit and the name he has given initial screenings is "Pre-Hearings." Jed Buell is manager of the house.

* * *

A big company recently making a talking picture staged a big battle scene. Machine guns recorded but the execs figured they should be elaborated on by recording stirring battle music. When the picture was showed before an invited audience the bombs crashed, the guns barked and the shrapnel shells zingged. But, on top of all this rat-tat came the "stirring battle music" to add to the excitement. The critics hollered. The execs took out the orchestra. The film is running in first run houses now minus the harmony in battle scenes.

CHARLES LAMONT
Is Now Directing
Dorothy Devore Comedies
for Educational

Zukor Denies Coast Trip Has Tieup with Arrival Of Laemmle and Schenck

(Special to the Herald-World)

LOS ANGELES, Nov. 27. — Adolph Zukor denied today that his arrival, which follows that of Carl Laemmle and Nicholas Schenck very closely, has any connection with the rumored conferences on the coast.

He denied that there is any possibility of a switch in control of Paramount theatres to Metro-Goldwyn-Mayer and United Artists.

He also stated he believed the industry's future lies in the silent film with sound and dialogue as adjuncts.

First National to Cut Its Staff 50 Per Cent

HOLLYWOOD, Nov. 20.—Within the coming two weeks First National plans to cut the present staff of artists, directors and writers to almost 50 per cent. Replacements will then be made.

That information has been reported repeatedly by Burbank people and its veracity is marked by the fact that a number of players have already made preparations for leaving. Among them is Dorothy Mackaill. Yola D'Avril left a few weeks ago. Alice White is also slated to leave at the expiration of her present option.

Seats at 5 Per Is New Plan for Wampas Frolic

LOS ANGELES, Nov. 27.—The Wampas announced Monday night that the annual frolic will be on the old fashioned order. Seats will go for $5 which is the price fixed for the affair in earlier years. Recently the price has been raised to $10. Harry Hammond Beal will act as chairman of the frolic committee and the ball will be held at the Shrine Auditorium, St. Valentine's Day.

Rosabelle Laemmle Will Wed Stanley Bergerman

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Carl Laemmle's daughter, Rosabelle, will marry an executive in the May company, a Los Angeles department store. He announced the engagement at a dinner at his home last week. The bridegroom-to-be is Stanley Bergerman.

Clara Bow Has Flu

LOS ANGELES, Nov. 27.—Clara Bow was taken from the Southern Pacific train today in an ambulance. Influenza contracted during her trip to Stanford California game threatened to develop into pneumonia.

Silent Stages of Warners To Be Quiet for Month

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Warner Brothers will shut down next week and will begin no more pictures for a month. During the holidays and until the middle of January alterations are being made on the silent stages of the studio.

Meantime four pictures are being synchronized in the sound stages. Nearly all offices are to operate throughout the "shutdown."

No, Siree! They're Not Paying Those High Salaries Now

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—One of last year's biggest stars informed his publicity representative he had been unable to get a job and believed his agent surely was not functioning in the proper and old fashioned manner. Would the p. a. trail along with the agent on the following day and see what's wrong?

The pair made their way to one of the biggest studios in the colony and went to the office of the casting director and also to the office of a director. They sought to get their client a job in the lead role of a big picture to be directed by a man who is noted for his spectacular films.

Before they were asked what the star's bookings were (he hasn't any) they were asked bluntly, "How much?"

"$2,000 per week," said the agent.

"'Way too much," was the rejoinder.

"But, the boy got more last year."

"Can't help it! We ain't payin' them salaries now."

By a Maxwell street method of bargaining the agent finally offered to give the great director the services of the star for $1,250 per week. And the assistant director exclaimed, "We'll think it over if you'll let us have him for $1,000."

It's still undecided.

Writers Organize "Film Editors" Club, Plan Club House

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Editors of motion pictures formed the "Film Editors" association at a meeting last week. The organization plans to build a club or "home" similar to that maintained by scenarists and authors at "The Writers."

The organization consists of 93 members, 15 of whom are on the controlling board of governors. Officers elected at the meeting are as follows:

Stuart Heisler, president; Frank Lawrence, Lloyd Nosler and George M. Arthur, first, second and third vice-presidents; Edward McDermott, secretary, and Roy Stone, treasurer.

It is the first occasion that the editors and cutters have attempted to unite in a body.

Royce in Hollywood

(Special to the Herald-World)

HOLLYWOOD, Nov. 27. — Edward Royce, internationally prominent stage director, arrived in Hollywood last week to direct several Fox-Movietone musical comedies, operettas and dramas. Royce is under contract to the Fox organization.

14 Finished; 5 Are Talk Films; Warners on Last of '28-'29 List

Fox Completes Two Movietone Subjects; Del Ruth on Arizona Location; Keaton on "Spite Marriage," for M G M; Green Writes Columbia Film

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Five of the 14 pictures completed this week here will reach the screen with talking sequences.

Two are Warner films, "The Desert Song," directed by Roy Del Ruth, and "She Knew Men," directed by Archie Mayo. Two are Fox pictures, "Friendship," directed by Eugene Walter, and "The Big Bout," directed by Harry Sweet. The other is the Howard Higgin film to be released under the Pathe banner. It is "Leathernecks" and stars William Boyd with Alan Hale and Robert Armstrong in the featured cast.

The film completed by Edward Sutherland starring Bebe Daniels, "What a Night," will not be a talking picture, Paramount officials declare.

Frank Tuttle also completed a good-sized production that is not so far intended as a talker film. Adolphe Menjou is the male star and the title is "Marquis Preferred." It is a P F L film.

Keaton's Vivid Vehicle

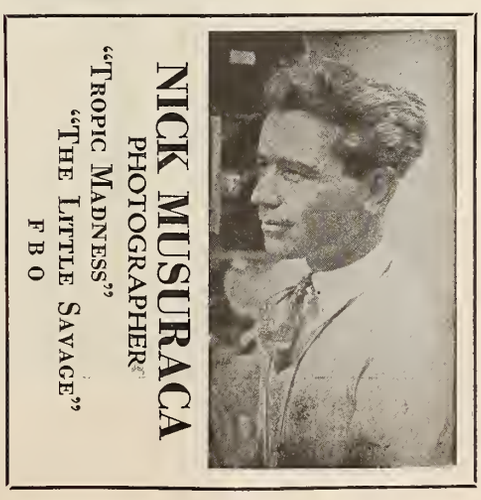
Buster Kenton started work in his next Metro-Goldwyn-Mayer vehicle last week. It is called "Spite Marriage" and is a vivid little story of backstage theatre life, starting as drama and resolving into hilarious comedy. Dorothy Sebastian plays the heroine as a stage star and Leila Hyams is cast as her blonde companion. The cast includes Edward Earle, Hank Mann and Sydney Jarvis. The story is an original by Lew Lipton which takes Keaton from his adventures in the theatre to a shipwreck at sea and a desert island. "Spite Marriage" is Keaton's second picture under his M G M contract and is being directed by Edward Sedgwick.

Warner Brothers started production on their last picture to be made on this year's program a few days ago. It is "From Headquarters" starring Monte Blue. Ethlyn Claire has been cast as lead and Guinn "Big Boy" Williams will be seen in an important role. Others of note in the cast are Henry B. Walthall, Eddie Gribbon, Gladys Brockwell and Lionel Barrymore.

Green Writes One for Logan

Jacqueline Logan began work last week in the starring role of "The Faker," a Columbia picture concerning fake spiritualism. The story is an original by Howard Green. Phil Rosen is directing, with Charles Delaney, Gaston Glass, Warner Oland and Flora Finch in the supporting cast. Miss Logan is essaying a most versatile role, appearing as her mother and her grandmother as well as herself during the action of the picture.

With the selection of Helen Foster and Cornelius Keefe for the romantic leads in Wilfred Noy's original story, "Circumstantial Evidence," Chesterfield Productions started work this week on the Metropolitan lot. Noy, who is an actor and director as well as a writer, is directing and Lon Young is supervising. The cast includes Charles Gerard, Raymond Hallor and Alice Lake.



Del Ruth on Location

Two pictures were completed by Warner Brothers during the past week. One, "The Desert Song," the screen's first operetta, which has been in the course of filming for many weeks under the direction of Roy Del Ruth, has an all-star cast headed by John Boles, Carlotta King and Louise Fazenda. These principals are supported by such able players as Johnny Arthur, John Miljan, Marie Wells, Edward Martindel, Otto Hoffman and a singing chorus of 100 voices. Del Ruth took his entire company to Arizona to film the desert scenes, which will be in color. The entire production is, of course, synchronized with Vitaphone.

"She Knew Men," the other picture finished during the week on the Warner lot, was directed by Archie Mayo. Betty Bronson heads a cast which includes Edward Everett Horton, little David Lee, John T. Murray, Gertrude Olmstead and Claude Gillingwater.

"Voice Fade-Out" in Higgin Film

Director Howard Higgin has taken the final shots on the Pathe sound picture, "Leatherneck," William Boyd's current starring vehicle for that company. Diane Ellis, a newcomer to the screen, is the leading lady and the only woman in the picture. Surrounding Boyd is a cast which includes Alan Hale, Robert Armstrong, Fred Kohler, Wade Boteler, Mitchell Lewis, Philo McCullough and Joseph Girard. A troupe of 50 Chinese was used in this production, much of which was filmed in the Mojave desert. Higgin and Benjamin Glazer, head of Pathe's sound department, have evolved a "voice fade-out" for use in this picture.

Paramount completed two during the week: Bebe Daniels' latest picture, "What a Night," with Neil Hamilton playing opposite, was directed by Edward Sutherland. "Marquis Preferred" was directed by Frank Tuttle and stars Adolphe Menjou.

All of the four pictures which were in production on the F B O lot were completed during the past week. The Buzz Barton picture, "The Little Savage," was directed by Louis King. "Laughing at Death," a Bob Steele Western, is being edited and titled. Natalie Joyce is the leading woman and Wallace Fox directed.

Tom Mix' latest picture, "The Drifter," was under the direction of Robert DeLacy. Dorothy Dwan played opposite Mix.

Jerome Storm directed "The Yellow Back" with Tom Moore and Irma Harrison featured.

Fox completed two Movietone subjects during the week. "The Big Bout" was a Clark and McCullough vehicle directed by Harry Sweet. Florence Lake appeared opposite the comedians.

"Friendship," Eugene Walter's first person-

ally directed talking picture, is being made from his own original play. The cast includes such notable players as Edward Earle, Donald Gallaher, Robert Edeson, Joseph Striker, Carl Miller and Paul King. There are no women in the cast.

Tiffany-Stahl completed "The Girl Who Came Back" and "Squads Right" last week. Patsy Ruth Miller is the star of "The Girl Who Came Back' and is supported by Malcolm McGregor, Eve Southern and Eugenie Besserer. James Flood directed.

"Squads Right," a story of the French Foreign Legion featuring Buster Collier, Eddie Gribbon and George Stone, was directed by George Archainbaud. Alma Bennett was cast in the leading feminine role.

Government Quizzes Two Film Cutters For Indecent Film

(By Herald-World Staff Correspondent)

HOLLYWOOD, Nov. 27. — Numerous Hollywood and Los Angeles men are being investigated on information they are making and distributing indecent films. Two cutters in one of the big studios were called for grilling this week. Another of those called is a camerman who formerly worked on the staff of one of the poverty row studios.

Government officials informed the HERALD-WORLD it is likely one man will get a considerable stretch.

Other men who have been investigated are W. J. Larivee, Harry Winter and H. W. Smith. Indictments have been returned against them. These three have been charged with operating a corrupt ring that has distributed the films.

Several of the films are in the possession of directors and laboratory men in Hollywood and are used for occasional entertainment purposes. They are objectionable because of improper scenes in them.

Hughes Spends $100,000 To Get Airplane Scenes For "Hell's Angels"

(Special to the Herald-World)

HOLLYWOOD, Nov. 27. — Howard Hughes is expending $100,000 to obtain one spectacular scene for his sky spectacle, "Hell's Angels." The single camera shot, which will run less than 50 feet in the completed picture of 12 reels, is being filmed at the Oakland airport. Sixteen German planes and 15 Allied fighting planes, three camera ships and a German Bomber and four replacement planes are being used. Internationally famous pilots and stunt flyers have been rehearsing for the sensational air battles for the past four weeks at an expense of approximately $20,000 per week. It is expected that the sequence will be safely recorded within the next ten days.

To date, the official cost of "Hell's Angels" is slightly more than $2,000,000 and another half-million will probably be spent before the picture starts its premiere run on Broadway in March or April.

Wallace Signs to Direct Paramount Films

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Richard Wallace has been signed by Paramount to direct "The Innocents of Paris." This is to be the first picture for their newly acquired star, Maurice Chevalier. Wallace was selected by B. P. Schulberg after previewing "The Shopworn Angel," Paramount's first talking picture produced on the Coast, which Wallace recently finished.

The Rambling Photographer

[All photos by Herald-World staff photographer]

Below: Kathryn Carver, "snapped" at Warner Brothers' studio where she has an important role in "No Defense," starring Monte Blue and May McAvoy. (Society note: Miss Carver is Mrs. Adolphe Menjou.) in private life.)

Below: Harry M. Warner's visit to the studio to confer on 1929-30 production with his brother Jack, made this "portrait" possible. His visit was nicely timed with the West Coast premiere of "Noah's Ark."

Above: Mere men, but very importantly concerned with Mermaids, one of Educational's brand of funnies. Steve Roberts directs 'em, Dwight Warren cranks the camera on 'em, while Al Martin thinks up those clever titles.

At Columbia—Christy Cabanne, who is directing "Restless Youth," with Pandro Berman, editor of Columbia productions.

A preview—Jack Blystone reading the Herald-World's projected "Almanac" between scenes of "Captain Lash" at Fox.

Carlotta King at Warner's, where she is prima donna in "The Desert Song."

Jack Dawn and Charles Dudley at Fox. Dudley heads the make-up department.

The Motion Picture ALMANAC

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Exhibitors Herald and Moving Picture World Production Directory

Columbia Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Object Alimony"	Scott Dunlap	Lois Wilson Hugh Allen Ethel Grey Terry		
"The Faker"	Phil Rosen	Douglas Gilmore Jacqueline Logan Warner Oland		November 13
		Charles Delaney		November 19

F B O Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Drifter"	Robert DeLacy	Tom Mix Dorothy Dwan		October 22
"The Yellow Back"	Jerome Storm	Tom Moore Irma Harrison		October 29
"Laughing at Death"	Wallace Fox	Bob Steele Natalie Joyce		November 4
"The Little Savage"	Louis King	Buzz Barton Milburn Morant Patricia Palmer Sam Nelson		November 12

First National Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Seven Footprints of Satan"	Benjamine Christenson	Thelma Todd Creighton Hale SoJin DeWitt Jennings William V. Mong		October 29
"Saturday's Children"	Gregory LaCava	Corinne Griffith Grant Withers		October 30
"Weary River"	Frank Lloyd	Richard Barthelmess Betty Compson		November 5
"The Comedy of Life"	Alexander Korda	Milton Sills Maria Corda		November 9
"Children of the Ritz"	John Francis Dillon	Dorothy Mackaill Jack Mulhall James Ford Doris Dawson		November 12
"That's a Bad Girl"	William Seiter	Colleen Moore Neil Hamilton		November 19

Fox Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Our Daily Bread"	F. W. Murnau	Charles Farrell Mary Duncan David Torrence Warren Burke		August 20
"Christina"	William K. Howard	Janet Gaynor Charles Morton Rudolph Schildkraut		September 25
"False Colors"	James Tinling	George O'Brien Lois Moran		October 30
"White Fury"	Charles Klein	Nancy Carroll Lawrence Grey Josephine Dunn Anders Randolph Myrtle Stedman		November 12
"Exiles"	William Beaudine	Madge Bellamy Don Terry		November 9
"Strong Boy"	John Ford	Victor McLaglen Leatrice Joy Clyde Cook Farrell MacDonald		November 12
"Scarehead"	William Newmeyer	Robert Elliott Sally Phipps Frank Albertson		October 22

Metropolitan Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Ted Wilde	Harold Lloyd		September 17
"Circumstantial Evidence"	Wilfred Noy	Helen Foster Cornelius Keefe Charles Gerard Raymond Hallor Alice Lake	Chesterfield Productions	November 18

Metro-Goldwyn-Mayer Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Sidney Franklin	Greta Garbo Nils Asther Lewis Stone		October 21
"Hallelujah"	King Vidor	Daniel Haynes Honey Brown		October 15
"The Broadway Melody"	Harry Beaumont	Bessie Love Anita Page		
"Hunted"	Willard Mack	Robert Ames Duane Thompson Mary Doran		November 14
		Charles King		October 19
"Thirst"	William Nigh	John Gilbert Mary Nolan Ernest Torrence		October 30
"The Pagan"	W. S. Van Dyke	Ramon Novarro Dorothy Janis		November 6
"The Duke Steps Out"	James Cruze	William Haines Joan Crawford Karl Dane Edward Nugent		November 5
"Spite Marriage"	Edward Sedgwick	Buster Keaton Dorothy Sebastian Leila Hyams Edward Earle		November 14

Paramount Famous Lasky Corp

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Four Feathers"	Merlan Cooper Ernest Schoedsack	Richard Arlen All-Star		September 18
"The Wolf of Wall Street"	Rowland V. Lee	George Bancroft		September 25
"The Wolf Song"	Victor Fleming	All-Star		October 12
"The Case of Lena Smith"	Josef von Sternberg	Esther Ralston James Hall Gustav von Seyffertitz		October 17
"Tong War"	William Wellman	Florence Vidor		October 17
"Sunset Pass"	Otto Bower	Jack Holt		November 6
"The Dummy"	Robert Milton	All-Star		November 6

Pathe Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Missing Man"	Benjamin Glazer	George Barraud Russell Gleason Frank Relcher Robert St. Angelo Jean Nash		November 5
"Square Shoulders"	E. Mason Hopper	Junior Coghlan Louis Wolheim Phillippe DeLacy Anita Louise		November 14

Tec Art Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"She Goes to War"	Henry King	Eleanor Boardman Gertrude Astor Al St. John	Inspiration Pictures	September 24

Tiffany-Stahl Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Reputation"	Al Ray	Belle Bennett Joe E. Brown Alma Bennett Russell Simpson		November 18

Universal Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"His Lucky Day"	Eddie Cline	Reginald Denny LoRayne DuVol		November 9

Warner Brothers Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"From Headquarters"	Howard Bretherton	Monte Blue Quinn Williams Ethelyn Claire Henry B. Walthall Eddie Gribbon Gladys Brockwell Lionel Barrymore		November 14
"Alimony Annie"	Michael Curtiz	Dolores Costello Ralph Graves Audrey Ferris Albert Gran Tom Ricketts Claude Gillingwater Arthur Rankin Dale Fuller Douglas Gerrard Lee Moran Tom Kennedy		November 7

If You Want Sound Give Us Sunday Shows, Say Theatres—and Win

Talking Pictures Made Issue of Referendum at Eugene, Ore.—Opposition Tries in Vain to Bar Student Vote

[By Special Correspondent of the Herald-World]

EUGENE, ORE., Nov. 27.—Score another victory for sound pictures and Sunday shows. This city, with a population of 26,000, and site of the state university with an enrolment of 3,000 students, has just voted to legalize open theatres on Sundays, much to the consternation of the Brotherhood organization of the Eugene churches. And sound pictures did it.

NO great excitement was manifest at first when it was announced that the old proposition, turned down at three previous elections, would again be voted upon at the November balloting.

As usual, the brotherhood and the ministers carried on an aggressive campaign against Sunday pictures. The Brotherhood attempted to bar the student vote by prohibiting them from casting ballots upon city issues. Failing in this, the churchmen challenged many of the student voters at the polls, without the results expected.

Sound Films Made Wedge

The theatre managers were not asleep. Eugene has not had sound pictures and the theatres capitalized on this by promising sound installations only in the event that Sunday shows were legalized.

"There will be no talking pictures in Eugene unless Sunday movies are legalized. We cannot afford them at present." This was the substance of a statement made by M. H. Newman, Northwest general manager of Universal theatres, when he was in Eugene inspecting the two Universal houses here. That was about ten days after the announcement had been made that Sunday pictures would be voted upon again.

The theatres did not openly take an active part in the campaign, but evidently one of them was sure of victory or else had begun to realize the necessity of immediate installation, because a few days before election an announcecent was made that this theatre had completed sound tests.

Sound Shows Within Week

The day after the election, Russell Brown, manager of the McDonald theatre, announced that Eugene would have its first opportunity to hear sound pictures within a week, and proceeded to give a list of sound pictures already booked for a Eugene exhibition. Strange that sound equipment could be purchased with immediate installations assured, and a group of sound pictures purchased for immediate showing, all in less than one short day.

Evidently the Brotherhood overlooked something; evidently Eugene people were sufficiently interested in sound pictures, because they carried by a much larger margin than the estimated vote of the entire student group.

No one knows exactly what part the talkies played in the campaign, but they do know that the majority of the Eugene people are satisfied. The theatres will be open on Sundays and the people will have sound pictures.

British Picture Censors Keep Power Over Talkies

(Washington Bureau of the Herald-World)

WASHINGTON, Nov. 27.—The British Board of Film Censors is to continue to act as sole censor of sound films, the Department of Commerce learns. There was some question as to whether the Lord Chamberlain's theatrical censorship department should be represented when talking films were being reviewed, but after consultations among the authorities it was decided that talking films should be judged as ordinary films and that at present there was no need for theatrical censors to view them.

At the August session of the Kenya Legislative Council a motion was adopted and later adopted by the government to reconsider the report of the select committee on censorship, and opinion of unofficial members of the council was generally to the effect that there should be censors and that censorship should be of a much stricter character than had been proposed by the select committee.

Moviephone Will Provide Full Specialties Service

A complete service of specialties is to be supplied exhibitors by Moviephone for use in addition to the regular synchronized records, says L. E. Goetz of Moviephone Corporation, Chicago, manufacturing and distributing this new sound device.

The non-synchronous equipment produced by Moviephone is built with amplifiers and wiring so that the exhibitor may install the synchronous apparatus when he wishes and tie the equipment together so that he can use it for both synchronous and non-synchronous purposes, Goetz added.

Pathe Signs Tony Brown

(Special to the Herald-World)

NEW YORK, Nov. 27.—Pathe sound division has signed Anthony Brown to work on the company's future dialogue attractions.

Police Dog Gets Seat at Regular Price, Sees Show and Never Puts Up a Howl

(Special to the Herald-World)

SCHENECTADY, Nov. 27.—A large police dog owned by a woman here is a regular attendant at the Lincoln theatre, its owner paying the full amount of admission and the dog occupying a seat. The other night when the woman came out of the theatre at the close of the first evening show, she remarked to the owner of the house that the dog had thoroughly enjoyed the entertainment.

"What can I do," asks the manager, "when the owner of the dog planks down the 17 cents admission for the canine?"

The dog and its owner visit the theatre two or three times a week and the dog always remains quiet, apparently enjoying the show.

Warner Brothers To Start 1929-30 Films in January

(Special to the Herald-World)

NEW YORK, Nov. 27.—H. M. Warner, president of Warner Brothers, on arriving here from Hollywood, stated that the 1929-30 program will be started immediately after January 1. It will be of greater dimensions than any yet attempted by Warner Brothers, he said.

"By January our new sound proof stages with their attendant buildings will be completed. Rumors that the studio will close for several months are utterly false. We will bring our present schedule to a conclusion by December 12 and will then give our players and directors a vacation of four weeks."

Allied Leaders Seeking $75,000 as Budget for First Year, Cole Hints

(Continued from page 25)

junction for the Allied leaders on their radiating routes to Middlewest exhibitor centers, will not be approached for the present, the Texas leader declared, and the last objective will be New York.

Cole said one way to fight the music tax would be for the exhibitor to pay in to the Allied organization the amount for two years. The amount for the one year would be for paying the tax, the sum for the second year would be used in fighting the tax. Cole estimated a fund of $100,000 thus would be raised, and that would more than save the exhibitors from the onerous assessment.

One to Represent Each State

The mechanics of the organization plan for the naming of one representative from each state to represent that unit in Allied, thus obviating costly and non-productive conventions.

No statement was forthcoming from Steffes in response to a wire from the HERALD-WORLD, but that was to be expected in the midst of his hurried skipping from thither to yon. Richey replied from Detroit: "Have been sick here for ten days. Know nothing about Allied plans."

A. J. Karch Succeeds Spargo in Management Of Motion Picture Club

(Special to the Herald-World)

NEW YORK, Nov. 27.—By resolution of the board of directors at its last meeting, the duties of club manager of the Motion Picture Club were extended to A. J. Karch. The club has ben working under handicap ever since the resignation of John S. Spargo, caused by his illness.

Studio Report Charge Costs Company $2,500

(Special to the Herald-World)

CALGARY, ALBERTA, Nov. 27.—Announcement that a moving picture producing enterprise would be established in Calgary, was declared fraudulent in court here and resulted in an award of $2,500 to the *Calgary Herald* against the Al. G. Barnes Circus Corporation and two officials.

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Releases

WEEK OF DECEMBER 2

EDUCATIONAL—"Hot or Cold," Al St. John, Mermaid Comedy, two; "Playful Papas," Jerry Mandy, one.
F B O—"Money Balks," Barney Google, two; Curiosities, one.
M G M—"Habeas Corpus," Oddities, one.
PATHE—"Hubby's Week End Trip," Sennett series, two.
UNIVERSAL—"A Woman's Man," Arthur Lake, Snappy Comedies, one; "Mystery Rider" No. 2, Desmond, two; "All for Geraldine," Let George Do It, Stern Bros., two; "Death's Head," Curwood, Western, two.

WEEK OF DECEMBER 9

EDUCATIONAL—"Untitled," Our World Today, one; "Be My King," Lupino Lane Comedy, two.
M G M—"Kisses Come High," Chase, two; "Feed 'Em and Weep," all star.
PATHE—"Burglar," Sennett series.
UNIVERSAL—"A Horse Tail," Oswald, one; "Mystery Rider," Desmond, two; "Collegians," No. 8; "Watch the Birdie," Buster Brown Series, two; "International Newsreel," No. 99, one.

WEEK OF DECEMBER 16

EDUCATIONAL—"Follow Teacher," Big Boy, two; "Murder Will Out," Vernon Drew, Cameo comedy, one; "Wives Won't Weaken," Drew, Ideal comedy, two; "Untitled," "Hodge-Podge," one.
M G M—"The Spanking Age," Our Gang.
PATHE—"No Camping," Smitty Series, No. 3.
UNIVERSAL—"Daring Chances," Jack Hoxie, Western, two.

WEEK OF DECEMBER 23

EDUCATIONAL—"Social Prestige," Monty Collins, Mermaid, two.
M G M—"Strange Prayers," oddities, one—"Untitled," Chase, two.
PATHE—"Taxi Beauties," Dan the taxi man series, two.
UNIVERSAL—"Farmyard Follies," Oswald, one—"International Newsreel," No. 102—"Mystery Rider," No. 5, William Desmond, two—"Bookworn," Collegians, No. 9, two—"Newlyweds Need Help," Snookums, two—"International Newsreel," No. 103—"A Fighting Tenderfoot," Bob Chandler, two.

Newspictures

FOX NEWS No. 17—Mt. Etna eruption spreads ruin and terror in Sicily—Princeton football defeats Yale eleven by score of 12-2—Georgia Tech triumphs over Alabama football team, score 33-13.
PARAMOUNT NEWS No. 34—U. S. attorneys question survivors to find cause of Vestris tragedy—Hockey game opens in New York—President-elect Hoover joins the Red Cross.
M G M NEWS No. 29—Italian towns buried under hot lava flood as Mt. Etna spreads death and destruction—Princeton defeats Yale 12-2—Starting Stalls, new racing device, is given tryout at Bowie Track.
KINOGRAMS No. 5450—Mayor Walker sees opening hockey game in New York—$8,000,000 structure over James River is opened—Princeton tigers football team defeat Yale 12-2.
INTERNATIONAL NEWSREELS No. 93—Ernie Tripplets wins 25-mile auto race at American Legion race in California—Mt. Etna eruption spreads terror among people—Test new tanks at Fort Lewis, Washington.
M G M NEWS No. 30—France celebrates Armistice day with striking pageantry—Throngs hail Hoover as he leaves for goodwill tour of America—Mt. Etna spreads lava over more towns in Sicily.

Vitaphone at Eau Claire State

EAU CLAIRE, WIS.—Vitaphone is being installed at F & R's State here. Bob Brose is manager.

Paramount Man in Gas Mask Climbs Etna to Lava Torrent

The full story of the work of the various newsreels in covering the Mt. Etna eruption is still to be told. Bixio Alberini, Paramount News cameraman, for example, took a leaf out of "Ten Years Ago in the World War" and donned a gas mask to work in the volcanic smoke and bring out a pictorial record of the disaster.

Alberini flew from Rome to Palermo and then worked his way back across the island of Sicily. Profiting by his earlier experiences in the region of the volcano, he had borrowed a gas mask from the Army before leaving Rome.

Climbs to Meet Lava

With natives retreating and only a few soldiers remaining to guard thousands of homes, Alberini was unable to obtain any assistance in carrying his equipment up the mountain to meet the stream of molten lava. Finally even the stream of refugees grew thin and the occasional priest, or family that refused to leave, silently watched him pass. Next he came upon villages already black with volcanic and sulphuric smoke clouds.

When Alberini finally reached the lava flow, it was about to engulf a town. Hastily pulling on his gas mask he worked his way in among the fumes and as close to the stream as he could stand the heat. Then, as a river of burning earth poured in and over the little town, Alberini made one of the most spectacular moving pictures ever filmed.

One moment you see a gay little church or farmhouse. The next, for no apparent reason, the roof bursts into flames. A few seconds later and part of the mountain seems to slip down toward the building. For a moment it seems to hesitate as a tower totters and crumbles. Then a thousand tons of lava pouring into and over the little town and it is swept away, buried deep in a river of fire.

Follows Line of Lava Flow

Wearing his gas mask whenever the wind swept the great clouds of sulphur vapor in his direction, Alberini was able to work his way down the mountain slopes on a line closely parallel to the flow of the lava, take his time and choose his shots. He was able to follow the trail of the volcano all the way down to Mascali, a city that a few days ago contained ten thousand people and which now no longer exists.

By the time he made his last picture, the climax of it all, the soles of his shoes practically had charred away. With ten minutes to spare, he managed to catch a train out of the region. Then followed a dash by air across Italy and then across Europe. At the last moment he caught the Berengaria with his precious film and five days later a Paramount tug dropped down the New York harbor and picked up the package. Half an hour later, the film was in the Paramount laboratory.

The current M G M News issue carries shots of the tragedy at Mascali, Italy, when the volcano of Mt. Etna erupted. Here is shown the steaming lava torrent flowing down the mountain side as refugees watch the havoc it wreaks

PRESENTATION ACTS

Brooklyn Paramount Opening Bill

—And What a Show It Was!

New Paramount Jammed at Its Great Premiere

Civic Officials, Paul Ash, Henry Murtagh and other Stars on Program for Initial Bill

(Special to the Herald-World)

NEW YORK, Nov. 27.—Literally fighting our way through a surging mob of first-nighters, we were presented with some news material issued by the Brooklyn Chamber of Commerce, in which was the program of the opening week of the Brooklyn Paramount. And such a show! Never before have we witnessed such a gala event in either Brooklyn or New York. The house was jammed half an hour after the doors opened, and the patrons waiting for admission were not to be disappointed. The show runs as follows:

Brooklyn *Paramount*

Week Ending December 1

1. Dedicatory Address, by the **Honorable James J. Byrne**, president of the Borough of Brooklyn, in which he welcomes the Brooklyn Paramount to Brooklyn.

2. "Plymouth Rock," a Thanksgiving Festival played by the **Brooklyn Paramount Grand Orchestra**, with **Josef Koestner**, musical director, and introducing the **Brooklyn Paramount Vocal Ensemble.**

3. Brooklyn-Paramount news events of the world.

4. **Maria "Gamby" Gambarelli**, the famous originator of the precision chorus dances which grace all Publix houses every week, appears in her original dance fantasy, "The Porcelain Clock."

5. **Eddie Cantor**, on the screen, in the singing and talking novelty, "That Certain Person."

6. "A Trip Through the Organ" with **Henry Murtagh** at the mighty organ, reviewed this issue in our organ solos column.

7. "Inaugural Publix Revue" follows, with the **John Murray Anderson** stage production, "Stars," which runs in the following order—

The **Gamby-Hale Girls**, on a darkened stage, attached to strings and representing puppets, introduce Paul Ash to Brooklyn, while Mr. Ash is seen on the screen in a bust silhouette with his genial smile. This number is called "Ten Little Fingers." The girls are dressed as is Ash.

Ash, well introduced, but well-known already in this territory, swings the stick for "I Must Have That Man" as played by the stage orchestra, which is taken from "Blackbirds of 1928" and used both the violinist and cornetist for solo work.

Maurcen and Sonny do some acrobatic dancing and furious turns, which are well received. They appear to be both very young kids, but they've got the stuff.

David Rubinoff, solo violinist, and the Gamby-Hale Girls appear in a number, "Under Grecian Stars"—the girls in a beautiful aesthetic dance on a darkened

(Continued on next page)

PAUL ASH

HENRY B. MURTAGH

Paul Ash Shows And Novelties Is the Policy

Henry Murtagh Organ Solos and Pit Orchestral Productions Will Be Among Features

By A. RAYMOND GALLO

The new Brooklyn Paramount theatre, the latest link in the international chain of deluxe picture houses owned and operated by the Publix Theatres Corporation, opened its doors to the Brooklyn public at noon November 24. The inaugural program was available to the public for the opening day without any special invitations. With the exception of newspaper people and the theatre and public officials who occupied 500 reserved seats in the mezzanine floor, the balance of the 4200 seat house was packed by Brooklynites.

By a special arrangement with the 1200 Publix Theatres all over the country a radio hook-up was arranged over two hundred stations in which a salute was broadcasted to over one hundred million listeners.

This new theatre, which cost several millions of dollars, was built under the personal direction of the Publix officials as well as the Paramount Famous Lasky Corporation. Frank Cambria, art director for Publix, contributed a great many of his valuable ideas as an artist and is practically responsible for the Italian Renaissance architecture.

Name Square in Honor of Theatre

The new theatre, which is located at Flatbush and DeKalb Avenues and which has won the honorary title of Paramount Square, is one of the finest structures housing motion picture and presentation attractions on the Publix circuit. The house is under the personal management of John L. McCurdy, one of the veteran theatre managers for the organization who has won for himself the esteem and respect of the organization as a very clever showman. Sam Katz, president of the Publix Theatres Corporation, personally selected Mr. McCurdy for his successful past performances.

Theatre openings as a rule smack of the sameness all over the country but in this case it was an exception. The crowd was still there with the enthusiasm and all, but there were no speeches, except a brief talk via Movietone by the Brooklyn borough president, James J. Byrne. Another point of interest was the wonderful cooperation given to Ben H.

Serkowich, director of publicity for Publix Theatres, who conceived and arranged numerous exploitation tieups with the merchants and received valuable newspaper position in the local dailies.

Paul Ash Shows as Feature

The policy of the new house as stated above will be first run photoplays in conjunction with a stage bandshow presided over by Paul Ash, the originator of this policy who, after creating a tremendous success in Chicago for the past three years, is duplicating it in the east with his particular type of stage presentations. The pit orchestra will offer orchestra features each week with a film prologue and the mighty organ will be in the capable hands of Henry B. Murtagh.

The opening orchestra feature was directed by Josef Koestner. The overture was produced under the personal supervision of Boris Morros, general musical director for Publix. The stage show was entitled "Stars" and was the work of John Murray Anderson. It featured a cast of all-star presentation performers who were as follows: Evans and Perez, Lyndon and Farman, Dave Rubinoff, George Dewey Washington, Maureen and Sonny, Paul Small, Maria Gambarelli and her Gamby-Hale Girls, and Jerry Ryan. Mr. Murtagh's assistant, for the time being on photoplay accompaniment, will be Don Baker. "Manhattan Cocktail," a Paramount feature, was the film on this program, with Eddie Cantor in a Movietone special in conjunction with the Paramount News.

There are many striking features in this new theatre, namely, the lobby with atmospheric innovations and imported murals. Publix has also beeen generous in providing a lobby pianist in the way of Ruth Bingaman, noted composer, who will play entertaining tunes while the crowd waits for seats. Another original feature is the new clavilux invention, by Thomas Wilfred, which is attached to the console of the organ and paints pictures with lights. The movable murals make the organ solos that much more interesting as well as artistic.

Henry Murtagh Is Solo Organist

In bringing Henry Murtagh, who is very popular for his versatile repertoire, to Brooklyn as the solo organist, Publix has given their patrons one of the three best soloists in the world. Sam Katz deserves a great deal of credit for the foresight in the launching of the Publix circuit who built these beautiful cinema palaces and also for discovering Paul Ash, who is the disciple of happiness in these types of stage shows. A word of credit should also go to Adolph Zukor and Jesse Lasky, who had the keen vision of the fine future that motion pictures offered them in the past twenty years.

All in all, the event was a very worthy one and a detail show report will be found in another part of this section in this issue.

—And What a Show It Was!

(*Continued from preceding page*)

stage, and the organ accompanying the violin in a plaintive tune.

Lyndon and Farman, for laughing purposes only, gave a burlesque of the apache dance, the team being costumed in the ridiculous, and their dancing being more so, but gets plenty of laughs.

George Dewey Washington, a protege of Paul Ash, who has appeared in presentation houses along Broadway recently with astounding success on both screen and stage, is a young colored man who puts his songs over with showmanship true blue. His first number was "Memories of France" with dramatic recitation, which tore the house down. His encore was "Keep Smiling at Troubles" with a short recitation, and listen! When he finished this number with his old-time minstrel cake walk finish, it's a knockout, and the house went wild. Here's a real trouper, and a find, incidently, of Mr. Ash some six years ago on the Coast.

Ash and the stage orchestra offer the selection "There's a Rainbow Around My Shoulder," taken from Al Jolson's recent success.

Jerry Ryan and the Gamby-Hale Girls introduce Irving Berlin's "Tokio Blues." Ryan appears as a navy officer, and the girls as Japanese maidens, and this number introduces:

Evans and Perez, who offer episodes in poise, first doing some pole work, then following with rizley work with three large balls which is indeed clever, followed by a thriller, wherein they go out in the orchestra pit and one balances the 15 foot pole on one foot, the other on top balances himself on one hand.

David Rubinoff plays on the violin virtuoso, "Dance of the Russian Peasants," which introduces the finale, a big singing and dancing ensemble enlisting the entire cast.

A whooping show that will please everybody, and start this new house off with a head start. However, a final word concerning the last named, Dave Rubinoff, is in order. This artist has a hard spot in two appearances, following the orchestra selections both times, but in spite of this, his violin solos are one of the hits of the show, and he was forced to refuse encores at both appearances.

STAGE SHOWS

Kansas City *Mainstreet*

Week Ending November 24

Jack McLallen with **Sarah**—"Sarah? Yes? All right!"—were given prominent positions on the stage program at the Mainstreet theatre. The act consisted of a combination dancing and tumbling number in which just enough good comedy was injected to balance the number perfectly.

Al Abbott was seen in a number titled, "At the Old Town Hall," in which some clever slapstick comedy is done in a mute, silent manner, a la Buster Keaton, which pleased the audiences. The **Diehl Sisters and MacDonald** offer an act titled, "Artistic Variety," which is just that, consisting of dance and song numbers well arranged. **Purcell and Richards** are seen in a comedy number, "Turn Out the Lights," which is a novel comedy number that pleased.

Harlan Christie, master of ceremonies, who has been confined to his room because of illness, again was unable to resume work, "Papee" Davison of Davidson's Louisville Loons, the theatre's orchestral stage attraction, being forced to substitute for him. The Louisville Loons offered popular selections as the overture.

San Francisco *Granada*

Week Ending November 16

Off hand it seemed rather like lugging coal to Newcastle to bring a stageshow based on the sea to San Francisco, surrounded on three sides by water, but "Ocean Blues," the stage offering at the Granada this week, registered a decided hit. And it was quite proper that it did as it was the best show seen at this house in some time.

The curtain went up on a scene that might be regarded as typical of San Francisco Bay, the deck of the S. S. Sunshine, with the band, dressed as sailors, piping a lively sea air and the 21 Foster Girls dancing as sailors sometimes dance. Some of them climbed into the rigging and posed, ending with a veritable aerial ballet.

Henri Busse, band leader and master of ceremonies, came on and led the band through a hot number, after which **Miss Athlone,** one of the passengers, sang "There's a Rainbow Around My Shoulders," "Lonely Nights" and "Don't Be Like That," putting a lot of expression into her efforts.

The Foster Girls sang and danced and went through a flag drill that spelled out the suggestion, "Join The Navy." **Eddie Magill,** local favorite, sang "Memories" and "I Can't Give You Anything But Love" through his illuminated megaphone.

Al Norman, whose legs appeared to be made of rubber, got a fine hand for his antics. Busse led his band through a splendid rendition of a medley of airs by Victor Herbert, concluding with a trumpet solo.

Charley Chase, who was on the screen in a comedy, appeared on the stage in person and posed so that the audience could have a good view of a real moving picture star. His offering was varied and was a scream from beginning to end. In a rather pleasing tenor voice he sang a plaintive ballad about the joys of an osteopath and offered some lively

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limericks, with Gilbert and Sullivan music in between. He danced, bounced his cast-iron straw hat on the stage and told a lot of funny stories. Busse is probably still waiting to hear the end of one of them.

The act closed with the Foster Girls going through a lively medicine ball dance on deck and finally sailing away in a yacht improvised from flags, a mast and a spare sail.

Minneapolis *Minnesota*

Week Ending November 24

"Pow-Wow" at the Minnesota this week receives a glad hand and deserves it, for the show, both from the points of scenic lavishness and finished production, is about the best that has come this way.

The act opens in the forest primeval after nightfall. There is only a vague suggestion of something moving about, something that appears to be owls' eyes but are, in reality, torches, held by the **Felicia Sorrel Girls**, who as the lights go on, appear as Indian maids and do a pow-wow dance in characteristic fashion. **Henry Barsha**, as chief of the tribe, sings.

Al Mitchell, chief of the Mounted Police, and the **Serenaders**, play upon the slogan of this famous police force, "Get Your Man," with the song, "Get Your Man." Al also sings.

Horton Spurr, one of the outstanding attractions, is an acrobat who seems to live up to the Mexican jumping bean's propensity for bouncing about. He bounces on the stage, does some more bouncing about, and then bounces off. As a contrast, he comes back on his second number with slow motion picture of a golfer teeing off. He has all the little muscle twitches that Bobby Jones might put into his shot.

"Totem Pole," not a little of whose success is due to the costumes, is the next number by the Sorrel girls. It too, is an Indian number, though different from the first, and just as well done. **Helen Packard**, solo dancer, makes her bow in this number with an acrobatic dance.

"Doing the Racoon," with an importation of the stadium singers from the University of Minnesota, is a fitting accompaniment for the movie "Varsity" which was on. **Al Mitchell** and the Serenaders furnished the music.

Ed and Morton Beck, announced as two dumb window cleaners, are on next. Their first song is a humorous skit on the ups and downs of the window cleaning profession. After that they go into high, and do more serious stuff, including "King for a Day." Both have excellent voices.

The Sorrel chorus do their last Indian number with striking costumes. **White Eagle** does an Indian solo number.

The finale is by far the most impressive number of the whole program. The cry goes out that the Storm God has raised his voice. Thunder and lightning follow as the stage darkens, except for the lightning bolts. Gradually an unreal light breaks, showing the Storm God, standing with upraised hand on the top of a rugged mountain. Then flames, as realistic as the real thing, leap up. Soon tree after tree falls into the flaming mass with a crash. All the while, the frightened Indians, who are not visible, keep up their yell above the crackling and whirring of the fire until nothing is visible but the victorious flames which have swept everything before them.

Chicago *Oriental*

Week Ending November 23

At last Chicago has seen, heard and almost talked with **Brooke Johns**, for he seemed a most affable individual in his opening performance this week. Here is a boy who believes in working for his money and this real town of Chicago seemed to immediately recognize the candid efforts of his first performance. It is this reporter's opinion that this Big Boy has many stunts to hand out to Oriental patrons in the future. As the saying goes, "You Ain't Seen Nuthin' Yet."

He, too has his **Merry Mad Gang**, and what cooperation he received from them in putting over "One Step to Heaven" is just nobody's business; also the banjo number put on later in the show.

Jeannine Lang, a tiny tot, was a splendid foil for the master of ceremonies in the "Suppressed Desire" number.

Wallace Sisters, two exceptionally clever girls, seemed to know much about dancing and also were a treat to the eyes.

Arthur Neeley, an associate of Johns, received splendid applause after singing "I'm Sorry, Sally," although his voice seemed to lack appeal.

Brown and Bailey, two male dancers, performed their part of the show to the entire approval of the audience, at least from all appearances.

Milton Crawley makes this reporter almost wordless, his performance being so indescribable. He is certainly good and how he does hold the audience's attention. You just must see this act and then you will know what I mean.

Can't give **Brooke's Alton Girls** much. I'll wager this is the biggest city they ever were in. **McDermott's** colorful decorations assisted greatly especially in the finale this week.

San Francisco *Warfield*

Week Ending November 23

This week's stage act at the Warfield opened with the orchestra in the pit, instead of on the stage, as usual, with **Rube Wolf** directing. The opening number, a medley of classical compositions of the popular type, was announced by Rube as "a concatenation of catcalls," and he contributed a few catcalls of his own on the trumpet as a fitting finale.

The **Fanchon and Marco** revue, "Frivols Ideas," followed and Rube explained that a "frivol is a little of this and a little of that, such as bees and trees and grass and fairies." The curtain went up and against a black background were two blue stage boxes, both in the air, and in each were four **Volga Boys**, dressed in red Russian costumes, singing a Russian air, with a dainty miss in white doing a toe dance on the stage. The **Sunkist Beauties** made their appearance in double costume, each with a double faced head. First the heads were draped in black and the girls appeared in gold fringed costumes, but when they turned their backs they disclosed faces outlined with bright colors with quaint ruffled attire of white and black.

Jack Cavanaugh and Company appeared in a cowboy scene, in which Jack cracked the whip in a masterly manner. The girl and the dog who assisted in the act held pieces of paper in their mouth which Jack deftly cut with his whip. This was followed by a rope dance and at one time the artist had six lassoes going at the same time.

The Volga Boys appeared in chaps and sang "Golden Gate" and the Sunkist Beauties danced on in white boots, cowboy hats and short skirts. They swung their ropes and danced and Jack unlimbered a huge lasso which finally encircled the entire group.

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The dog came on, dressed as a pony, as the curtain descended.

Rube next announced a rival, a man who was challenging his title as the homeliest man in public. He proved to be Red Corbett and about the only difference between the two is that Red has red hair. A member of the orchestra joined in the fun and suggested that Red and Rube each make a face, the winner to be named on the spot. Red made a face but before Rube had a chance to, Rube was announced winner.

Corbett played the banjo and sang in an entertaining manner announcing such numbers as "If all men were as true to their country as to their wives we'd be in a H—— of a fix" and "The shades of night were falling fast but I got a good look."

The Volga Boys offered another Russian number, while the Sunkist Beauties danced in Russian costume. The Rich Trio presented an acrobatic dancing act and the stage presentation came to an end with a grand ensemble as the curtain went up on a mountain scene with covered wagons moving slowly up the mountain side.

Omaha *Riviera*

Week Ending November 22

"Step This Way" was the farewell show which Stagemaster Paul Spor and Manager Harry Watts, both leaving, put on at the Riviera. The presentation show, marked by good dancing and attractive costumes, was part of ample entertainment consisting of the feature film, "The Woman Disputed," with incidental sound; a Movietone short feature with Homer Dickinson and Nell Mattingly; orchestral music with Harry Brader directing, and numbers by the singing organist, Julia Dawn.

"Step This Way" with a mixed chorus of 12 and Bee Sarfche, solo dancer, was largely an entertainment of motion. Bob, Bob and Bobbie, two 'bos and a dog, added more with fancy juggling.

The musical end of the show was well taken care of by the Four Dictators male harmony singers, and Francis Wills, popular music singer. Spor himself sang a farewell song and in the finale appeared with his hat, coat and traveling bag, while the house thundered its admiration.

Part of Spor's popularity was due to his participation in all civic affairs. Among his farewell gifts during the closing week was a cigaret case from buddies of the American Legion.

Brooklyn *Fox*

Week Ending December 1

The 16 Leonidoff Girls appear in the opening of this week's stageshow, in another chorus dance of precision, called "Dainty Misses."

"La Fantasie Russe" is a review of Russian old songs, dances and music. The Imperial Balalaika Orchestra, music masters of native melody, are assisted by the Fox Choral Ensemble; "Danse Slav" is offered by the Leonidoff Girls; "Mazurka" is done by Dora Marshall and Leo Pernikoff; "Singing 'Black Eyes'" is presented by the Moscow theatre songbird, Anna Savina, with the Choral Ensemble; Nina Sergeyeva does a "Russian Sophie Tucker;" Veronica offers a toe dance of syncopation; Ayres, Malinoff and Rasche, direct from their sensation in "Luckee Girl," offer a dancing symphony of grace; Morosco Brothers offer an intoxicating antics dance; Wania appears with the accordion which brings on the finale with the entire ensemble.

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New York *Capitol*

Week Ending December 1

Walt Roesner's final week, before he opens the new Loew's Valencia at Jamaica, Long Island, brings on the revue, "Let's Go," and he introduces the new M. C., Dave Schooler.

The first number is "Jumping Jack" a chorus dance offered by a set of 32 Chester Hale Girls, exceptionally pretty group, dressed in clown outfits.

Bernardo De Pace, following this clown number, is another clown putting over a classical number on the mandolin.

Schooler and four boys from the orchestra appear in a singing-dancing nonsense number called "Doing the Raccoon" and are all garbed in ill-fitting raccoon coats. They do an impromptu patter chorus and a burlesque collegiate dance, and use a parody on "You Have No Idea" for their second singing chorus.

Another parody song, sung by Schooler, on "You Took Advantage of Me" introduces the Chester Hale girls, dressed as turkeys, 18 of them this time, and come through with a cute little bird dance. Then 18 Pilgrims with guns enter, looking for the birds, which are crouching. The song, "You Took Advantage of Me," is used for a theme for their story of the Tranksgiving Dinner of the Pilgrims, and is very entertaining.

Schooler then offers a piano solo, and his extraordinary nimble fingers pronounce him as a finished artist at the pianoforte. For an encore he played his own arrangement of the "Doll Dance," the orchestra joining in on the last chorus of the number.

Jack Pepper offers his comedy songs with uke and his company of two comedians, an offering which beggars description, it was so foolish, yet so funny. However, he smashes up a perfectly good uke.

Cy Landry closes the show with his nonsensical dancing, and the flash finish closes a well-built show of laughs.

Chicago *Chicago*

Week Ending November 24

The big race is on. They're off! They're coming around the final lap. Lou Kosloff is first with the Novelle Brothers close behind him. The Foster Girls made third place sharing honors with Andre and Durval. But that isn't all. There were many other entries that proved a big hit with the look-ons. Following is the race in details.

Opened: Henry Mack, dressed in a Persian makeup, sang for the opening number, "Montmartre Rose." He scored with the patrons but not heavily. The Foster Girls, all bright and peppy, danced as they always do, leaving the patrons in a question of what they'll do next. Odds were big but, applause was bigger.

Then Kosloff led his band through that old but never dying, "St. Louis Blues." They chalked up a well earned victory. The patrons passed the O. K.

Anita Pierre, ably assisted by Kosloff and his violin, sang, "Don't Be Like That." An encore was necessary. The bets were small on her, but there were some.

A fast, thrilling apache dance followed and ended to a perfect climax. Andre and Durval were the entries and cheering throughout was handed to them. They were big winners.

The Fosters again proved a big hit with the spectators. This time they did a novelty dance with a collection of boxes. It passed and went over.

The finale: All were competing and the ending was received with a big ovation. A nice show and produced in a fine manner.

Chicago *Granada*

Week Ending November 23

Marks Bros.' presentation, "Sl Senorita," opens with Ruty Lyons singing "Rosita," later assisted by the 12 Granada Girls all in Spanish costumes with a very appropriate setting. Charles Kaley next makes his entrance and introduces the Cansinos in a Spanish Shawl Waltz which met with instant approval.

Olive Fay is next introduced singing a song, playing a guitar and dancing, going over well.

Jack and Kay Spanler, that versatile team who have been reported very favorably in these columns before, were next and as usual went over big.

A band number by Kaley and the boys, "Once in a Life Time," with Kaley singing, went over big.

The Cansinos again make their entrance, this time in a heel dance and, as before, receive a good hand.

In the next number the curtains are drawn and with the band playing "Wa Da Do." Kay Spangler makes her entrance in front of the curtains. In a novel costume by Lester, she sings and dances in her versatile way and wins the instant approval of the audience. The curtain is drawn back and the 12 girls in beautiful costumes go into a well drilled novelty routine and receive much applause.

Kaley next puts over a band number, "My Suppressed Desire," with his singing, which won an encore.

Harry Downing is next in a comedy number impersonating a prima donna and doing very good.

Miss Lyons again appears singing "Rosita" with Kay Spangler suspended above the rear of the stage and each of the 12 girls in Spanish costume holding a ribbon leading to her. This concludes the successful presentation, "Si Senorita."

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Salt Lake City *Pantages*

Week Ending November 17

The presentation at the Pantages theatre this week has been headed by the song and dance revue, "Garden of Roses," in which four talented misses do a series of new steps while another young woman, and her male partner prove two of the best dancers seen here during the season. A baritone soloist adds the finishing touch to this offering.

Jean deRomanoczy, a violinist, was exceptionally well received in presenting his numbers, most of which were of a classical variety.

Kramer and Pauline presented an act that was truly out of the ordinary and pleased with their terpsichorean art. Niles and Mansfield in a one-act playlet, "The Man Said," supply the comedy of the bill.

Alton and Wilson in "Hokum DeLuxe" conclude the stage offerings and are well received.

The picture presentation shown in this connection was "Lonesome," a Universal talking production.

The program is rounded out by the Pantages orchestra under the leadership of Curg Peterson, and with Seldon Heaps at the organ.

New York *Roxy*

Week Ending December 1

"Divertissements," the type of stage number originally conceived by, and characteristic of, the organization of the Roxy theatre, opens with "A Flower Told Me" by Patricia Bowman and Beatrice Belkin. "Organetto" is likewise offered by Miss Bowman, Arcady Boytler, Phil Dwyer and the Roxy Ballet Corps.

"Tableaux Napoleon," a prologue to the feature picture, "Napoleon's Barber," is a series of tableaux portraying great moments in the life of the famous soldier. The settings are inspired by a careful study of famous paintings descriptive of the Napoleonic epoch in history. While no attempt was made at authenticity, Roxy has strived to bring out, by the subtle power of stagecraft in these few striking pictures, the steps toward the high station and ultimate defeat of Napoleon. It runs in the following order:

The Shadow, The Grenadiers, The Sentinel, The Court of the Emperor, The Retreat from Moscow, On the Bellerophon, and the exterior and interior scenes of The Tomb.

Patricia Bowman, Helen Huttenrauch, Michael Voljanin and M. Vodney, with the Roxy Chorus and Ballet Corps and Roxyettes are enlisted.

"Clowning" is another of the widely known precision dances by the 32 Roxyettes, revealing the versatility and the originality of their performances.

San Antonio *Aztec*

Mel Ruick, popular director of the Aztec stage band, had a good one last week in his novel presentation, "The Jazz Wedding." Setting was a cabaret, with supposed diners, waiters, and members of the band taking part in the entertainment. Ruick worked out his idea quite uniquely in the

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introduetions of the acts, included among which were the **International Five**, piano and quartet; **Rosa Rostova**, soprano; **Jack Cates**, comedy song and dance; a waltz team, and the **Aztec Rockets**, 10 local chorus girls. The "Jazz Wedding Finale" was the big punch of the show, and was put on up to standard, with quite a lot of diversity in the selection of routines for the chorus, acting as bridesmaids.

Arthur Walker and **Bernie Mayerson** (Manor, Chicago), organist and pit director respectively, offered a prologue to the motion picture, "The Patriot." The orchestra and organ opened with Shubert's "March Militare," finishing with a piano solo by the two pianists, "Song of Love."

Harold Daniels (Buckingham, Chicago) this week introduced the "straight" type of organ solo to his audience, featuring the Jolson song, "Sonny Boy," using "Mammy" as an interlude, Jolson appearing in "The Jazz Singer" on the Vitaphone being the inspiration for the songs used. For an audience used to nothing but community solos they responded whole-heartedly to the new idea. Many beautiful effects were produced on Buckingham's giant Kimball organ. The solo received an excellent ovation.

Boston *Metropolitan*

Week Ending November 23

The entire stageshow last week was devoted to the world famous Singer's Midgets in a miniature Review of 1929. **Gene Rodemich** led his band from the orchestra pit. There were 16 midgets comprising the cast.

The opening was on a Dutch scene, four midgets dressed in naval uniforms entering from each wing. Then from two little Hollander homes backstage paraded alternately eight midget girls, each dressed to represent a different nation.

The next act was devoted to a magician who was assisted by adults. Following was a winter dance with realistic scenery and an effect of real snow falling. Then followed a strong man act which was highly amusing. Among the best of his tricks was the lifting of a Shetland pony.

The next scene opened on a music box scene depicting a scene in Holland. All members of the cast moved in mechanical fashion. This scene drew a big ovation.

Following came some dance selections, clog and eccentric, after which the back curtain went up on a 10-piece orchestra which entertained with several numbers.

A re-enactment of the Tunney-Dempsey fight, in which Tunney is allowed the count of 14 to get back on his feet, brought a real hand from the patrons, not only for the act, but for the clever boxing of the midget representing Jack Dempsey.

The grand closing act was the hit of the show. In an Arabian palace scene, three small elephants are brought on stage and go through a series of tricks, such as dancing, feeding one another and one was made to sing to the great delight of the patrons. Shetland ponies played no small part in the closing act.

The feature picture was "The River Pirate" starring **Victor McLaglen.**

Detroit *Capitol*

Week Ending November 23

Del Delbridge opened an amusing "Bag O' Tricks" at the Capitol this week, that being the title of the Publix presentation for the week.

Chief among the tricks was one **Jimmy Paine**, a pianist. Del introduced the young man, who is only about as big as a half-pint bottle, incidentally, as being a native of the South. The introduction was superfluous, however, for as soon as Johnny opened his mouth and let the "You alls" drawl out everyone knew it, anyhow. He's a Southerner, all right, and how that boy can play.

Johnny certainly can make a piano behave, and misbehave for that matter, but whoever arranged his routine should amputate Johnny's song number. Johnny can't sing and he merely slows down one swell piano act by attempting to. The audience didn't care for his song number, and showed it by an almost total lack of applause, but Johnny won them back again with his closing number, "St. Louis Blues." As a jazz pianist he should go far.

Then there were a couple of black face boys, **Lytell and Fant** by name, who had a most amusing potpourri of nonsense. The boys stepped neatly, sang droll songs drolly and altogether proved most amusing zanies. For closing they had one of those two men jazz bands, in which each one played half a dozen instruments strapped about their frames. A better than usual black face act.

The **Stanley Twins**, two gorgeous blonde young ladies, demonstrated the absolute zenith in the art of high kicking. A pair of very skilful acrobatic dancers. And last, but not least, there were the Six **Lucky Boys**, exponents of the art of risley, or foot juggling. They had a most amazing range of tricks, including a closing number where three of them piled onto the understander and turned a somersault together from his feet to the floor.

Oh, yes. And then there was "The Mysterious Tenor." We don't know his name other than that. He appeared in a highly ornate number, a pictorial representation of the seductive "Chiquita." Senor Tenor was the hombre 'neath the window murmuring "Chiquita" plaintively and plucking on a guitar, while the **Capitol Girls** stood about decoratively, garbed in the flowing dresses and high lace mantillas of Old Spain. A most pleasing stage picture.

Detroit *Fox*

Week Ending November 23

At various times in the last year or so that lovely operetta "The Vagabond King" has played here four or five times over a period of weeks, so that it would seem that every resident of Detroit would have seen the production and grown tired of its melodies.

But such is not the case. And that is why selections from the opera, played as an overture by the **Fox Symphony Orchestra** under the direction of **Adolphe S. Kornspan**, proved the most popular of all the numbers on the long and elaborate program at the Fox this week.

The **Fox Choral Ensemble** and a ballet tableaux took part in the overture, with **Harold Van Duzee** and **Douglas Stanbury**, those two splendid soloists, also assisting in the presentation.

The rest of the program went completely Russian. **Manager S. J. Stebbins** always tries to have his stage prologues in keeping with the feature film. The film being "The Red Dance," the only thing he could do, therefore, was to provide a Russian background.

There was for instances, Alexandre Borodine's "Prince Igor," a dance interpretation with choral accompaniment and ballet and choral ensemble. It was a gorgeous stage picture, with the singing and dancing numbers blended to produce the utmost in entertainment.

Then there was "Russian Fantasie," based on a symphonic jazz arrangement by Arthur Lange of "The Song of the Volga Boatmen" and Tschaikowsky's "Fourth Symphony."

Lighter entertainment was presented in "Revue Russe," which included the "O Katharina!" skit from "Chauve Souris." **Nadine Ray** appeared as vocal soloist in this number, ably assisted by the dancing chorus of **32 Fox Tillerettes.**

The **Russian Balalaika Orchestra** provided music for the revue, and there was **Korola Aleneva**, a solo danseuse of distinction, and the **Misses Philo and DeLoca**, the latter the popular vocalists who formerly were members of Roxy's Gang in New York.

Milwaukee *Wisconsin*

Week Ending November 23

This week's program at the Wisconsin theatre was featured by **Boyd Senter**, America's premiere saxophonist, who played a number of popular pieces which the audience applauded a great deal. He received encore after encore and obliged twice.

A Forest Fantasy was the scene of this week's stage presentation. The forest idea was carried out very cleverly with arrangements so that an old time forest was shown.

The orchestra played "Visions Musicale" in memory of **Franz Schubert** during Franz Schubert Week. The crowds liked this very much as Schubert is very popular in this town where there is a large German population.

The **Lime Trio** then came on the stage and entertained the crowd with a little music and song which was enjoyed very much. The **Torney Dancers** then gave a dance rendition depicting a medieval dance scene. This went over pretty well.

Next was **Rubberlegs Edwards** who certainly caused a lot of laughter with his antics and who was encored time and time again. The Torney girls again

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Something Underhanded About This, It Seems

(Special to the Herald-World)

PHILADELPHIA, Nov. 27.—This is the story of a coincidence, maybe. A young woman attended a motion picture house one day last week and lost her gloves. She told the management and was told to come next day for the gloves, if any. Next day she went—to another theatre, however, thinking it was the same one. Then she noticed it wasn't. Ashamed to confess her lack of perspicuity and such, she made a gesture of examining the "lost and found" articles. In the gesture was a jest. Among the articles were her gloves.

do a clever dance with a lot of toe dancing in it. And the Torney Girls excel at toe dancing.

Finale was the Torney Girls in a modern dance and lights flashing on in the forest. A short program, but good.

Minneapolis *State*

Week Ending November 30

"The Call of the South," an atmospheric affair, is the stage presentation put on this week at the State theatre in conjunction with the showing of "Uncle Tom's Cabin."

The scene is that of a verandah on a Southern mansion. Zdarsky, guest conductor at the State from the Capitol, St. Paul, holds the baton. Both he and the members of his 28 piece orchestra are dressed in gray trousers and swallow tailed coats to represent the Southern gentleman. They open with a medley of southern airs.

Paul Giehlow, tenor, steps down from his place at the door, and gives "Old Folks at Home," as a solo.

Zdarsky and the orchestra continue with another medley of southern songs until,

The State theatre dancing team, makes its appearance. The two negro dancers give a clever imitation of some of the dances in the picture.

Lydia Miln, soprano soloist, completes the program with "Carry Me Back to Old Virginny."

Inda presents an organ novelty in which he reviews most of the theme songs which have been used since the talkies have been at the State. These pieces include "Ramona," "Angela Mia," "Jeannine," and "Sonny Boy.' He concludes with a lengthy arrangemets of "Sally of My Dreams," the theme song for "Mother Knows Best" which is the coming attraction at the State theatre.

Julia Dawn

The Golden Voiced Organist

Now Featured

at the

Riviera Theatre

Omaha, Nebr.

Sign 12 Big Names For Fox Houses

With the return to Milwaukee of Eddie Weisfeldt of the Wisconsin theatre, there is promised for Milwaukee a linking of national entertainment interests which will mean a enlarged stage presentation policy. Already 12 big names in the show world have been signed on contracts for the Fox Circuit and will play the Wisconsin, the Roxy, New York, and the Fox interests in New York, New England, Philadelphia, Washington, Atlanta, Detroit, St. Louis and the West Coast.

* * *

PRESENTATION ACTS—To the Editor: Don Philippini, the noted Italian musical director, will open Saenger-Publix theatre in New Orleans the last week in November for an indefinite play. "The Don" is without doubt the most beloved of Dixieland musical directors. He has been in and out of New Orleans for the past 12 years and is today the most popular musical director of the city of New Orleans.

"The Don" opened the Strand theatre here 12 years ago for Saenger's. In those days the Strand was the most beautiful theatre beyond the Mason-Dixon line. "The Don" will be remembered as the noted Italian band master and came to E. V. Richards, general manager of the Saenger company, 12 years ago as the official musical director of the Saenger company.—E. J. H., New Orleans, La.

1,036 Performances to Credit of Spor

With a record of 1,036 performances to his credit, Paul Spor, master of stage ceremonies at the Riviera, Omaha, has said farewell to his admirers for the second time. He tried to leave early this fall, but the demand for his return was so strong that he was back in three weeks. Spor is exchanging places with Jay Mills of the Des Moines Capitol theatre. It was farewell week at the Riviera, for not only did the stage master leave, but the manager, Harry Watts, who resigned to go into business for himself. Roy Jones, new manager, from the Worth theatre, Fort Worth, has assumed charge.

Alberti at Salt Lake

Oliver Alberti is returning to the Capitol theatre, Salt Lake, as master of ceremonies, relieving Ralph Pollock who has left for Los Angeles. Phil Kalar, comedian, will work with Alberti.

Editorial Raps Move To Censor Literature

"Censorship, in the sense of the power to suppress in advance of publication, is a power so easily abused that it should be very strictly and definitely limited, if resorted to at all," declared the Chicago Tribune editorially last week, referring to the proposed Irish measure to suppress "evil literature." The editorial concluded, "The policemen, the official censor, are blundering and ineffectual agencies in this field, likely to do more harm than good."

Weisback-Helm, German Producer, Visits Stein

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Richard Weisback-Helm, producer of pictures under his own name in Germany, arrived here recently for a five weeks visit with his friends in Hollywood.

His wife is Brigitta Helm, who appears in a number of his productions and is a well known German star. He is spending considerable time with Paul Stein, Pathe director, who is an old friend.

JOHNNY PAYNE

"The Singing Fool Pianist"

Now Touring

PUBLIX THEATRES

Direction—William Morris Agency

Public Must Not Expect Television Soon, He says

(Special to the Herald-World)

PHILADELPHIA, Nov. 27.—The public must not be encouraged to expect television in the immediate future, declared Louis B. F. Raycroft of the Electric Storage Battery Company, Philadelphia, and vice-president of the National Electrical Manufacturers Association, in speaking before the general session of the fall meeting of the association at Briarcliff Lodge, N. Y.

"My position," he said, "is merely that the methods now being employed do not offer a reasonable hope that television will ever be more than a laboratory experiment. Only when we learn to combine visual impressions in the same manner that sound impressions are molded into a single radio frequency, permitting us to abandon the method of sending an image each sixteenth of a second, will an entirely new phase of the situation be entered upon."

Fight for Sunday Shows

(Special to the Herald-World)

ALBANY, Nov. 20.—Agitation for Sunday motion picture shows is again occupying the attention of Canastota, N. Y., following the appearance before the village board last week of L. W. Rousseau, manager of the Avon theatre.

Newman Is Transferred

(Special to the Herald-World)

SAN FRANCISCO, Nov. 27.—M. H. Newman, for some time in charge of Universal Theatres in the Pacific Northwest, has been transferred to this city and placed in charge of all Universal houses on the Pacific Coast north of Los Angeles, except Seattle.

Parson Adopts Films for Sunday Evening Service

(Special to the Herald-World)

ALBANY, Nov. 27.—Rev. J. E. Whitehouse of Berlin, N. Y., decided last week that motion pictures will materially assist him this winter in his Sunday evening services. Some of the churches in central New York are finding it rather hard these days to draw anything like a fair-sized audience Sunday evenings. Houses that have resorted to motion pictures, according to reports, have found congregations larger and more interested in the sermon.

Isaac L. Marks Is Dead

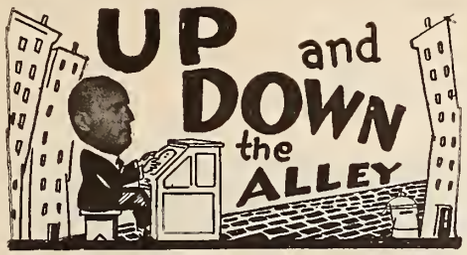
(Special to the Herald-World)

SAN FRANCISCO, Nov. 27.—Isaac L. Marks, senior member of the firm of I. L. Marks & Son, operating the Acme theatre, passed away at the age of 71. He is survived by a son, Ralph.

To Decide Sunday Shows

(Special to the Herald-World)

ALBANY, Nov. 27.—Sunday shows are again looming in the city of Mechanicville and the matter will be decided at a special election on December 4.



My boss, **Larry Spier,** has just gone on his way to Chicago. (This in itself isn't so bad), but when I tell you that he forgot to take with him the bullet proof vest we ordered (that is tragic!); what with the terrific crime wave overtaking the fair city of Chicago—one can't tell what might happen to one's self. I just picked up a newspaper which was mailed to us from Chicago, and believe it or not I shall quote you these actual captions: **"SLAYS FIVE IN FAMILY; DIES BENEATH WHEELS OF TRAIN;" "YOUTH OF 18 SLAYS MAN;" "SAVOY BALLROOM IS HELD UP BY BANDITS;" "SON SHOOTS MAN AS HE FIGHTS DAD;" "THREE FLEE IN CAR WITH $5,000 LOOT."** I could quote you more—but I think you already have the "chills." **SO WHEN I SAY THAT LARRY SPIER IS ON HIS WAY TO CHICAGO WITHOUT A BULLET PROOF VEST—IT SURELY IS TRAGIC!!**

* * *

However, he is only on his way, and is taking the most round about way imaginable. **PITTSBURGH FIRST STOP!**

* * *

He found **Dick Leibert,** the best looking organist in town, securely installed at the Penn theatre, with a following that would even make Mussolini jealous. A little inside information—don't be surprised if you should find him at the Capitol theatre in New York soon.

* * *

WHOOPEE! Teddy Joyce, the flappers' delight and the biggest thing in Pittsburgh since coal was discovered there—masters the ceremonies, cheers up the chorus girls and is altogether a most refreshing factor in the make up of the Penn theatre. Teddy gets more telephone calls from flappers by the minute than Andrew Mellon does by the day from bankers, and his fan mail only rivals that of Dick Leibert's. Teddy has recently renewed his contract at the Penn for another six months and is then slated for a run at the Capitol theatre, New York. What a great team they make—**Teddy Joyce and Dick Leibert**—and they'll stop the shows in New York, too.

* * *

And lest we forget—**Livingston Lanning** manages the interests of the Penn theatre. He is one of the best liked chaps in Pittsburgh and a great pal of everyone's, including Teddy Joyce and Dick Leibert.

* * *

Don Bestor and his orchestra are the feature attractions of the William Penn hotel in Pittsburgh—and the way they give a tune a send off is nobody's business. They are considered the best radio plug in town, and this in itself isn't really half bad.

* * *

LARRY SPIER COMMENTS: "So far, no tire trouble, although **Jack Diamond** (my partner in crime) keeps bellyaching about how the Packard (an automobile) eats up gas. If it could only travel on hot air, the conversation between Jack Diamond and myself would carry us to California without a stop!"

* * *

So the boss goes on his way to **CLEVELAND, NEXT STOP,** but he didn't get there yet—therefore we'll turn right around and bring you back to New York and give you the news of the "Alley:"

* * *

The big bands are tumbling in and out of the highways and byways of Broadway so quickly, I need an aeroplane to keep up with them. I think Broadway's favorite motto is: "Variety is sure the spice of life, or what've you got!"

* * *

However, as we started to say before about the bands around town, **MIKE SPECIALE AND ORCHESTRA** have replaced **Paul Specht** at the **Jardin Royal**—and lest we forget, within the W O R direct wire, which is very important too.

* * *

And **PAUL SPECHT** moved up to the Arcadia Ballroom where they'll start the business rolling again.

* * *

Harold Leonard and his Rainbow Band moved into the exclusive Club Mirador, replacing the popular **Bobby Bershad.** Mr. Leonard just came in from a successful Keith-Albee-Orpheum tour and his orchestra is known for their versatility.

With regards,

MURIEL ENGEL.

("Conducting" during Larry Spier's absence.)

ORGAN SOLOS

Henry Murtagh (Paramount, Brooklyn), at the opening of this house, gave an inaugural program on the organ which was particularly appropriate for the new theatre. It was "A Trip Through the Organ," in which he played the different keys of the organ that imitated effects otherwise played on solo instruments, or offered by animals, machines, and whatnot. His first was the orchestra, playing in turn the violin, piano, tuba, tambourine and castanets, xylophone, mandolin, saxophone, banjo, a whole German band, vox humana, darkey quartette, then followed by birds, dogs barking, storm, harp, flute, chimes, trains, auto horns, marimba, Scotch bagpipes, calliope, cat fight, hand organ (without monkey), bugle and many others, then playing all in one in a classical number which took in most every key on the organ. He made the mighty organ shiver with vibrations and then the house shook with applause.

Earl Abel (Texas, San Antonio) used a novel slide arrangement during the first annual "Thank You Week" at that theatre. The idea was an original, with illustrated slides, in which he thanked Publix, the theatre co-partner, **W. J. Lytle,** and the management for making his Texas contract an enjoyable one. Then he offered thanks to his patrons, urging them to sing all the louder on several popular numbers, so that the big "thanks" would be unparalleled. And it was—the number went big, and Earl is spurred on to write even more of these original numbers than has been the case in the past.

Preston Sellers (Chicago Oriental). Laughs galore were packed in the organ number this week. The Poker Song Idea was used most deftly. All the well liked songs, such as "Sweethearts on Parade," "A King for a Day," "Get Out and Get Under the Moon" and some older numbers were on the program. It is this reporter's impression that this organist played entirely too fast to invite singing on the part of the audience; that is, if he is endeavoring to follow in his predecessor's footsteps, the unrivaled **Henri Keates.**

Herbie Koch (Capitol, Des Moines) acted as master of ceremonies during the week of November 30, prior to the return of Paul Spor from Omaha and the leaving of Jay Mills for Omaha to succeed Spor.

SCORING

J. S. Zamecnik, in his musical synchronization of "Redskin," Paramount, will bring the ancient plaintive melodies of the Navajo and Pueblo Indians.

Nathaniel Shilkret, composer of "Jeannine, I Dream of Lilac Time," will score and direct the synchronization of Colleen Moore's next First National picture, "Synthetic Sin."

Nacio Brown is now preparing the musical score for Metro-Goldwyn-Mayer's "Broadway Melody."

Writing U Theme Song

Victor Schertzinger, film director and composer of popular song hits, has been engaged to write a theme song for Universal's talking picture, "The Climax." The song will be called "I Adore You."

L. CARLOS MEIER

Featured Organist

Ascher's TERMINAL Theatre CHICAGO

BEST SELLERS

"Sonny Boy"—(DeSylva-Brown & Henderson).
"There's a Rainbow Around My Shoulder"—(Irving Berlin).
"Jeannine, I Dream of Lilac Time"—(Leo Feist).
"Sweethearts on Parade"—(Milton Weil).
"I Can't Give You Anything but Love—(Mills Musical Company).
"I Loved You Then As I Love You Now"—(Irving Berlin).
"Get Out and Get Under the Moon"—(Irving Berlin).
"King for a Day"—(Remick Music Corporation).
"Old Man Sunshine"—(Remick Music Corporation).
"High Up on a Hill Top"—(Leo Feist).
"I'm Sorry, Sally"—(Leo Feist).
"Where the Shy Little Violets"—(Remick Music Corporation).

THE SONG I LOVE—(De Sylva, Brown & Henderson)—When this combination of writers collaborate it's a cinch that they have a real song and this is one of the best they have written so watch it. By De Sylva, Lew Brown, Ray Henderson and Con Conrad.

YOU TOOK ADVANTAGE OF ME—(Harms, Inc.)—This the hit song of PRESENT ARMS has been put in the popular catalog by the publisher and is on its way to being a hit. Lyric by Lorenz Hart, music by Richard Rogers.

ALL BECAUSE OF YOU—(Green & Stept, Inc.)—A waltz ballad that these writers and publishers will no doubt turn over to one of the bigger publishers as soon as started, has merit. Words and music by Henri Therrien, Sam H. Stept and Bud Green.

LONELINESS—(Sherman Clay & Company)—A prety fox trot ballad having as one of its writers the composer of ANGELA MIA, CHARMAINE and DIANE. Looks commercial. By Lew Pollack and Sidney Clare.

I LOVE TO BUMPITY BUMP ON A BUMPITY ROAD WITH YOU—(Shapiro Bernstein)—A novelty song of the type that this house has been very successful with in the past. One of the writers is of the Lombardo Orchestra and will no doubt be responsible for starting same. By Al Sherman, Al Lewis and Carmen Lombardo.

HEART O' MINE—(Irving Berlin, Inc.)—The theme song of the big Warner feature, NOAH'S ARK. This picture is slated for the best houses in the country and with this hookup should be a big song. Words by Billie Rose, music by Louis Silvers.

MY OLD GIRL'S MY NEW GIRL NOW—(Leo Feist, Inc.)—An old fashioned type of ballad that has a great thought. Is already getting a real plug and will no doubt be among the best sellers very shortly. Lyric by Irving Caesar, music by Cliff Friend.

RHYTHM KING—(Waterson, Berlin & Snyder)—A hot tune that will make a great orchestra number. It also has a hot lyric that will be great for the girl singers in cafes and picture houses. Words by Jo' Trent, music by Joe Hoover.

I'LL BE A PAL TO YOUR BOY (If You'll Be a Pal to Mine)—(Forster Music Company)—A waltz ballad with a beautiful thought. The title practically tells the story. There is room right now for this type of song and it should develop into a real seller. Words and music by Alfred Bryan, Al Sherman and Harry Blythe.

MY INSPIRATION IS YOU—(De Sylva, Brown & Henderson)—By the writers of AMONG MY SOUVENIRS is enough to give this song attention. It's a high class idea and is really very pretty. Understand the song is already quite big in England. Words by Edgar Leslie, music by Horatio Nicholls.

Sid Berman

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

England Gives Us a Run for Our Money In Its Exploitation Campaigns

THE English exhibitor is giving his American brother a run for his money when it comes to exploitation.

Their campaigns abroad are now as full of spice as the money making campaigns which have played such an important part in packing the houses of this country.

On this and the page facing are pictures illustrating campaigns conducted by James Leyland, Victoria Picture house, Nottingham.

These campaigns are diversified, as are the subjects for exploitation. Feature pictures, short features and serials are included in the campaigns presented

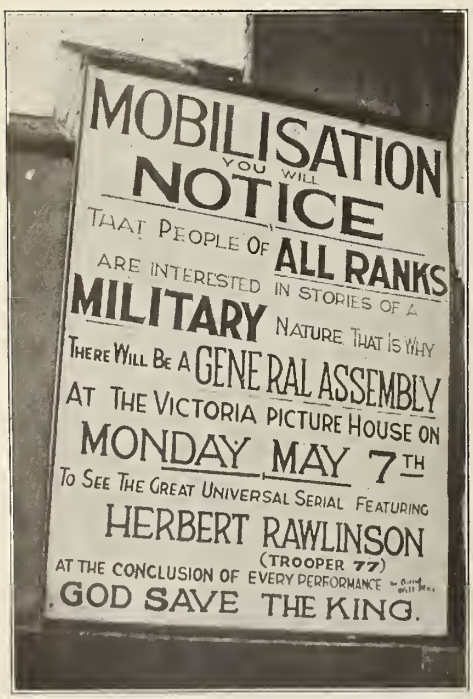
It is a credit to the English exhibitor that he has devoted such efforts to the short feature. In this he has bested his American brother, who too often is satisfied to add to his billing, "——and a comedy."

Mr. Leyland, as you will note, utilizes all forms for his advertising and exploitation — billboards, lobby displays, throwaways, mailing pieces, stunts, and the like.

We regret that Mr. Leyland did not write at length about his campaigns. He says in his letter, "Maybe you'll put them all in together and make it a Leyland Week." To which we reply, "Maybe we would do that little thing if you would send us more details."

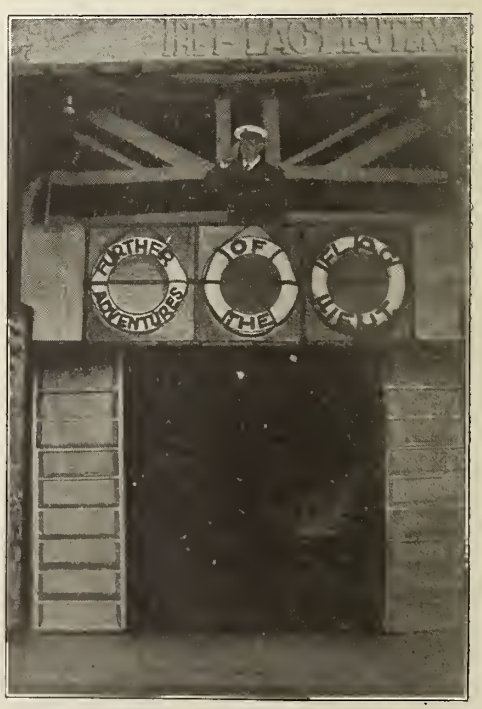
Yes, Mr. Leyland, your American brothers would like to hear from you, so when you send in your next campaigns get busy with the pen and ink and give us the lowdown.

Also tell us, do you find the American campaigns of value to you?



Another Leyland stand on "Trooper 77," which he billed heavily for some very successful showings.

A novel handbill for Ideal Comedy Month. Above, the bill when folded. Below, the bill when opened out. A neat stunt, that.



Front of Victoria arranged as a ship's bridge for "Further Adventures of the Flag Lieutenant."

Putting' Em Over in England

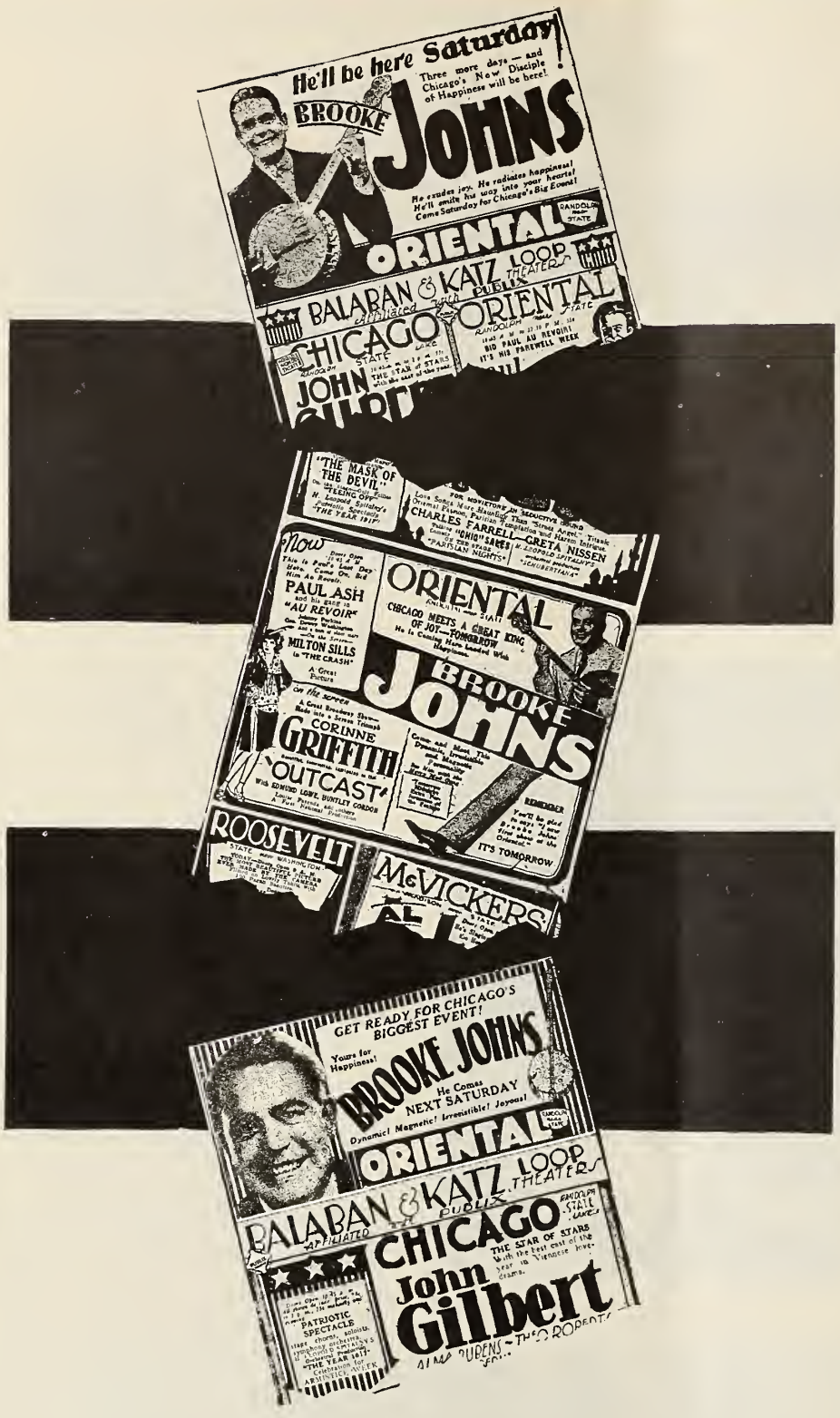
Above: One of Leyland's stands on "Trooper 77."

Above: Banner at Nottingham's grass track race for "Thanks for the Buggy Ride." Also banner at entrance and every vehicle hand billed.

Right: Front of house arranged for the distribution of handbills for Ideal Comedies. This means is used to avoid prosecution under the law prohibiting the distribution of bills in the streets.

As a part of the "Trooper 77" campaign, Leyland had the local troops at the first performance.

Note Leyland's billing for Ideal Comedy Month. Not bad, eh? That's making money with comedies.



The Smile That Exploited a New Master of Ceremonies

Bill Hollander and his capable staff of advertising men and exploiteers at Balaban & Katz headquarters in Chicago, did a nice piece of work in introducing to Chicago the new master of ceremonies at the Oriental, Brooke Johns.

Nor is it necessary that such a campaign be devoted only to masters of ceremonies. Their smile campaign in itself could be applied to a picture of a comedy nature.

B & K tied up with a local paper to find each day the most engaging smile on the downtown streets of Chicago. One person was selected each day, and to this person Brooke Johns handed a crisp five dollar bill.

This naturally was but one feature of the comprehensive drive, which utilized billboards, trailers, newspapers and all other mediums.

Was it effective? You should see the crowds at the Oriental.

Teacher Gathering And Football Game Give Meara Ideas

Some fine exploiting of "The Man Who Laughs" was done by John Meara, exploitation manager of the Alhambra and The Milwaukee Theatre Circuit.

The picture was played at the time of the Wisconsin Teachers Association convention in Milwaukee, which brought 12,000 teachers to the city. The educational features of the picture were played up to the teachers through advertisements. Posters also were placed in all Milwaukee public schools and teachers gave short talks on the picture to their pupils.

Tieups with Library

Tieups were made with the Milwaukee public library and its branches on the book and the picture. Similar tieups were effected with stationery stores and book departments of department stores, resulting in much publicity. A select mailing list was picked and a personal letter sent to each.

Displays were placed in all hotels and in the Milwaukee Auditorium where the teacher's convention was held. Thirty thousand roto sections were distributed the day before the opening of the picture. Hotel Greeters Guide carried a double page spread, and much advertising was done in the foreign language papers. A serialization strip ran daily in a Milwaukee paper. The leaders of the two largest broadcasting orchestras in the city played the theme song daily and announced that the picture was being shown at the Alhambra. A large book, six feet high, four feet wide, with two men walking inside it, was paraded up and down the streets. Because of the teachers' convention, this educational appeal was very good.

30 Music Stores Cooperate

A tieup was made with 30 music stores in the city on the sale of sheet music and records of the theme song. Two hundred feet of film was taken of a Marquette football game and shown at the theatre. Cheer leaders at the game announced that the film would be shown at the theatre in connection with "The Man Who Laughs." This fact also was announced over the University radio station. The school has 7,000 students and about 30,000 witnessed the football game.

Notices were posted on bulletin boards in the school advising the students that they could see pictures of the game at the Alhambra.

"Dancing Daughters" Dance Hall Stunt

A dance hall tieup was used to exploit Metro-Goldwyn-Mayer's "Our Dancing Daughters," when this film played at the Midland theatre in Kansas City. Maloney, the theatre manager, aided by an M G M exploiter, arranged this tieup and also carried on many other publicity stunts for the benefit of this film.

The tieup was arranged with the Torreon Dance Palace for a "Our Dancing Daughters" dancing contest. The Pla-Mor Dance Palace allowed the theatre to place a girl on the inside and distribute heralds to all those attending. Both of the dance palaces are of the best class Orchestras in both of them featured the theme number and their singers sang the number.

Heralds were placed in the key boxes of all the leading hotels and also on ten announcement bulletin boards in all the leading hotels. Used an underline for the entire week in advance of opening of the picture.

House Organ Exchange

R. H. Zerbel, Delft theatre, Marquette, Mich.

Albert Sindlinger, Majestic theatre, Athens, Ohio.

L. W. Carroll, Majestic theatre, Burlington, Vermont.

Montague Salmon, Boulevard theatre, Los Angeles.

Publix News, Riviera theatre, Omaha, Nebraska.

H. M. Addison, Great Lakes theatre, Buffalo, N. Y.

John Goldstone, Empire Picture House, Huddersfield, Yorkshire, England.

Wener & Green, Russell theatre, Glace Bay, Nova Scotia.

Charles P. Gilmore, Orpheum theatre, Oswego, N. Y.

Verner Hicks, Arcadia theatre, Olney, Ill.

Kenneth Tallmadge, Temple theatre, Saginaw, Mich.

Wally Nordby, Indiana theatre, Indiana, Pa.

The Lark Tales, Lark theatre, McMinnville, Ore.

L. D. Everett, Saenger theatre, Mobile, Ala.

Hal D. Neides, Grauman's Egyptian theatre, Hollywood, Cal.

William T. Meeks, Shorewood theatre, 1535 Oakland Ave., Milwaukee, Wis.

Reinhold Wallach, Sheboygan theatre, Sheboygan, Wis.

L. O. Gardner, Neptune theatre, 39th and Bell, Kansas City.

Vic Walker, West Coast-Walker, Santa Ana, Cal.

O. M. Linn, Y. M. C. A., Coatesville, Pa.

I. G. L. Drummond, Hippodrome theatre, BP. Aukland, County Durham, England.

Ben Mueller, California theatre, Santa Rosa, Cal.

F. M. Boucher, Empire-Colonial-Win Theatres, Winchester, Va.

C. C. Pippin, Strand theatre, York, Pa.

J. H. Marolf, Capitol theatre, Iron Mountain, Mich.

Stephen Dziadik, Derby theatre, Derby, Conn.

W. P. Riggins, Strant theatre, Jesup, Ga.

H. A. Cook, Criterion theatre, Macon, Ga.

John J. Scanlon, Palace theatre, Torrington, Conn.

Archie Baley, Riviera theatre, Omaha, Neb.

F. J. Shayne, Theatre Corporation of America, Washington, D. C.

Bob Kelley, Texas theatre, San Antonio, Texas.

Russell C. Roshon, Columbus Amusement Co., New Kensington, Pa.

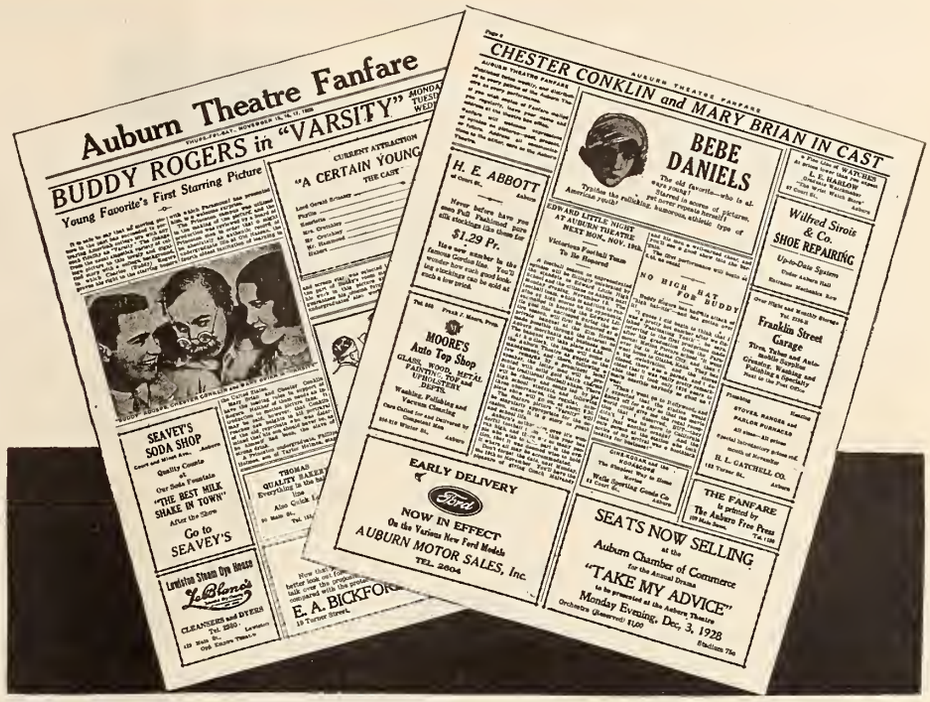
Benjamin Shnitka, Royal theatre, Innisfail, Alberta, Can.

Reinhold Wallach, Lake theatre, Milwaukee, Wis. (Formerly at Sheboygan theatre, Sheboygan, Wis.)

William Leggiero, Liberty theatre, Sharon, Pa.

R. W. Hester, North State theatre, Goldsboro, N. C.

C. K. Conner, Auburn theatre, Auburn, Maine.



The House Organ Exchange herewith welcomes C. K. Conner and the Auburn Theatre Fanfare, the latest applicant for membership. The Fanfare—the more you look at that name the more appealing it is. If Conner invented that name for the organ—he doesn't say—he goes right up into the front row on that score. The Auburn theatre is one of Maine's newest theatres.

Chrysanthemum Show Is Anniversary Medium

Celebrating the sixth anniversary of continuous operation, the Palace theatre in South Bend, Ind., recently enlisted the aid of the florists of the city to stage an elaborate display of chrysanthemums in the lobby. The display continued for three days, with nine leading florists of the city contributing their blossoms. The theatre was opened in November, 1922, and with the exception of one matinee, when the house was closed in deference to the funeral of President Warren Harding, not a performance has been missed.

Trackless Train at Ceylon, India, Now; Will Stop in Africa

Ceylon, India, is the newest stop of Metro-Goldwyn-Mayer's Trackless Train, which left Adelaide, Australia, November 15, aboard a liner of the India-Australia Steamship Company. After the ballyhoo in India, the Train will touch in Portugal and at some point in Africa, to make good the plan to touch on every continent.

Beginning four years ago, the ballyhoo novelty traversed the North American Continent three times, visiting both Mexico and Canada during this phase of its world tour. Then it went from New York to England, toured through that country and Scotland with great success. In Europe it toured France, Germany, Holland, Belgium, Italy and Spain. On its way to Italy, the Trackless Train climbed safely through the perilous passes of the Alps.

Proceeding from Europe to South America, the Train showed in Uruguay, Paraguay, Peru, Bolivia, Brazil and other South American countries before going north to publicize American pictures in Central America and the Canal Zone.

From the Canal Zone the Train went directly to Australia, where it has been for the past five months, canvassing Australia, New Zealand, Queensland and the New South Wales.

New House Organ Has Too Many Ads! It's Splendid Sheet

The newspaper type of house organ again has a champion in the person of C. K. Conner of the Auburn theatre at Auburn, Maine. Two latest additions to the House Organ Exchange, which is brought up to date in an adjoining column, are Conner and R. W. Hester of the North State theatre at Goldsboro. N. C.

"Enclosed are copies of the sheet (reproduced on this page) we have been getting out since the opening of this theatre six weeks ago," Conner writes to this department. "As you see, it is in newspaper, rather than magazine style. As our circulation increases and space becomes more valuable, we expect to decrease the number of advertisers, yet keep the paper self-supporting, as it is now.

"We started with a three-column makeup, but it proved inadequate for both our purposes and the number of advertisers who wanted to come in, so we expanded to the present size.

"The paper is issued twice weekly, that is, with each change of the show."

There's enterprise and good business, members. Note that Conner even is preparing to cut down the advertisers as circulation grows. Of course, we don't know the particular circumstances, but how would it be to increase the size of the publication to permit of more display and text matter and still retain your advertisers?

Exhibitors Herald and Moving Picture World,
407 S. Dearborn St.,
Chicago, Ill.
"The Theatre":

Please enroll me as a member of The House Organ Exchange. I will exchange house organs with other members.

Name.....

Theatre.....

Address.....

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"WHITE SHADOWS"

DEAR FOLKS:

The complete title of this is "White Shadows in the South Seas." It is shortened above merely because it is too long for the type-style which has been adopted for this page, just as I imagine it will be too long for a good many of your electrics. It is, however, an extremely accurate and essential title. To have used less words would have been to but partially state the nature of the attraction. It is one of the best pictures I have laid eye upon in the past 12-month.

The Field Museum of this city is forever sending expeditions into far away places for the purpose of finding out about things and people. Whatever happens to the findings of these expeditions no doubt is worthwhile. I believe they are duly recorded and placed where one may find them if one has the will to search. Unhappily, few of us have that will—or at least the time. Anyway, I feel pretty sure that the expedition into Haiti (if it isn't Tahiti) out of which comes "White Shadows in the South Seas" is worth more to the world at large than any half-dozen expeditions sponsored by any purely scientific organization. It will get its findings across to the mob and, after all, it is the mob which ought to be enabled to learn things. It knows, as you know from having tried to entertain it intelligently, practically nothing.

But the folks making "White Shadows" have had more than usual good sense. They obtained a great deal of wholly interesting footage, but they were not deceived into thinking people would look at it for its own sake. They knew that a story is the first thing a picture-goer seeks. So they put with the data obtained as nice a story as anybody could ask for. Indeed, it is a good enough story to have been told with dummy islands and painted natives had the aim been merely to make a fiction picture.

The two attractions, fact and fiction, combine splendidly. Neither would be complete without the other. Together they are as fine a picture as I care to see. If it can be arranged, I'd like to see not less than one picture like this every week.

Monte Blue is the principal player in the picture, but it is the sort of picture in which a principal is merely a principal. Of course he and others do well. Why shouldn't they?

"DRY MARTINI"

SOMETIME ago I sent up rockets in greeting to Mons. H. d'Abbadie d'Arrast (whose name I think I misspell no more grotesquely than anyone else) on the occasion of his "The Magnificent Flirt," Miss Vidor's best picture. Now I send up a second broadside. The occasion is "Dry Martini." I may as well say at this point, too, that I do not expect any of you exhibitors to agree with me in my opinion that this is a great little picture. Having been an exhibitor and listened to the ladies of the various sewing circles *after* they have seen pictures like this, I expect the worst. This is the delightfully modern type of picture these dear old ladies love to look at, very attentively, and pan. Which is exactly what makes them such dear old ladies.

"Dry Martini" is a yarn about an American millionaire who went to Paris and didn't come back. In fact, about two of them, one the father of a daughter who has grown up and modern in the decade of his absence, the other a young man who, of course, is to marry the daughter eventually. The gag is the sort of thing you'd expect to read in a bright magazine story but not to see in a picture.

In one scene a Frenchman comes into an American bar in Paris and there is such astonishment as would have greeted a Frenchman entering an American bar in Chicago or New York in 1912. In another scene—two others, in fact—canines owned by the millionaire and his girl friend carry symbolically the gist of the story. This, of course, simply isn't done in pictures, and if anyone in your audience indicates that he knows what's going on you can congratulate yourself on having an aware and uptodate clientele. And there are lots of other things like that, enough to make up a snappy and altogether interesting motion picture in the modern manner. See it and let me know if you, personally, don't think this gentleman is worth a flock of rockets.

Matt Moore and Lois Moran are two of the folks. I don't know the name of the actor who impersonates the millionaire, but he's a whiz. And so is everybody and everything in the picture. (But don't tell the old ladies of the sewing circle that I told you.)

"FAZIL"

THINK you've seen Charles Farrell in a motion picture? Think you've seen Greta Nissen? Well, you haven't. Not until you've seen "Fazil." And then you've seen both of these folks and a good many others in the best picture they've ever made. Also, you've seen a real motion picture.

"Fazil" is a little like "The Sheik," a little like "Romeo and Juliet," a little like a lot of other pictures and not very much like any other picture. That makes it distinctive. And it would be distinctive if it were like a whole lot of other pictures. It's excellent, great, extraordinary—Oh, whittle out your own favorite adjectives and tack them on.

Farrell, in "Fazil," is a big guy of the desert. He doesn't care for the women, so much, but the mounted men with the flowing kimonas are loyal to his leadership in spite of that. So they send him to Paris on business and he meets Greta Nissen. After you've seen Greta in this you will credit the various things he does thereafter. He does plenty.

For one thing, he marries the girl. Then they get along about as well as could be expected. She's used to being the considered party. He's been brought up to harem ways. When she lamps the gals in his seraglio (unaccustomed as I am to such equipment I may have misspelled the thing, but it certainly houses a mean bevy of mammas) it seems like too much. So she says she or they have to get out and the decision is hers. (Well, I *said* she was good in this.)

But there's more trouble after that and the ending is such as to give the girls a good 10 minutes with their handkerchiefs. Which is another of my reasons for saying it's a great picture. There are too many other reasons for enumeration here.

—

"OUTCAST"

GREAT good news of even date is that Corinne Griffith has a good picture at last. I mean a picture wherein she is not only beautiful, graceful and all that, but wherein she also acts. And it's been so long since she had a picture like this that I'd forgotten she could do that. She can and does.

I've seen so many pictures this week that I don't recall the names of all the people in the cast, but I do recall that they are exceptionally capable people and nicely dressed people and

well behaved people. And that they have things to do in a story that also wears those adjectives becomingly.

The yarn is about a guy whose sweetie marries for money and wants to play just the same. And about a gal whose means of livelihood isn't so obscure as is customary in this sort of picture and who solaces the guy after his sweetie has wed. All this brings everyone around to the great enlightenment and presumably everyone gets along all right after the picture closes, which it does without marrying everybody in sight as used to be the fashion.

Miss Griffith as the girl of the streets is better, I think, than she has been in her many super-upholstered lady assignments. It's a bit hard to believe that one who looks so well as she, after she's acquired the clothes, can be as uncultured as the captions and the character make her—but that's one of the picture's strong claims to attention. It does claim the attention, steadily, from beginning to end. I think it is her best picture to date.

—

"SUBMARINE"

IF you recall the extreme praise heaped upon "A Girl in Every Port" in these columns, apply the same to "Submarine." For "Submarine" has the story of "A Girl in Every Port" as one of its features. It has at least two other features of equal merit and that, surely, is enough to make it an outstanding picture. And that is what it is.

Jack Holt and Ralph Graves are the sailor men this time, Holt the serious fellow who marries the gal and Graves the wise guy who doesn't find that formality essential. In this picture, though, the gal is Dorothy Revier, in both cases, and Jack finds out about Ralph at approximately the wrong time (or the right time, if you look at it that way). And there, when enough stuff for one good feature length picture has been shot, Columbia starts out on the serious business of making the extraordinarily good picture this one is.

Ralph takes a bust on the jaw and goes to sea in a sub. It sinks. Jack is the only diver who can save the crew. Whether he does or doesn't it is the picture's function to tell you—not mine. Anyway, this latter stretch, with the sub crew dying and surface boats making frantic efforts to effect a rescue, is about the most consistently maintained suspense I've seen in a picture this month.

The United Artists theatre is one of the big shots in Chicago. Here the best people go to see good shows. Only one other picture in its history has been other than a United Artists production. That was "King of Kings." I mention the fact that "Submarine" was set into the United Artists and leave you to draw your own conclusions. The drawing of conclusions, as you know, is not my business.

—

"ON TRIAL"

WELL, folks, here is Warners' latest all-talkie, and Warners' best all-talkie. It's another adaptation of a famous stage play. The setting is a court room where a man is being tried for the murder of his friend. Most of the action and dialogue takes place in the court room, with the exception of the flashbacks wherein the testimony of the witnesses is portrayed.

The identity of the murderer is successfully withheld until the last moments of the play so that the suspense is kept at a high tension throughout. The play is cast with a group of fine actors who read their lines skilfully and whose voices are faithfully recorded by Vitaphone. I was, however, disappointed in Pauline Frederick. Her acting is superb, but in a number of instances her voice does not record very well. On the other hand, I found a great deal of pleasure in the work of the youngest of the cast, little Vondell Darr, Warners' new juvenile. This little girl, who can't be over 9 or 10, is just about perfect. She is a beautiful child, with a beautiful voice, and she is perfectly natural in all her scenes.

Fred Kelsey, as the court clerk, provides the only humor in the play, and he gets a laugh every time he swears in a witness. The rest of the play is pretty straight melodrama.

The court room atmosphere is put over exceptionally well. You see a whole room full of spectators and in the dramatic moments you hear a background of sounds and mutterings from the spectators as the main characters carry on the action of the play. All court room procedure is carried out, but in a way which does not unnecessarily slow up the proceedings.

I like melodrama, murder trials and court room stuff, and since this play is a pretty skillful presentation of all this, I like "On Trial."

—

"ALIAS JIMMY VALENTINE"

THE stage did this old, reliable crook play many times; it served the silent pictures more than once, and now it becomes M-G-M's first talkie. The play today is none the worse for its hard usage and M-G-M is quite some bit better off for having used it again, because the resurrected Jimmy Valentine still knows the heart combination.

The picture is silent, synchronized with sound and music, until the climax comes; then it goes talkie and all the characters speak. William Haines carries the show through its silent sequences and then, when the picture goes talkie, Lionel Barrymore steps in and the picture is his from there on. I like the picture in its silent parts because the habitually silent actors are just about as good as I have ever seen them. Here I'm speaking of Bill Haines, Karl Dane, Tully Marshall and Leila Hyams. I liked the talking part because Lionel Barrymore is just about perfect as Doyle, and it's real pleasure, folks, to hear him talk out of the corner of his mouth.

Haines goes through this picture without making me want to kick him in the pants, and more than once I felt like going up to the screen and congratulating his shadow for his fine work. And right here I'll congratulate Jack Conway for his splendid direction. The picture has suspense and holds it right up to the last. The trick of hiding Jimmy's friend in the room where Jimmy is having a hard time persuading Doyle that he is not Jimmy is great stuff. Every moment you are afraid the friend will step out of his hiding and ruin everything. That one little trick puts a keen edge on the suspense.

This latest "Jimmy Valentine" is all wool and a yard wide.

—

"STEAMBOAT WILLIE"

I WANT to thank Mr. Walter Disney for giving me a laugh, one of the best I have had in a motion picture theatre in quite some time. The laugh came from his first synchronized cartoon, "Steamboat Willie." It was only one reel, and I was sorry it wasn't more. It is impossible to describe this riot of mirth, but it knocked me out of my seat. I'm told there are to be 12 one reel cartoons in all. I'm waiting to see the next one.

—

PERSONAL

AT this point I will take as few moments of your time as I can get along with to answer various correspondents and dispose of my semi-occasional announcement as to the aim, purpose and intent of this department. Your ear—that is to say, your eye—please.

First, in answer to several cash customers, the reason I do not make it a point to name all the players, directors and so forth in talking about a motion picture is that all such information is given you in other "Herald-World" departments and I'd be less interesting (if that is possible) if I reiterated it here. Additionally, the thing that is important to me is the part of the picture (director, actor, editor, captionist, or whatever it may be in a given case) that makes the picture as good or as bad as it is in the finished state. Nothing else is important anyway, now is it?

Second, in answer to some more cash customers, the reason I don't tell you whether a picture will draw or not or please or not is that I don't know. If I could look at a picture and tell you these things I could look at pictures and stock a theatre with such good ones that I'd make more money than anybody else in the world. And so would anybody else who could do it. See? Now let's be honest about this thing and just go along as we've been. (I understand there are so-called reviewing services which will make predictions for you if you insist upon having such things. I'd advise, however, that you consult a fortune teller or get a crystal and gaze into it as long as you like. These latter are less expensive in the long run, for of course you wouldn't take them seriously.)

Third, I hope you have (or had) a nice Thanksgiving.

Church Site Bought For Pittsburgh Theatre

(Special to the Herald-World)

PITTSBURGH, Nov. 27.—Jacob and Isaac Silverman, of Altoona, have purchased the Central Presbyterian Church property in Erie. Work on a new theatre will begin in February. The new theatre will seat 3,000. H. C. Hodgen and A. D. Rice have been engaged to design the playhouse.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

AVALANCHE: Paramount Western by Zane Grey, with Jack Holt, Doris Hill, Baclanova, John Darrow, Guy Oliver and Richard Winslow. Directed by Otto Brower. Released..... Length .

TYPE AND THEME: Another Paramount Zane Grey Western starring the debonair plansman, Jack Holt, Jack Dunton, a boy of 12, and a two-year-old baby boy, are the only ones left after a massacre by the Indians. As Dunton grows older, he gambles to get money to send the boy, Verde, to school. After Verde is finished with his schooling, he returns to the home town and is introduced to Kitty, the storekeeper's daughter. As time passes, Verde loses his head through wild life, and Dunton decides to put a stop to it. He warns Grace, a dancehall girl, to keep away from the boy. She gets angry and induces Verde to go away with her. When Dunton hears of the runaway, he races to overtake the couple. There's a landslide. Verde is injured. Grace is saved by Dunton. Dunton tells her of his love for Verde, and Grace admits her deception. Back in town, Verde returns to his love for Kitty. Dunton welcomes the love of the chastened Grace.

* * *

GEORGE WASHINGTON COHEN: Tiffany-Stahl comedy-drama, from the stage play, "The Cherry Tree," by Aaron Hoffman, with George Jessel, Robert Edeson, Corliss Palmer, Lawford Davidson, Florence Allen and Jane LaVerne. Directed by George Archainbaud. Released December 30. Length.....

TYPE AND THEME: George Washington Cohen, taught never to tell a lie, is fired from his job in a cigar store, because he tells the truth about the cigar he is selling. While walking around he stumbles over a wallet that contains money and documents. He returns them to the owner, who gives him a job as his secretary. George soon discovers that Mrs. Gorman, wife of his boss, is carrying on a flirtation with another man. Later, when George is visiting the Gorman home, he meets a beautiful girl. He informs Gorman of his wife's flirtation with another man. Gorman sues for divorce and the custody of the daughter. When the case comes up to court, George, seeing that the Gormans should be kept together for the sake of the baby girl, tells the judge that his testimony is a lie. He is sent to prison. The girl he loves promises to wait for him.

* * *

MANHATTAN COCKTAIL: Fox melodrama, from the story by Ernest Vajda, with Nancy Carroll, Richard Arlen, Danny O'Shea, Paul Lukas and Lilyan Tashman. Directed by Dorothy Arzner. Released..... Length.....

TYPE AND THEME: A story of back-stage life. Fred, college lad, proposes to Babs, his classmate, but she refuses him and goes to New York

Jack Pickford and Frank Chew in a scene from F B O's melodrama, "Gang War," in which Pickford and Olive Borden are starred. Bert Glennon directed.

with another fellow, Bob, to go on the stage. In the city, Bob gets a job with Renov's show, but wires Fred that Babs is out of work. Fred starts for New York. In the meantime, Babs gets a position with Renov's show. Bob is fired for carrying on a flirtation with Renov's wife. At the theatre, Fred meets Mrs. Renov, who turns her affection toward him. Renov, seeing this, frames Fred and accuses him of forgery. Babs goes to Renov and pleads for Fred. He withdraws the charge but attacks Babs. Fred starts for the theatre to shoot Renov and arrives just in time to see Renov being floored by Bob, who has been driven to desperation by lack of work. Bob jumps to his death, and Fred and Babs leave for the peaceful little college town.

* * *

ROUGH RIDIN' RED: F B O Western, from the story by Frank Howard Clark, with Buzz Barton, Frank Rice, Betty Welsh, James Welch, Bert Moorehouse and Ethan Laidlaw. Directed by Louis King. Released..... Length.....

TYPE AND THEME: Another Western with the hard-ridin' Buzz doing his stuff. Pap Curtis, owner of a medicine show orders Cal Rogers to leave his show because of drunkenness. Cal shoots the old man and attempts to kidnap Sally, Pap's granddaughter. Red and his friend, hearing the shot, come to the rescue. Red ropes Rogers and saves Sally. Later Rogers returns and robs the hotel safe, then places an empty satchel by Pap's bed, where the sheriff finds it. Hoping to save Pap from jail, Red, with Sally and Pap, ride to the state road. They enter a deserted cabin, where Rogers is discovered with the money. Rogers escapes, but by fast riding, is overtaken by Red and taken to the sheriff.

* * *

SCARLET SEAS: First National drama, from a story by Scott Darling, with Richard Barthelmess, Betty Compson, Loretta Young, James Bradbury, Sr., Jack Curtis, Knute Erickson. Directed by John Francis Dillon. Released..... Length .....

TYPE AND THEME: A sea story this time for Barthelmess. The ship on which Steve Donkin works is anchored off an island. There Steve flirts with an entertainer called Rose. Toomey, jealous of Rose's interest in Steve, starts a fight and proves too much for Steve. Toomey accuses Rose of robbing him. She is given 24 hours to leave the island. She induces one of the sailors to let her on the ship and then prevails upon Donkin to let her stay. A storm comes up, and the ship is wrecked. Donkin and Rose escape death on a raft. They are picked up by Toomey, who throws Donkin in a cabin and threatens to do away with him. Rose helps Donkin get lose, but Donkin seeing Rose with Toomey, reverts to his former cynicism. On the second day Donkin sees Barbour, former captain of the ship, of which Toomey is now leader, and Barbour's daughter attempting to escape from a cabin. He decides to saves the two and gets in a fight with Toomey. Toomey draws his gun and fires at Donkin just as Rose steps in front. She is shot. Donkin now knows he was wrong about Rose and once more gives her his love.

* * *

TRACKED: F B O melodrama, with Ranger, Sam Nelson, Caryl Lincoln, Al Smith, Jack Henderson, Art Robbins and Clark Comstock. Directed by Jerome Storm. Released..... Length.....

TYPE AND THEME: Dog doings. Ranger, sheep dog belonging to Jed Springer, is "framed" by Lem Hardy and accused of killing sheep that were already killed by his own dog, Snarl. Jed denies that his dog is a "killer," but Nathan Butterfield and other ranchers are convinced that Ranger is the killer and they plan to do away with him. Lem throws Ranger in a sack and starts for the river with him. Jed overtakes them, and after a hard fight, he and Ranger escape to a cave. Molly, daughter of Nathan, arrives home from the city. The coach she is in runs wild and is stopped by Ranger. In the meantime, Jed arrives and helps Molly doctor her ankle. Molly returns home and tells her father about Jed and Ranger. About this time, Ranger discovers Snarl killing sheep. Both dogs begin to fight, but Snarl runs away just as the ranchers advance and find Ranger with the sheep. Jed now believes that Ranger is the killer and is about to kill him when Molly discovers Snarl in another killing act and reveals it to the ranchers. Jed takes Molly in his arms and they live happy for ever and ever, of course.

This Week's Press Sheet

SCARLET SEAS (Columbia drama): Part of the boys scout training in many units is making a variety of "sailor knots" under the tutoring of the scoutmaster. "Scarlet Seas" deals with the life before the mast, and boys in general are particularly keen for sea stories. Extend an invitation through your local scoutmaster, offering a suitable award to the scout who excels in tying ten varieties of sailors' knots. Hold the contest upon the stage of your theatre. If successful in obtaining the cooperation of your newspaper for this stunt, you are assured of additional publicity.

Get a small model of a ship or a toy ship, and place it in a tank in your lobby. Arrange a light in a red bulb above it so that the light floods down on the ship in the tank. Place a sign in back of the tank with an advertisement of the picture. Arrange toy figures on the ship, if possible, to indicate some episode of the story—the mutiny, the fight, even the burning or sinking of the ship. If you can secure a dark window in a vacant store, it would be more noticeable. The red light in a dark room is always attractive.

Well in advance of your regular announcements and advertising of "Scarlet Seas," use the following copy for teaser billing and newspaper slugs. The same is ideal for one-sheet snipes, tack or window cards and even throwaways:

"Warning fresh from the 'Scarlet Seas'—a band of mutineers and cutthroats is headed this way. Be on your guard."

Arrange for a window display of novels and tales of the sea to the exclusion of all other stories. Make a selection of action stills and supplement this trim with a tie-up card with copy similar to the following:

"Red-blooded tales of the sea. Choose from any of these titles and you will experience all the thrills of 'Scarlet Seas,' now showing at the ———— theatre. Richard Barthelmess will put you in the proper frame of mind to thoroughly enjoy this sea story."

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

Key to abbreviations used in denoting type of sound

AT—All Talking *T—Talking Sequences*
M—Musical Score *E—Sound Effects*

If the picture contains both Talking Sequences and Musical Score, or other combinations, it is so denoted by a combination abbreviations such as TM, ME, etc.

Key to abbreviations used in denoting the type of picture

C—Comedy *F—Farce*
D—Drama *M—Meladrama*
R—Romance *W—Western*
My—Mystery

Comedy-drama, Romantic comedy, etc., are denoted by a combination of abbreviations.

Dates printed in the column, "Comment," are those on which "Service Talks" were published on pictures. Dates in the column, "New Pictures," are those on which casts and synopses were published in the "New Pictures" department.

Sound	Length	Title and Players	Released	New Pictures	Comment
		Chesterfield			
1928					
.....	5400	Adorable Cheat, The, Lila Lee-McIntosh	June 1	June 9	
.....	5450	Below the Deadline	Feb. 28		
.....	5500	Campus Knights	Aug. 15		
.....	5300	Circumstantial Evidence	Oct. 30		
.....	6000	House of Shame, The	June 30	Oct. 13	
.....	6000	Roaring Forties, The	Apr. 15		
.....	5900	South of Panama	Dec. 15		
		Columbia			
1927					
.....	5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1
.....	6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23
.....	5432	By Whose Hand (MyD), Cortez-Gilbert	Sept. 15	Dec. 31	
.....	5628	College Hero, The (CD), Agnew-Garon	Oct. 9		
.....	5645	Isle of Forgotten Women (D), Tearle-Sebastian	Sept. 27	Dec. 3	
.....	5750	Lone Wolf Returns (M), Lytell-Wilson			July 31
.....	5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14		
.....	5569	Pleasure Before Business (F), Davidson			May 14
.....	5892	Sally in Our Alley (M), Mason-Allen	Sept. 3	Jan. 14	
.....	1000	Screen Snapshots			Aug. 28
.....	5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21
.....	5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7	
.....	5054	Stolen Pleasures (CD), Revier			
.....	6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2
.....	5357	Tigress, The (M), Holt-Revier	Oct. 21		
.....	5426	Wandering Girls (CD), Revier-Agnew			
.....	5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3	
.....	5752	Way of the Strong, The (MD), Alice Day-Lewis		July 21	
1928					
.....	5459	After the Storm, Gilbert-Bosworth			
.....	5649	Beware of Blondes (MD), Revier-Matt Moore		July 21	
.....	5537	Broadway Daddies, Jacqueline Logan	Apr. 7		
.....	5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14	
.....	.....	Driftwood (D), Alvardo-Day		Nov. 17	
.....	5592	Golf Widows (CD), Reynolds-Ford		May 26	
.....	5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25	
.....	5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7	
.....	5540	Modern Mothers (CD), Helene Chadwick	June 9		
.....	5544	Name the Woman (D), Stewart-Gordon		June 19	
.....	6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4	
.....	.....	Scarlet Lady, The (D), Lya De Putti		Sept. 8	
.....	.....	Sinners Parade (MD), Varconi-Revier		Oct. 20	
.....	5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25	
.....	5464	Sporting Age, The, Bennett-Herbert	Mar. 2		
.....	.....	Stool Pigeon, Borden-Delaney		Nov. 17	
.....	6947	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28	
.....	.....	Virgin Lips (D), Olive Borden	Aug. 18		
.....	5350	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11	
.....	5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31	
		Cranfield & Clarke, Inc.			
1927					
.....	2000	Angelus, The (D)			May 15
.....	2000	Real Charleston, Lesson Novelty			Apr. 24
.....	.....	Wooden Shoes, International			May 8
		Emblem Films			
.....	6250	Husbands or Lovers, Jannings			
		Excellent			
1927					
.....	5980	Back to Liberty (D), Walsh-Hall	Nov. 15		
.....	5912	Broadway Drifter (D), Walsh-Hall	Nov. 1		
.....	6645	Broadway Madness (D), De la Motte-Keith		Apr. 14	
.....	7393	Nest, The (D), Frederick-Herbert	Aug. 1		
.....	5750	Winning Oar, The (D), Walsh-Hall	June 1		
.....	5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17	
1928					
.....	6860	A Bit of Heaven (D), Washburn-Lee	May 15		
.....	6305	Making the Varsity, Rex Lease-Hnlette	June 15		
.....	6600	Into No Man's Land, Tom Santschi-J. Norman	July 15		
.....	6000	Manhattan Knights, Barbara Bedford	Aug. 27		
.....	6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25	
.....	4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31		
.....	6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25	
.....	6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30		
		Film Arts			
1927					
.....	6250	Husband or Lovers, Jannings			Dec. 3
		FBO			
1927					
.....	6033	Aflame in the Sky (M), Luden-Lynn	Dec. 18	Dec. 10	
.....	4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10	
.....	5858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8
.....	4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26	
.....	5701	Clancy's Kosher Wedding (CD), Geo. Sidney	Sept. 17		Sept. 10
.....	4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24	
.....	4913	Flying U Ranch, The (W), Tom Tyler	Sept. 4		
.....	6300	Gingham Girl, The (C), Lois Wilson	Oct. 2	Nov. 26	July 30
.....	7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19
.....	6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20
.....	6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17	
.....	4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6
.....	6680	Moon of Israel (D), Maria Corda			July 9
.....	6148	Not for Publication (M), Ralph Ince	Aug. 31		July 23
.....	4941	Ranger of the North (D), Ranger	Oct. 9	Dec. 3	
.....	6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20
.....	4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10	
.....	6388	South Sea Love (D), Patsy Ruth Miller	Dec. 10	Nov. 12	
.....	4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10	
1928					
.....	5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11	
.....	5000	Avenging Rider, The, Tom Tyler	Oct. 7		
.....	5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11	
.....	4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11	
.....	5000	Captain Careless, Bob Steele	Aug. 26		
.....	5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15	
.....	6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18
TME	6079	Circus Kid, The (MD), Frankie Darro-Brown	Oct. 7	Oct. 13	
.....	6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17
.....	6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 1	
.....	5594	Danger Street, Baxter-Sleeper	Aug. 26		
.....	5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17	
.....	5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3	
.....	5063	Dog Justice (M), Ranger	June 10	June 16	
.....	4803	Dog Law, Ranger	Sept. 2		
.....	4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17	
.....	4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21	
.....	4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11	
.....	6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4	
TME	6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29	
.....	.....	Headin' for Danger (MD), Bob Steele		June 19	
.....	5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21	
TME	6482	Hit of the Show, The (C), Joe Brown	Sept. 23	July 21	
.....	.....	King Cowboy (W), Tom Mix		Nov. 17	
.....	4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11	
.....	5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10	
.....	4647	Lightning Speed, Bob Steele	Mar. 11	Jan. 14	
.....	4801	Little Buckaroo, The (W), Buzz Barton	Oct. 21		
.....	6424	Little Yellow House, The (CD), Orville Caldwell	May 28	June 2	
.....	4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11	
TME	6330	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1	Nov. 10
.....	4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21	
.....	4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4	
.....	6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21	
.....	4729	Riding Renegade (W), Bob Steele	Feb. 19		
.....	6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28	
.....	6279	Sally's Shoulders (MD), Lois Wilson	Oct. 7	Oct. 20	
.....	5812	Singapore Mutiny, Ince-Taylor	Apr. 24	Oct. 27	
.....	.....	Sinners In Love (MD), Olive Borden	Oct. 14	Nov. 3	
.....	5967	Skinner's Big Idea (M), Bryant Washburn		Nov. 3	
.....	6037	Son of the Golden West, Tom Mix	Oct. 1		
.....	5488	Stocks and Blondes (CD), Logan-Gallagher	Sept.9	July 14	
.....	.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22	
.....	4956	Terror Mountain, Tom Tyler	Aug. 19		
.....	4793	Texas Tornado, The (W), Tom Tyler	Feb. 26		
.....	4760	Trail of Courage, The (W), Bob Steele	July 8		
.....	6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4	
.....	4898	When the Law Rides (W), Tom Tyler	June 24		
.....	4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24
		First Division			
1927					
.....	5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20
.....	5600	Eager Lips, Garon	Oct. 1		
.....	5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7	
.....	5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15
.....	5750	Naughty, Garon	Nov. 1		
.....	6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7	
.....	6700	Ragtime (D), De la Motte	Sept. 1	Nov. 26	Sept. 3
.....	5700	Return of Boston Blackie (D), Glenn-Palmer	Aug. 1		
.....	5600	Say It With Diamonds, Betty Compson	Aug. 15		
.....	5700	Temptations of a Shop Girl, Compson	Nov. 1		
1928					
.....	5500	Fagasa, Raymond Wells	Apr. 1		
.....	5700	Free Lips (MD), June-Marlowe		July 14	
.....	6306	Masked Angel, Betty Compson	Mar. 1	Apr. 7	
.....	6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21	

Sound	Length	Title and Players	Released	New Pictures	Comment
1927		**First National**			
.....	6300	All Aboard (C), Hines-Murphy	May 8	.....	Apr. 2
.....	6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22
.....	6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26
.....	6730	Camille (D), N. Talmadge-Roland	Sept. 4	.....	May 2
.....	6380	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29
.....	6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25	.....	.....
.....	7133	Gorilla, The (My), Murray-Kelsey	Nov. 13	.....	Jan. 7
.....	6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17	.....
.....	6118	Her Wild Oat (C), Moore-Kent	Dec. 25	Dec. 3	.....
.....	6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29
.....	6720	Life of Riley, The (C), Murray-Sidney	Sept. 18	.....	Oct. 1
.....	5718	Lonesome Ladies (CD), Nilsson-Stone	July 3	.....	Sept. 24
.....	7388	Love Mart, The (D), Dove-Roland	Dec. 18	.....	.....
.....	5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26	.....
.....	6520	Naughty But Nice (C), Moore-Reed	June 26	.....	Feb. 12
.....	6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14
.....	11414	Patent Leather Kid, The (D), Bart'lmess-O'Day	.....	.....	Apr. 9
.....	6897	Poor Nut, The (C), Murray-Mulhall	Aug. 7	.....	Jan. 22
.....	6400	Prince of Head Waiters (D), Stone-Tashman	.....	.....	Sept. 10
.....	6210	Red Raiders, The (W), Maynard-Drew	July 17	.....	July 23
.....	6477	Rose of the Golden West (D), Astor-Roland	Sept. 4	.....	Oct. 15
.....	5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8
.....	7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11	.....	Sept. 17
.....	5000	Sunset Derby (D), Astor-Collier	Aug. 14	.....	Sept. 3
.....	7400	Tender Hour, The (D), Dove-Lyon	June 5	.....	July 2
.....	5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16
.....	7833	Twinkletoes, Moore-Harlan	Aug. 28	.....	Dec. 3
.....	6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7
.....	6409	White Pants Willie (C), Hines-Hyams	July 24	.....	Apr. 16
1928					
TME	7135	Barker, The (D), Sills-Mackaill	.....	July 14	.....
.....	7404	Big Noise, The (CD), Conklin-White	Mar. 25	.....	.....
.....	6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7
.....	6467	Butter and Egg Man, The, Jack Mulhall	Sept. 2	.....	July 28
.....	5800	Canyon of Adventure (W), Maynard	Apr. 29	.....	.....
.....	5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11	.....
.....	6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18	.....
.....	5600	Code of the Scarlet (W), Ken Maynard	July 1	June 23	.....
M	.....	Crash, The (D), Sills-Todd	.....	Sept. 29	Nov. 24
.....	10101	Divine Lady, The (D), Griffith-Varconi	.....	Oct. 27	.....
.....	.....	Do Your Duty (CD), Charlie Murray	Oct. 14	Oct. 13	.....
ME	8030	Goodbye Kiss, The, Johnny Burke-Sally Ellers	.....	July 7	.....
.....	6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7	.....
.....	6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17
.....	.....	Garden of Eden, The (D), Corinne Griffith	.....	.....	Aug. 4
.....	5885	Glorious Trail, The (W), Ken Maynard	.....	Sept. 29	.....
.....	7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26	.....
.....	7433	Hawk's Nest, the (M), Milton Sills	May 6	May 26	June 16
.....	6070	Heart to Heart, Lloyd Hughes-Todd	.....	July 7	Aug. 4
.....	5400	Heart Trouble (CD), Harry Langdon	.....	July 21	.....
.....	7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21	.....
.....	5793	Haunted House, the (MD), Conklin-Kent	.....	Oct. 27	.....
.....	5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10	.....
.....	7695	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4
.....	6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1	.....	.....
.....	6608	Lady Be Good (CD), Mulhall-Mackaill	May 12	.....	.....
ME	8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18
.....	7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12
.....	6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17	.....
ME	6610	Night Watch, The (D), Billie Dove	.....	Oct. 13	.....
.....	7129	Noose, The (D), Barthelmess-Joyce	Jan. 29	Dec. 10	.....
.....	6100	Oh, Kay (CD), Colleen Moore-Hale	.....	Sept. 8	Sept. 8
.....	.....	Out of the Ruins, Richard Barthelmess	.....	Sept. 15	Sept. 1
ME	.....	Outcast (D), Griffith-Lowe	.....	Oct. 27	.....
.....	.....	Phantom City, The (W), Ken Maynard	.....	Nov. 17	.....
.....	5485	Sailors' Wives (CD), Hughes-Astor	Jan. 22	Dec. 24	.....
.....	8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21
ME	6133	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15	.....
.....	7535	Strange Case of Captain Ramper, The (D)	.....	July 21	.....
.....	5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28	.....
.....	6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17	.....
ME	5976	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6
.....	6874	Wheel of Chance, The (D), Richard Barthelmess	.....	June 2	July 21
ME	6058	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14	.....
.....	5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11	.....
.....	6300	Wright Idea, The (CD), Johnny Hines	Aug. 5	July 7	.....
.....	7187	Yellow Lily, The (D), Dove-Brooks	May 20	Apr. 28	.....
1927		**Fox**			
.....	4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20	.....	Nov. 19
.....	4777	Blackjack (W), Buck Jones	Sept. 25	.....	.....
.....	4556	Blood Will Tell (W), Buck Jones	Nov. 13	.....	Nov. 12
.....	5333	Chain Lightning (W), Buck Jones	Aug. 14	.....	.....
.....	4810	Circus Ace, The, Mix	June 26	.....	June 18
.....	4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7	.....
.....	8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22
.....	5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25	.....	.....
.....	4545	Good as Gold (W), Jones	June 12	.....	June 11
.....	5515	High School Hero (C), Phipps-Stuart	Oct. 16	.....	Oct. 29
.....	6940	Is Zat So? (CD), O'Brien-Lowe	May 15	.....	May 21
.....	6162	Joy Girl, The (CD), Olive Borden	Sept. 18	.....	Sept. 24
.....	8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4	.....	Oct. 8
.....	5327	Outlaws of Red River (W), Mix	.....	.....	Apr. 23
.....	6898	Paid to Love (D), O'Brien-Valli	Aug. 14	.....	Aug. 6
.....	5876	Pajamas (CD), Borden-Gray	Oct. 23	.....	Dec. 10
.....	5893	Publicity Madness (CD), Moran-Lowe	Oct. 2	.....	.....
.....	10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30	.....	May 28
.....	5467	*Shame (M), John Gilbert	Nov. 27	.....	Nov. 26
.....	5446	Silk Legs (CD), Madge Bellamy	Dec. 18	Dec. 31	.....
.....	5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29
.....	5792	Singed (D), Baxter-Sweet	Aug. 21	.....	July 16
.....	5412	Slaves of Beauty (D), Herbert-Tell	June 5	.....	June 11
.....	4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21	.....	Aug. 27
.....	6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11	.....	.....
.....	11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28	.....	.....
.....	5629	Wizard, The (MyD), Lowe-Hyame	Dec. 11	Jan. 14	Dec. 3
.....	5581	Wolf Fangs (D), Thunder (Dog)	Nov. 27	.....	.....
1928					
ME	7177	Air Circus, The, Dresser-Rollins-Lake	Sept. 30	Oct. 20	.....
.....	4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21	.....
.....	.....	Blindfold, The, O'Brien-Moran-Foxe	Dec. 23	.....	.....
.....	6418	Chicken a la King (CD), Carrol-Francis Lee	.....	June 28	June 30
.....	4293	Cowboy Kid, The, Rex Bell	July 15	.....	.....
.....	4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11	.....
.....	5708	Don't Marry, Moran-Hamilton	June 3	June 9	.....
.....	6566	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14
.....	.....	Dry Martini, Astor-Moore-Gran	Oct. 7	.....	.....
.....	5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21
.....	.....	Farmer's Daughter, The (CD), Beebe-Stone-Burke	July 8	Sept. 15	Nov. 10
M	7217	Fazil, Farrell-Nissen	Sept. 9	.....	.....
.....	4939	Fleetwing, Norton-Janis-Bard	June 24	.....	.....
M.	8962	Four Sons, Mann-Collyer-Hall	Sept. 2	.....	.....
.....	5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28	.....
.....	5882	Girl in Every Port, A (CD), Victor McLaglen	Jan. 29	.....	.....
.....	4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary	.....	Sept. 1	.....
.....	6430	Hangman's House, McLaglen-Collyer	May 13	.....	May 26
.....	4618	Hello Cheyenne, Tom Mix	May 13	May 12	.....
.....	.....	Homesick, Cohen-Beebe	Dec. 20	.....	.....
.....	6188	Honor Bound, O'Brien-Taylor	May 13	Apr. 21	May 19
.....	4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7	.....
.....	5782	Love Hungry (CD), Moran-Gray	Apr. 15	Mar. 10	Feb. 4
TME	.....	Making the Grade, Lowe-Moran	Oct. 14	.....	.....
.....	.....	Me, Gangster (D), Collyer-Terry	.....	.....	Nov. 3
M	6807	Mother Machree, Bennett-McLaglen	Oct. 21	.....	.....
TME	.....	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28	Nov. 17	Nov. 3
.....	6679	News Parade, Stuart-Phillips	.....	.....	May 26
.....	5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23
.....	5034	None But the Brave, Norton-Phipps	Aug. 5	.....	.....
.....	4952	Painted Post (W), Tom Mix	.....	.....	July 7
.....	5260	Play Girl, The, Madge Bellamy	Apr. 22	.....	.....
.....	5640	Plastered in Paris, Cohen-Pennick-Linow	Sept. 23	.....	.....
.....	.....	Prep and Pep, Rollins-Drexel-Darrow	Nov. 11	Nov. 3	.....
M	9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22	.....
.....	6937	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29	Oct. 20
.....	4990	Road House (MD), Barrymore-Burke	.....	.....	Aug. 4
.....	5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18
.....	5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18	.....
.....	5355	Square Crooks, Brown-Dwan	Mar. 4	.....	.....
TME	9222	Street Angel, Gaynor	.....	.....	July 7
.....	8393	Sunrise (D), George O'Brien	Nov. 4	.....	July 21
.....	5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20	May 19	June 2
.....	5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25	.....	.....
.....	4921	Wild West Romance (W), Rex King	June 10	Aug. 18	.....
.....	5337	Win That Girl, Rollins-Carol	Sept. 16	Oct. 20	Oct. 6
.....	5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28	.....
1927		**Gotham**			
.....	.....	Catch as Catch Can, William Fairbanks	Sept.	.....	.....
.....	.....	Down Grade, The, William Fairbanks	Oct.	.....	.....
.....	6500	Heroes of the Night, Marion Nixon-Landis	June 1	.....	.....
.....	.....	Silent Avenger, The, "Thunder" Delaney	Nov,. 1	.....	.....
.....	.....	Sinews of Steel, Alberta Vaughn	Oct. 1	.....	.....
.....	.....	When Danger Calls, William Fairbanks	Nov.	.....	.....
.....	.....	Woman Who Didn't Care, The, Tashman-Rankin	Dec. 1	.....	.....
1928					
.....	5268	Bare Knees, Virginia Lee Corbin	June	.....	.....
.....	6987	Blondes by Choice, Claire Windsor	March	.....	.....
.....	5800	Cheer Leader, The, Graves-Olmstead	April	.....	.....
.....	6000	Chorus Kid, The, Faire-Waehburn	June	.....	.....
.....	5950	Girl from Rio, The, Myers-Pigeon	Feb.	.....	.....
.....	.....	Head of the Family, The, Virginia Lee Corbin	Oct.	.....	.....
.....	6432	Hellship Bronson, Beery-Reid	May	.....	.....
.....	.....	Midnight Life, Francis X Bushman	Aug.	.....	.....
.....	6700	Rose of Kildare, The, Chadwick-O'Malley	Jan.	.....	.....
.....	6200	San Francisco Nights, Percy Marmont	May	.....	.....
.....	6750	Satin Woman, The, Mrs. Wallace Reid	Jan.	.....	.....
.....	.....	Through the Breakers, Livingston-Herbert	Sept.	.....	.....
.....	5900	Turn Back the Hours, Myrna Loy	July	.....	.....
.....	6000	United States Smith, Gribbon-Lee	July	.....	.....
1929					
.....	.....	Father and Son, Noah Beery-Noah Beery, Jr.	.....	.....	.....
.....	.....	Knee High, Virginia Lee Corbin	Oct.	.....	.....
.....	.....	Modern Sappho, A, Betty Bronson	Sept.	.....	.....
.....	.....	River Woman, The, Logan-L. Barrymore	Aug.	.....	.....
.....	.....	Times Square, Alice Day-Lubin	Sept.	.....	.....
1927		**Krelbar Productions**			
.....	6199	Broadway After Midnight, Betz	.....	.....	Oct. 29
1927		**Metro-Goldwyn-Mayer**			
.....	6751	Adam and Evil (CD), Cody-Pringle	Aug. 27	.....	Aug. 13
.....	4709	Adventurer, The (W), Tim McCoy	.....	Jan. 14	.....
.....	6306	After Midnight (D), Shearer-Gray	Aug. 20	.....	Aug. 17
.....	8730	Annie Laurie (D), Lillian Gish	Sept. 17	.....	May 21
.....	6445	Becky (CD), Sally O'Neil	Nov. 12	Nov. 26	.....
.....	10652	Ben Hur (M), Ramon Novarro	Oct. 8	.....	Nov. 12
.....	11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10	.....	.....
.....	5836	Bugle Call, The (D), Jackie Coogan	Aug. 6	.....	.....
.....	6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31	.....
.....	6126	Callahans and Murphys (CD), Dressler-Moran	June 18	.....	July 16
.....	.....	Cameraman, The (CD), Buster Keaton	Sept. 29	Sept. 15	.....
.....	6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29
.....	4622	Foreign Devils (W), Tim McCoy	Sept. 3	.....	.....
.....	6909	Frisco Sally Levy (C), O'Neill	Apr. 2	.....	Apr. 23
.....	8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 10	Sept. 10
.....	6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3
.....	5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17
.....	6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31	.....
.....	5291	Lovers (D), Novarro-Terry	Apr. 9	.....	May 5
.....	6266	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17
.....	5966	Mockery (M), Lon Chaney	Aug. 13	.....	Sept. 10
.....	.....	Our Dancing Daughters, Joan Crawford	Sept. 8	.....	Sept. 22
.....	7599	Quality Street, Daviee-Nagel	Dec. 31	Jan. 7	.....
.....	6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19	.....
.....	6781	Spoilers of the West (W), McCoy-Daw	Dec. 10	.....	Dec. 24
.....	6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10
.....	6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12
.....	5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3
.....	7899	Twelve Miles Out (M), Gilbert	July 9	.....	July 30
.....	5517	Unknewn, The (M), Chaney	June 4	.....	June 13
1928					
.....	6908	Actress, The, Norma Shearer-Forbes	Apr. 28	.....	May 26
.....	6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28	.....
.....	5332	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11
.....	.....	Beyond the Sierras (W), Tim McCoy	Sept. 15	.....	.....
TE	7628	Bellamy Trial, The (MD), Joy-Bronson	.....	Sept. 29	.....
.....	6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7
.....	6344	Bringing Up Father, Farrell-Moran-Olmstead	Mar. 17	Mar. 31	.....
TE	.....	Brotherly Love (C), Dane-Arthur	.....	Oct. 13	.....
.....	7108	Cardboard Lover, The, Marion Davies	Aug. 18	.....	.....
.....	5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23
.....	5653	Circus Rookies (CD), Dane-Arthur	Mar. 31	.....	.....
.....	8601	Cossacks, The, Adoree-Gilbert-Torrence	May 12	.....	July 7
.....	8686	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 28

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5838	Detectives, Dane-Artbur	June 9	June 9	
.....	6070	Diamond Handcuffs, Boardman-Nagel	May 5		June 2
.....	7358	Divine Woman, Garbo-Hanson-Sherman	Jan.14	Jan. 21	Jan. 21
.....	8436	Enemy, The, Gisb-Dane-Forbes	Feb. 18	Mar. 10	May 5
ME	7180	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8
.....	4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28
.....	.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8	
.....	7743	Latest from Paris, The, Sbearer-Forbes	Feb. 4	Feb. 18	Mar. 10
.....	7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle	Apr. 14	Apr. 21	May 12
.....	5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4	
.....	7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Apr. 14
		John Stuart			
.....	5441	Mademoiselle from Armentieres, Estelle-Brody-	Sept. 1		
.....	.....	Masks of the Devil, John Gilbert	Nov. 17		Nov. 24
.....	7650	Mysterious Lady, The, Greta Garbo-Nagel	June 2	May 26	
.....	.....	Napoleon (D), Wildimir-Dieudonne	Oct. 27		
.....	7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Jan. 14
.....	5028	Riders of the Dark	Apr. 28	May 5	
.....	7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18
TE	.....	Show People (CD), Davies-Haines	Oct. 9	Sept. 29	Oct. 27
.....	6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21
.....	5801	Skirts, Syd Chaplin		June 2	
.....	9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3
.....	5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24		
.....	8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21	
TE	.....	While the City Sleeps (MD), Lon Chaney			Oct. 20
TME	7965	White Shadows in the South Seas (MD), Monte Blue		July 7	
.....	5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11	
.....	.....	Wind, The (D), Lillian Gish	Nov. 3		
.....	4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14	

1927 Paramount

.....	6199	Afraid to Love (C), Vidor	April 9		Apr. 23
.....	6951	Barbed Wire (D), Negri-Brook	Sept. 10		Aug. 3
.....	9879	Beau Geste (M), Colman-N. Beery	Aug. 1		
.....	6536	Chang (D), Special cast	Sept. 3		May 2
.....	6662	Children of Divorce (D), Bow	Apr. 2		May 2
.....	5408	City Gone Wild, The (M), Meighan-Millner	Nov. 12		Dec. 10
.....	7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6		
.....	6296	Fashions for Women (CD), Ralston	Mar. 26		Apr. 9
.....	5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1		Dec. 10
.....	6376	Gay Defender, The (CD), Richard Dix	Dec. 10		Nov. 12
.....	6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15		Oct. 8
.....	5880	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7	
.....	5862	Hula (CD), Bow-Brook	Aug. 27		Sept. 10
.....	6452	It (C), Clara Bow	Feb. 19		Feb. 12
.....	8656	Jesse James (D), Fred Thomson	Oct. 22		Oct. 22
.....	7656	*Kid Brother (C), Lloyd	Oct. 4		Jan. 29
.....	7080	Knockout Reilly (CD), Dix	Apr. 16		Apr. 23
.....	5617	Man Power (D), Dix	July 9		Aug. 6
.....	8039	Metropolis (D), Special cast	Aug. 13		Mar. 12
.....	6258	Nevada (W), Cooper-Todd	Sept. 10		
.....	5798	Now We're in the Air (C), Beery-Hatton	Oct. 22		Dec. 17
.....	4551	One Woman to Another (CD), Vidor-Shotwell	Sept. 24		Sept. 24
.....	5599	Open Range (W), Lane-Chandler	Nov. 5		
.....	6247	Rolled Stockings (CD), Hall-Brook	June 18		July 30
.....	5952	Rough House Rosie (C), Bow	May 14		June 4
.....	9443	Rough Riders, The (D), Astor-Farrell	Oct.1		Mar. 19
.....	5614	Rubber Heels (FC), Ed. Wynn	June 11		July 16
.....	6368	Running Wild (C), Fields-Brian	Aug. 20		June 18
.....	6634	Senorita (F), Daniels	Aug. 30		May 14
.....	5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14	
.....	6170	Service for Ladies (C), Menjou-Carver	Aug. 6		Sept. 3
.....	5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12
.....	6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26
.....	5179	Shootin' Irons (W), Luden-Blane	Oct. 8		
.....	6838	Soft Cushions (C), MacLean-Carol	Aug. 27		Aug. 27
.....	4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19		Dec. 3
.....	6200	Stark Love (D), Special cast	Sept. 17		Mar. 19
.....	6124	Swim, Girl Swim (CM), Daniels-Hall	Sept. 17		Sept. 17
.....	6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22
.....	6497	Ten Modern Commandments (CD), Ralston	July 2		July 23
.....	4926	Time to Love (FC), Raymond Griffith	June 18		July 9
.....	5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17		
.....	7643	Underworld (M), Bancroft-Brent	Oct. 29		Sept. 3
.....	8486	Way of All Flesh, the (D), Jannings-Bennett	Oct. 1		July 2
.....	5935	We're All Gamblers (D), Meigban-Millner	Sept. 3		
.....	11764	Wings (M), Charles Rogers	Oct. 29		Aug. 20
.....	5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1

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.....	.....	Abie's Irish Rose (CD), Buddy-Rogers-Hersholt	Nov. 3		
.....	5897	Adventure Mad (M), Hall	Mar. 31	Jan. 14	
.....	6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7	
ME	7560	Beggars of Life (MD), Wallace Beery-Brooks-Arlen	Sept. 15	July 7	Oct. 20
.....	5930	Big Killing (CD), Beery-Hatton	May 19		
M	.....	Docks of New York, The (D), Bancroft-Compson			Oct. 27
.....	5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21	Oct. 17
.....	7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16
.....	5365	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19	
.....	5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10
.....	6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19
.....	6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1
M	6918	Fleets In, The (CD), Bow-Hall		Sept. 22	Sept. 15
.....	5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19
.....	7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4
.....	6871	Gentlemen Prefer Blondes (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13
.....	6263	Half a Bride (D), Ralston-Cooper	June 16		
.....	5038	His Tiger Lady, Menjou-Brent	June 9	Mar. 31	June 16
.....	6528	Hot News, Bebe Daniels	Aug. 14	June 9	
AT	.....	Interference, Brook-Kenyon			
.....	6039	Just Married (CD), Hall-Taylor-Ford	Aug. 18		Sept. 1
.....	7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23	
.....	6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7
.....	8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4
.....	7415	Legion of the Condemned, Wray-Cooper	Mar. 10		Apr. 21
.....	5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25
M	7159	Loves of an Actress (D), Pola Negri	Sept. 18	June 23	
.....	6325	Mating Call, The (D), Thomas Meighan		Sept. 8	
.....	.....	Model From Montmarte (D), Nita Naldi		Sept. 15	
M	.....	Moran of the Marines (D), Dix-Elder			Oct. 20
.....	5741	Night of Mystery (D), Menjou	Apr. 7		
.....	7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18
.....	6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25	
M	9818	Patriot, The (D), Emil Jannings		Sept. 8	Sept. 22
.....	5582	Peaks of Destiny	Jan. 23	Jan. 7	
.....	6118	Pioneer Scout, The (W), Fred Thomson	Jan. 21	Dec. 10	
M	7646	Racket, The (D), Thomas Melghan	June 30		Nov. 17
.....	6631	Red Hair (CD), Bow-Cbandler	Mar. 10	Mar. 3	Mar. 17
M	5928	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9	
.....	7194	Secret Hour, The (D), Negri-Hersholt	Feb. 4		
M	.....	Sins of Our Fathere (D), Emil Jannings		Oct. 20	
.....	7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18
.....	4720	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3	
.....	7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21
.....	5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18
.....	6218	Strect of Sin (D), Janninge-Wray	May 26	Apr. 28	May 26
.....	6763	Sunset Legion (W), Fred Thomson	Apr. 21		
.....	7060	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5
.....	5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25	
.....	5991	Under the Tonto Rim, Arlen-Brian	Feb. 4		
.....	5834	Vanishing Pioneer, The (W), Jack Holt	June 23		
MT	5802	Varsity (D), Rogers-Brian		Aug. 4	Nov. 3
.....	6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15
M	6509	Warming Up, Richard Dix	Aug. 11	May 26	
E	10400	Wedding March, The (D), Erich von Strobeim		Oct. 27	
.....	5435	Wife Savers (C), Beery-Hatton	Jan. 7		Feb. 18
.....	6933	Woman From Moscow, The (D), Negri-Kerry		June 19	

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.....	5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24	
.....	6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5
.....	4335	Avenging Fangs (M)	June 5		June 4
.....	5326	Border Blackbirds (WD), Maloney	Aug. 28		Sept. 10
.....	4876	Born to Battle (W), Bill Cody	Sept. 11		
.....	5412	Code of the Cow Country (W), Roosevelt	June 19		June 17
.....	5100	Combat (D), Walsh	Oct. 23		Oct. 15
.....	7500	Country Doctor, The (D), Schildkraut	Aug. 22		
.....	4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14	
.....	5478	Devil's Twin, The (W), Leo Maloney	Dec. 11		Dec. 10
.....	8586	Discord (D), Dagover-Ekman	Nov. 20		
.....	6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5
.....	8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29		Sept. 17
.....	6403	Flying Luck (C), Monty Banks	Dec. 4		
.....	6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5
.....	6859	Getting Gertie's Garter (F), Prevost			Feb. 19
.....	3303	Girl from Everywhere (C), Pollard	Dec. 11		Nov. 5
.....	5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5
.....	4968	Gold from Weepah (W), Bill Cody	Nov. 20		
.....	7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18		
.....	4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11		
.....	5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5
.....	6035	Heart Thief (D), Schildkraut-De Putti			May 21
.....	4620	Hidden Aces (M), Hutchinson	Aug. 7		Sept. 3
.....	6788	His Dog (D), Schildkraut	July 21		July 24
.....	4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27		
.....	5324	Jim, the Conqueror (W), Boyd-Faire			Jan. 1
TME	13500	King of Kings (D), All Star			Mar. 10
.....	4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14	
.....	6472	Main Event, The (D), Reynolds	Nov. 21	Nov. 19	Nov. 5
.....	5750	My Friend from India (F), Pangborn-Fair	Dec. 19	Dec. 24	
.....	5736	Night Bride (FC), Prevost			May 9
.....	6421	Nobody's Widow (FC), Joy-Ray-Haver			Jan. 15
.....	4575	Obligin' Buckaroo, The (W), Buffalo Bill, Jr.	Oct. 16		Oct. 8
.....	4497	Phantom Buster, The (W), Roosevelt	Aug. 14		Aug. 20
.....	6000	Pieces of China (Travel)	Aug. 7		
.....	4828	Pirates of the Sky (M), Hutcbison	May 22		May 21
.....	5844	Rejuvenation of Aunt Mary (C), Robson			Aug. 6
.....	4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9		Oct. 3
.....	4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27		
.....	6302	Rubber Tires (C), Ford-Love			Apr. 9
.....	5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7	
.....	4562	Skedaddle Gold (W), Wales	July 31		Aug. 6
.....	4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25		Oct. 1
.....	5397	Turkish Delight, Schildkraut-Faye	Nov. 11		
.....	5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17		July 17
.....	5921	Vanity (M), Joy			June 18
.....	6198	White Gold (D), Goudal			Apr. 9
.....	4485	White Pebbles (WD), Wally Wales	Aug. 7		Aug. 20
.....	5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5
.....	6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31		
.....	7820	Yankee Clipper (M), Boyd			May 14

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.....	3996	Alice Through a Looking Glass	Feb. 12		
.....	5755	Apache Raider, The, Leo Maloney	Feb. 12	May 12	
.....	4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8		
.....	5927	Blonde for a Night, Prevost	Feb. 27	Mar. 3	
.....	6589	Blue Danube, Leatrice Joy	Mar. 12	Feb. 18	
.....	4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22	May 12	
.....	5408	Bronc' Stomper, The, Don Coleman	Feb. 26	Mar. 17	
.....	4550	Bullet Mark, The, Jack Donovan	Mar. 25	May 19	
.....	7996	Chicago (M), Phyllis Haver	Mar. 5	Dec. 24	
.....	4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29	Feb. 4	
.....	6670	Craig's Wife (D), Irene Rich	Sept. 16	Sept. 22	
.....	4480	Crashing Through, Jack Padjan	Feb. 5		
.....	5398	Desperate Courage (W), Wales	Jan. 15		
.....	7056	Hold 'Em Yale, Rod La Rocque	May 13	May 19	May 26
.....	4155	Laddie Be Good (W), Bill Cody	Jan. 1		
.....	6650	Leopard Lady, The (W), Logan	Jan. 23	Jan. 28	
.....	5888	Let 'Er Go, Gallagher! (M), Junior Coglan	Jan. 16	Jan. 28	
.....	7530	Love Over Night (CD), Rod La Rocque			
.....	4600	Marlie, the Killer, Klondike	Mar. 4		
.....	5650	Midnight Madness, Logan	Mar. 26	Mar. 17	
.....	5954	Night Flyer, The, Wm. Boyd	Feb. 5		
.....	5494	On to Reno (D), Prevost	Jan. 2	Jan. 28	
.....	5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15		
.....	6092	Power (CD), Boyd-Hale		Oct. 13	
.....	7935	Red Mark, The (D), Special Cast		July 14	
.....	6902	Ship Comes in, A, Rudolph Schildkraut	June 4	June 16	
.....	7040	Skyscraper, Boyd	Apr. 9		June 2
.....	5423	Stand and Deliver, Rod La Rocque	Feb. 20	May 12	
.....	6370	Tenth Avenue, Haver-Varconi	Aug. 5	July 14	

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.....	6089	Cruise of the Helion (D), All star			Sept. 24
.....	5076	Heroes in Blue (M), Bowers-Rand	Nov.		
.....	5916	Law and the Man, The (D), Santschi-Rockwell	Dec.		
.....	5960	Light in the Window, A (D), Walthall			Nov. 12
.....	5970	On the Stroke of Twelve (M), D. Torrence	Nov.		
.....	5502	Silent Hero (M), Bonaparte			Aug. 29
.....	4200	Wanderer of the West, A (W), Tex Maynard	Dec.		
.....	5035	Walking Back (M), Sue Carrol	May 20	Jan. 28	

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.....	6089	Branded Man, The (D), Chas. Delaney-Marlowe	May		
.....	6673	Casey Jones (CD), Price-Lewis	Jan.		
.....	5937	City of Purple Dreams, The, Bedford-Frazer	Sept.		
.....	6076	Danger Patrol, The (D), Russell-Fair	Jan.		
.....	4533	Devil's Tower, The (W), Buddy Roosevelt	June		

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July		
.....	5976	Gypsy of the North (D), Gordon-Hale	Apr.		
.....	5853	Heart of Broadway, The (D), Garon-Agnew	Mar.		
.....	4797	Lightning Shot, The (W), Buddy Roosevelt	May		
.....	5946	Man From Headquarters, The (D), Cornelius Keefe-E. Roberts	Aug.		
.....	5262	Midnight Adventure, A (D), Landis-E. Murphy	May		
.....	4548	Mystery Valley (W), Buddy Roosevelt	July		
.....	5608	My Home Town (D), Brockwell-Glass	Jan.		
.....	4571	Painted Trail, The (W), Buddy Roosevelt	Mar.		
.....	5906	Phantom of the Turf, The (D), Costello-Lease	Feb.		
.....	.....	Sisters of Eve (D), Mae Busch	Sept.		
.....	5900	Sweet Sixteen (D), Helen Foster-Olmstead	Aug.		
.....	4627	Trail Riders (W), Buddy Roosevelt	April		
.....	5490	Wild Born (W), Tex Maynard	Mar.		
.....	5260	You Can't Beat the Law, Lee Keefe	Jan.		
1927		**Sterling**			**1927**
.....	5563	Closed Gates (M), Harron-Novak			May 28
.....	5400	Outcast Souls (D), Lewis-Bonner	Dec. 15	Nov. 12	
.....	5500	Pretty Clothes (D), Ralston-Walker	Oct. 15	Dec. 31	
.....	.....	Stranded (D), Mason	Aug. 15	Jan. 7	Sept. 10
1928					**1928**
.....	5300	Marry the Girl (CD)			Feb. 4
1927		**Tiffany-Stahl**			**1927**
.....	5754	Backstage (CD), Bedford			July 9
.....	5669	Beauty Shoppe (CD), Busch			July 16
.....	7300	College Days (CD), M. Day			Nov. 6
.....	4887	Enchanted Island (D)			June 25
.....	6482	Fools of Fashion (CD), Busch			Oct. 9
.....	5233	Girl from Gay Paree, The (F), Sherman	Sept. 15		
.....	4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1		
.....	5800	Joselyn's Wife (D), Frederick			Nov. 27
.....	6049	Lightning (W), J. Ralston	Sept. 1		
.....	6235	Night Life (CD), Day-Harron	Nov. 1		
.....	5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15		
.....	5182	Snowbound (FC), Blythe			July 30
.....	5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10	
.....	.....	Tired Business Man (C)			
.....	6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10
.....	5614	Women's Wares (D), Brent-Lytell	Oct. 1		
1928					
.....	.....	Applause (D), Sally O'Neil	Sept. 30		
.....	6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15		
.....	.....	Big Top, The (CD), Sally O'Neil	Oct. 30		
TME	6775	Cavalier, The (D), Talmadge-Bedford	Nov. 1		Nov. 10
.....	5209	Clothes Make the Woman (R), Southern-Pidgeon	May 1		
.....	.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20		
.....	5510	Devil's Skipper, The, Bennett	Feb. 1		
.....	.....	Domestic Meddlers (CD), Claire Windsor		Oct. 20	
.....	.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 30		
.....	.....	Geraldine Laird (D), Belle Bennett	Nov. 10		
ME	.....	Ghetto, The (CD), Jessel-Gwen Lee	Aug. 1		
.....	.....	Grain of Dust, The (D), Cortez-Windsor	July 10		
.....	.....	Green Grass Widows (CD), Walter Hagen	June 10		
.....	.....	Gun Runner, The (D), Cortez-Lane		Nov. 3	
.....	5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1		
.....	6553	Ladies of the Night Club (CD), Cortez-Moran	May 15		
.....	5676	Lingerie (CD), White-McGregor	July 1		
M	7785	Marriage by Contract, Miller-Gray			Nov. 17
.....	6708	Nameless Men, Moreno	Feb. 15	Mar. 31	
.....	.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10		
.....	.....	Power of Silence, The (D), Belle Bennett	Oct. 20		
.....	5160	Prowlers of the Sea (D), Cortez-Myers	June 20		
.....	.....	Queen of Burlesque, The (CD), Belle Bennett	Sept. 10		
.....	5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15		
.....	5735	Stormy Waters (D), Southern-McGregor	June 1		
.....	.....	Squads Right (CD), Gribbon-Stone	Nov.		
.....	5652	Their Hour (D), Sebastian-Harron	Mar. 1		
.....	.....	Three Keys to a Door (MD), Ricardo Cortez	Oct. 10		
.....	5361	Tragedy of Youth, Miller-Collier	Jan. 15		
.....	.....	Twelve Pound Look, The (D), Eve Southern	Oct. 20		
TME	7256	Toilers, The, Fairbanks, Jr.-Ralston	Oct. 1		
.....	5283	Woman Against the World, A	Jan. 1		
1927		**United Artists**			**1927**
.....	5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17
.....	7500	General, The (C), Keaton			Feb. 12
.....	7311	Loves of Sonya (D), Swanson			Mar. 19
.....	8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24
.....	9120	Resurrection (M), La Rocque			Apr. 16
.....	9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19
.....	7456	Topsy and Eva (C), Duncan Sisters			Aug. 13
.....	8250	Two Arabian Knights (CD), Boyd-Wolheim			Oct. 29
.....	8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4
1928					**1928**
.....	6400	Circus, The (C), Charlie Chaplin		Mar. 3	
.....	7000	Devil Dancer, The, Gilda Gray			Apr. 28
.....	9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26
.....	9100	Dove, The (M), Norma Talmadge	Jan. 7		Jan. 7
.....	8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21
.....	7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4		
.....	7650	Ramona (D), Del Rio	Aug.		
ME	.....	Revenue, Dolores Del Rio			Nov. 10
.....	8600	Sadie Thompson (D), Gloria Swanson	Feb. 1		June 16
.....	6400	Steamboat Bill, Jr., Buster Keaton	Jan. 7		May 26
ME	9300	Tempest (M), John Barrymore			July 7
E	8500	Two Lovers, Banky-Colman	Aug. 11	Sept. 1	
1928		**Universal**			
.....	6243	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8	
.....	.....	Beauty and Bullets, Ted Wells	Dec. 16		
.....	.....	Clear the Decks, Reginald Denny	Dec. 23		
.....	5311	Clearing the Trail, Hoot Gibson	Oct. 7		
.....	4227	Cloud Dodger, The, Al Wilson	Sept. 30		
.....	4179	Crimson Canyon, The, Ted Wells	Oct. 14		
.....	.....	Danger Rider, The, Hoot Gibson	Nov. 18	Nov. 17	
.....	5109	Flyin' Cowboy, The, Hoot Gibson	July 1		
.....	7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22	
.....	6474	Freedom of the Press, Lewis Stone	Oct. 28		
.....	.....	Give and Take, Sidney-Hersholt	Dec. 2		
.....	4194	Greased Lightning, Ted Wells	July 29		
.....	6509	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28	
.....	4868	Guardians of the Wild, Rex-Perrin	Sept. 16		
.....	6307	Home James, Laura LaPlante	Sept. 2	Sept. 8	
.....	5591	How to Handle Women, Tryon-Nixon	Oct. 14		
.....	6832	Jazz Mad, Hersbolt-Nixon	Nov. 11		
ME	6674	Man, Woman and Wife, Kerry-Starke	Dec. 30		
M	10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4		Oct. 13
.....	6030	Michigan Kid, The, Adoree-Nagel	Oct. 21		
.....	6670	Night Bird, The, Reginald Denny	Sept. 16		
.....	.....	One Rainy Night, Laura LaPlante	Dec. 9		
.....	5907	Phyllis of the Follies, Alice Day-M. Moore	Nov. 25		
.....	4230	Price of Fear, Bill Cody	Oct. 29		
.....	4472	Quick Triggers, Fred Humes	July 15		
.....	5424	Riding for Fame, Hoot Gibson	Aug. 19		
.....	4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18		
TME	10600	Uncle Tom's Cabin, All Star	Sept. 2		
.....	.....	Wolves of the City, Bill Cody	Dec. 2		
1929					
.....	.....	Blow for Blow, Hoot Gibson	May 19		
.....	.....	Border Wildcat, The, Ted Wells	Aug. 18		
.....	.....	Born to the Saddle, Ted Wells	Mar. 10		
.....	.....	Charlatan, The, All Star	May 26		
.....	.....	Come Across, All Star	June 9		
.....	.....	Dangerous Dimples, Laura LaPlante	Apr. 21		
.....	.....	Eyes of the Underworld, Bill Cody	Apr. 28		
ME	.....	Girl on the Barge, The, O'Neill-Hersholt	Apr. 28		
.....	.....	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14		
.....	.....	Hero of the Circus, Maciste	Feb. 24		
.....	.....	His Lucky Day, Reginald Denny	Mar. 3		
.....	.....	Hoofbeats of Vengeance, Rex-Perrin	June 16		
.....	6057	Honeymoon Flats, Lewis-Gulliver	Feb. 24		
.....	.....	It Can't Be Done, Tryon-Sue Carol	May 5		
.....	.....	Kid's Clever, The, Tryon	Mar. 24		
.....	.....	King of the Rodeo, Hoot Gibson	Aug. 30		
.....	.....	Lariat Kid, The, Hoot Gibson	Aug. 14		
ME	.....	Last Warning, The, LaPlante-Bolea	Mar. 17		
.....	.....	Play Goes On, The, All Star	Mar. 31		
.....	.....	Plunging Hoofs, Rex-Perrin	Aug. 4		
.....	.....	Red Hot Speed, Reginald Denny	May 12		
.....	.....	Red Lips, Rogers-Nixon	Apr. 14		
.....	.....	Ridin' Demon, The, Ted Wells	May 19		
.....	.....	Slim Fingers, Bill Cody	Mar. 24		
.....	.....	Smilin' Terror, The, Ted Wells	June 30		
.....	.....	Smilin' Guns, Hoot Gibson	Apr. 7		
.....	.....	Stool Pigeon, The, Bill Cody	June 2		
.....	.....	You Can't Buy Love, All Star	June 2		
1927		**Warner Brothers**			
.....	5803	Black Diamond Express (M), Blue			July 23
M	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3		
.....	6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20		
.....	5897	Dearest (D), Rich			June 18
.....	6408	Desired Woman, The (M) Irene Rich	Aug. 27		
M	5003	Dog of the Regiment, A (M), Rin-Tin-Tin	Oct. 20		
M	6767	First Auto, The, Oldfield-Miller	Sept. 19		July 9
.....	6284	Gay Old Bird (FC), Fazenda			Mar. 12
M	6978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31	
M	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26
M	5613	Ham and Eggs at the Front (C), Wilson, H. Conklin	Dec. 24		
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26
M	6200	Husbands for Rent, All Star	Dec. 31		
M	6230	If I Were Single, McAvoy-Nagel	Dec. 17		Apr. 28
.....	5397	Irish Hearts (CD), McAvoy			June 11
M	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1
.....	6352	Matinee Ladies (C), McAvoy			Apr. 23
.....	6310	Million Bid, A (M), D. Costello			June 4
.....	6485	Missing Link, The (C), Syd Chaplin	Aug. 7		May 14
.....	9961	Old San Francisco (M), D. Costello-Oland	Sept. 4		June 25
.....	6357	One Round Hogan (M), Monte Blue	Sept. 17		Oct. 8
M	5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29
M	5685	Sailor Izzy Murphy (F), George Jessel	Oct. 8		Dec. 10
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15
.....	6124	Silver Slave, The (D), Rich-Ferris	Nov. 9		
.....	6412	Simple Sis (M), Fazenda			June 11
M	6412	Slightly Used, McAvoy-Nagel	Sept. 3		
.....	7647	Third Degree (M), D. Costello			Jan. 8
.....	6813	Tracked by the Police (M), Rin-Tin-Tin			May 21

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. means All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

1928					
M	6052	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18
M	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11	
.....	.....	Beware of Bachelors, Ferris-Beranger			Nov. 10
TME	.....	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6
.....	.....	City of Sin, The, Loy-Miljan-Wong			
M	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14
TME	7441	Glorious Betsy, D. Costello			
TME	7077	Jazz Singer, The, Al Jolson	Feb. 4		
AT	5267	Lights of New York, All Star			
TME	6352	Lion and the Mouse, The, L. Barrymore			
M	5331	Little Snob, The, May McAvoy	Feb. 11		
M	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19
M	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18	
M	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19	
TME	7169	State Street Sadie, Nagel-Loy	Aug. 25		
TME	6531	Tenderloin, Dolores Costello			Apr. 28
AT	7654	Terror, The, McAvoy-Horton	Oct. 20		
TME	5527	Women They Talk About, Rich-Ferris	Sept. 8		Oct. 13
1929					
AT	.....	Conquest, Monte Blue			
TME	.....	Desert Song, The, John Boles			
TME	.....	Fancy Baggage, Audrey Ferris			
TME	.....	From Headquarters, Monte Blue			
TME	.....	Frozen River, Rin-Tin-Tin			
AT	.....	Great Success, The, Doris Kenyon			
TME	.....	Greyhound Limited, The, Monte Blue			
TME	.....	Hardboiled Rose, Myrna Loy			
AT	8693	Home Towners, Kenyon-Elleson			Nov. 3
TME	.....	Kid Gloves, Conrad Nagel-Lois Wilson			
TME	5179	Land of the Silver Fox, Rin-Tin-Tin			
TME	.....	Little Wildcat, The, Audrey Ferris			
TME	.....	Madonna of Ave. A, Dolores Costello			
TME	.....	Million Dollar Collar, The, Rin-Tin-Tin			
TME	.....	My Man, Fannie Brice			
TME	.....	No Defense, Monte Blue			
AT	8290	On Trial, Bert Lytell			
TME	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.			
TME	.....	Redeeming Sin, The, Dolores Costello			
TME	.....	She Knew Men, Betty Bronson			
TME	5992	Singing Fool, The, Al Jolson	Jan. 1		Oct. 13
AT	.....	Stark Mad, H. B. Warner-L. Fazenda			
TME	.....	Stolen Kisses, May McAvoy			

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Position Wanted

EXPERIENCED MOVING PICTURE OPERATOR on Powers and Simplex machines. Will go anywhere. Address Victor Slanovz, 3411 East Jefferson, Detroit, Mich.

PROJECTIONIST, Electrician and Repairman, nine years' experience, wants steady job. A-1 references. Married, sober and reliable. Address Box 166, Estherville, Ia.

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

THEATRE ORGANIST—At liberty December 1st. Experienced on all makes, has a large library, will go anywhere. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

POSITION WANTED AS THEATRE MANAGER in town of 30,000 or over. Will go anywhere, but prefer Illinois or Wisconsin. Have had experience in exploitation of one of largest film circuits. Twelve years' experience in theatrical work. Can give best of references from present employer as well as from larger circuits. Address Box 326, c/o Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

RESULT GETTING MANAGER—10 years' experience with a record of successful operation of de luxe houses, seeks change where proven ability will be compensated. Address inquiries Box 330, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

OPERATOR—14 years' experience all classes of machines. Good references, non-union. Will join if desired. Go anywhere. Used to taking charge of small shows. Address V. Burns, 6636 Leeds St., West Philadelphia, Pa.

PROJECTIONIST—Quality results all projectors for 15 years. Union. Address R. B. N., Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

PIANIST—Compose, arrange, doubling violin and bassoon. At present theatre organ. Prefer Orchestra connection. If you want the best address Box 331, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

ORGANIST-PIANIST. Experienced; library; union. Address Ferdinand Warner, 521 Broadway, Grand Rapids, Mich.

Help Wanted

NATIONALLY KNOWN THEATRE AD MAT SERVICE ENLARGING SELLING ORGANIZATION. Unusual opportunity for successful advertising man to associate himself with fast growing company. Liberal commission paid on an attractive selling service for theatres. Exclusive territory. Address Box 329, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Equipment for Sale

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

550 UPHOLSTERED THEATRE CHAIRS, spring seat, panel back, perfect condition.
660 RE-UPHOLSTERED THEATRE CHAIRS, fully upholstered back, like new $3.00 ea.
6 KLIEGL spotlights, rebuilt like new, 100-ampere rheostats $65.00 ea.
Also all makes of NEW and REBUILT projectors, reflector lamps, screens, EVERYTHING FOR YOUR THEATRE AT BARGAIN PRICES. Address Amusement Supply Co., 729 7th Ave., New York City.

Two Peerless lamps, like new, $190.00 each. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

POWERS AND SIMPLEX PARTS, 20% and 30% discount. Two Powers 6 B with Peerless lamps. Will sell separately. Bargains. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE: Two Motiograph Model 1002 E. complete $275.00 each. Powers 6B complete $275.00. Two Simplex mechanisms $125.00 each. Simplex Type "S" Lamp Houses $40.00 each. Peerless Arc controls $35.00 each. Also a complete stock of used Theatre chairs. Write us your requirements. Address The Theatre Seating Co., 845 S. State St., Chicago, Ill.

FOR SALE—Motion Picture Projectors, parts and supplies for all type machines. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list on rebuilt Projectors, Powers 6-A Motor driven machines, including 12 rebuilt Simplex motor driven machines with latest Simplex type S lamp houses. Prices ranging from $175.00 and up. Peerless arc controls $35.00 per pair Compensarcs all makes, $20.00 and up. Rebuilt Generators at reasonable prices. AC and DC Electric fans rebuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

PRE-INVENTORY SALE. Prices Slashed. Bargains galore. Exhibitors cannot afford to overlook this tremendous offering of machines, theatre equipment and supplies. Our Special Bulletin lists everything. Save money. Stock up right now. Monarch Theatre Supply Co., Box 2042, Memphis, Tenn.

1,000 UPHOLSTERED THEATRE CHAIRS in good condition, $1.75 each. Will sell all or part. Address Box 321, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Chairs for Sale

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of upholstered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list and description of all equipment. You are under no obligation. Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

1650—Brand new veneer chairs, highest quality manufactured. Prices below cost. Don't neglect this rare opportunity. Write today for exact photograph and full details. C. G. Demel, 845 South State, Chicago.

Cameras for Rent

AKELEY; BELL-HOWELL (professional). Rent anywhere. Address Wood, 124 E. Market, Indianapolis.

Stationery

SPECIAL! 250 each "Neargravure" Processes printed business letterheads and envelopes $3.75 cash, postpaid. Ask for samples and other printing. Address SOLLIDAYS, XH-124, Knox, Ind.

For Sale

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. Address Redington & Co., Scranton, Pa.

SOUND REPRODUCING device, double disk, 2 horns, 50 records included, $350.00. Address Box 485, Rochester, N. Y.

REFERENCE BOOKS—Motion Picture Trade Director, $10; Anatomy of Motion Picture Art, $2.50; Films of the Year, $2.50; Close Up, annual subscription $3.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

VICTOR VICTROLA—All electric $250.00 machine for $50.00. Address Lyric, Madrid, Ia.

Organs for Sale

FOR SALE—Wurlitzer K pit organ, hand or roll played. A-1 shape. $500.00. Address Strand Theatre, Atlantic, Ia.

HILLGREEN LANE ORGAN, electric pneumatic. Will make big sacrifice for quick sale. Address J. W. Goodspeed, 190 Monroe Ave., Grand Rapids, Mich.

(*See next page*)

Your Classified Ad Will Do the Work

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

(*Classified continued*)

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ, used or new. Reproduco Pipe Organs. Address S. B. McFadden, Havana, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

Miscellaneous

BEAUTIFUL registered Bull Pups, $15. Bulldogs. Address 501 Rockwood, Dallas, Texas.

Projector Repairing

BEST GRADE repair work. Prices right. Free relief heads. Prompt service. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

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

Equipment Wanted

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

BEST PRICES paid for projection machines, all types. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

LETTERS From Readers

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

Glendon Allvine Replies

NEW YORK CITY.—To the Editor: My compliments to Mr. L. McDaniel, who is eulogized by Al Nelson on pages 58 and 59 of the Better Theatres section of Exhibitors Herald and Moving Picture World for November 24.

I do not know Mr. McDaniel, but I would be more impressed by what you quaintly term "his use of color, design, etc," if he were less careless about the origins of his posters for the Alhambra theatre in Milwaukee.

I particularly like the two posters used for the Universal picture, "Jazz Mad." I like them because they were originated in my office at Fox Films, one for "Dry Martini" and the other for "Vampire a la Mode."

If Universal pictures can best be advertised in Universal theatres by the use of one sheets from any Fox Film Exchange, I personally have no objection and I am sure that Mr. Fox will be glad to make this gesture to Mr. Laemmle, through Mr. McDaniel.

Several people have been good enough to comment on the quality of the art work in the Annual Announcements of Fox products, published in the Exhibitors Herald-World of June 2.

If you will refer to the pages on "Dry Martini" and "Vampire a la Mode" (as Mr. McDaniel must have) you will see what I mean.

In fairness to the artists who did the original work, the color design for "Vampire a la Mode" was made by Arthur P. Dickson of the Fox art department and the design for "Dry Martini" as the Fox insert shows, was done by C. E. Millard, whose reputation as an artist is sufficiently well established by his poster designs displayed weekly at the Roxy theatre, New York.

To quote from Mr. McDaniel in your article:

"'The day is fast passing,' he declared, 'when large theatre owners will use the poster sheets which are sent around the circuit.'

"McDaniel says that he can make between 50 and 60 good pieces of art work each week. Some of the larger ones require two hours' work, but, he says, they are worth it because they make people stop and look."

Perhaps I should not have looked.—Glendon Allvine, director of advertising and publicity, Fox Film Corporation, New York City.

Organ and Sound

AURORA, IND.—To The Editor: I have enjoyed reading E. J. Caepert's letter in the current issue of the Herald-World. His defense of the mighty organ is masterful and will have great influence and we hesitate to throw cold water on his "Seeburg" which is a fine instrument, but justice to our fellow exhibitors requires that we set him right on sound devices before he gets some others in the same position as one of our neighboring exhibitors, who put in a fine organ at an expense of $9,000 and what happened! His competitor put in one of these new-fangled machines for $500 and now he has holdout lines waiting to get into his theatre which supplies the great symphonies as well as the music of the mighty organ.

I realize that there are a number of these new-fangled contraptions on the market that are very poorly designed, that are causing much complaint, but, like the first nickel show, they will be weeded out and the real instrument will supplant them.

We have a Marveltone and our patrons prefer it to our organ. We were told by an organ tuner from Cincinnati, who did our work, that he did not know what he was going to do for a living because so many theatres were giving up the organ.

Theatre patrons who hear the talking pictures in the large cities are demanding better music and approximate talking pictures in the smaller theatres of the country. We have solved it for our patrons who come 25 miles to see and hear our programs.

Sound is here to stay.—E. W. Swarthout, Palace theatre, Aurora, Ind.

Warners Sign More Stars for Broadcast

(Special to the Herald-World)

NEW YORK, Nov. 27.—Warner Brothers have signed several more celebrities to appear in the near future on their Vitaphone Jubilee hour, which is broadcast every Monday evening. Jimmie Miller and Charlie Farrell will be featured December 3.

New Biophone Agencies

(Special to the Herald-World)

NEW YORK, Nov. 27.—C. P. Pascoe has been appointed as manager of the new Biophone branches that are opening in Pennsylvania and West Virginia.

Wiring Midwesco Houses

MILWAUKEE, Nov. 20.—Movietone and Vitaphone sound devices are being installed at the following Midwesco theatres; Gateway, Kenosha, Nov. 26; Retlaw, Fond du Lac, Dec. 1; Park, Waukesha, Dec. 3, and Jeffris, Janesville, Dec. 10; Rialto, Marinette, Dec. 1.

"Noah's Ark" Used In Lecture Course

(Special to the Herald-World)

NEW YORK, Nov. 27.—One reel of "Noah's Ark," Warner Brothers picture, will be used by the University of Minnesota cinematography class to demonstrate the perfection of motion picture camera work. The request for the privilege of showing the reel at the university was made to J. L. Warner through the American Society of Cinematographers in Hollywood.

Firemen Look for Fire As Patrons View Film

(Special to the Herald-World)

ALBANY, Nov. 27.—While the firemen searched for possible flames in the Harmanus Bleecker Hall, the patrons of the theatre sat undisturbed. It later developed that a reflection, mistaken for fire by some person, had resulted in the department being called.

Leo Invades Southeast To Exploit M G M This Winter in Sunny Clime

(Special to the Herald-World)

ATLANTA, Nov. 27.—Surrounded with all the trappings, color and flash of a circus parade, Leo, M G M lion, is invading the Southeast this week in the course of his nationwide tour and will make a personal appearance in Atlanta tomorrow and Thursday.

During the remainder of November and all of December, Leo will visit cities and towns in Tennessee and Georgia, and will be in Florida during January and February. The exploitation enterprise will gradually work North in the spring.

While in Atlanta Leo will give a daily performance in his cage in front of Loew's Capitol theatre.

Biophone Instruments Installed in 2 Houses

(Special to the Herald-World)

FORT LEE, N. J., Nov. 27.—Two theatres in this city have installed the Biophone instrument. The Biophone plant in Fort Lee is working overtime to supply the demands for immediate delivery of the machine.

New Columbia Albany

(Special to the Herald-World)

ALBANY, Nov. 27.—Columbia opened an exchange this week in this city with C. R. Halligan as branch manager. Henry Asbury, formerly connected with the local Paramount exchange, will act as booker.

New Casino Reopens

(Special to the Herald-World)

BOSTON, Nov. 27.—The New Netoco Casino opened its doors Sunday after being dark for several months. The theatre has been painted and redecorated and is now in an uptodate class.

Orman Gives Weekly Talk

(Special to the Herald-World)

LOS ANGELES, Nov. 27.—"Art and the Box Office" was the subject of the fourteenth talk over radio station KFI given Thursday by Felix Orman.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

GOLF WIDOWS: Special cast—A good program picture as are most of Columbia's. A good many laughs in this one. Pleased about 50-50. Six reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

VIRGIN LIPS: Olive Borden—A mighty good picture and how it clicked at the box office. Columbia has the pictures this year. If you haven't contracted for them, now is the time. Six reels.—Wm. Powell, Grand theatre, Williamsburg, Ky.—General patronage.

LADY RAFFLES: Estelle Taylor—38%. November 11. A good mystery drama. Keeps one guessing. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

LADY RAFFLES: Estelle Taylor—November 15-16. A clever little program picture which seemed to please. Story holds interest to the end. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE GOLDEN SNARE: Lewis Stone—10%. November 7. Print on "The Blood Ship" was so bad we called the exchange for a better one, but they didn't have it so sent us this to avoid a dark house. We'd rather have had a dark house. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE COLLEGE HERO: Special cast—This was certainly box office for our 10c bargain night. Roads bad, weather cold and rainy but still 221 adults came out with their dimes to see "The College Hero." A mighty fine little picture good for any day of the week. Six reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE SPORTING AGE: Belle Bennett—8%. November 14. This title was misleading to the showgoers, but picture was good, so partly O. K. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE BLOOD SHIP: Hobart Bosworth—A mighty fine picture sold at a live and let live film rental. Went over big for a Saturday night picture. Business a little dull on account of rainy weather and bad roads, but it's a real picture just the same. If Paramount had had this one we would have had to mortgage the theatre for it. Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE BLOOD SHIP: Hobart Bosworth—20%. November 6. Print was so bad and so much of it was cut out that half the audience walked out before the fourth reel. Business poor. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE WAY OF THE STRONG: Mitchell Lewis—Personally did not think this anything but ordinary. Used this on our 10c bargain night and did remarkably well, cut the attendance on my stock company opposition at the local opera house down to only 15 adults and they left town the next day and did not stay for the balance of the week as they had advertised. Fellows, you can lick any kind of opposition with a 10c night. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Excellent

DAWN: Sybil Thorndyke—75%. November 23. It is a treat to watch the work of Sybil Thorndyke in this picture after gazing on some of the baby dolls of Hollywood. There is a real actress. The story of heroic nurse Cavell makes an outstanding attraction. It cannot help but draw after the world wide publicity given by the press. Should not offend Germans. Seven reels.—S. B. Selkirk, Central theatre, Selkirk, Manitoba, Canada.—General patronage.

Introducing YOUR EDITOR

George Schutz, for a number of years a member of the editorial staff of the HERALD-WORLD, has been assigned to the editorship of your department, "What the Picture Did for Me."

George will be in constant touch with you through Uncle Sam's mail. If you have an annoying little problem to solve, talk to George.

The new editor will be at your command.

—J. M. S.

FBO

THE LITTLE YELLOW HOUSE: Martha Sleeper—Good story, well liked. Would have been much better with a live female star. If Martha Sleeper could forget her big eyes she would be more entertaining.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

THE FIGHTING REDHEAD: Buzz Barton—November 10. Good little action picture. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

FRECKLES: Special cast—Played this on a Sunday night to a fair business considering the forty people musical comedy company at the opera house as competition and their big ballyhoo right in front of my theatre. In fact we did almost twice the business that the opposition did and we did not have a band to ballyhoo with either. "Freckles" is not a big picture but it is good clean entertainment, one that sends them home satisfied, you can't go wrong with it. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

MOTHER: Belle Bennett—15%. This is a story of this jazz age and a picture that both young and old should see. Belle Bennett's acting is good and the picture is well directed and photographed. Holds interest straight through and works up to a thrilling climax with a train wreck as the crisis. Did not draw, but very few people appreciate a picture of this type, I am sorry to say. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

JUDGMENT OF THE HILLS: Frankie Darro—Darro a great favorite here. He is a wonderful child. His name means a good time.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

FRECKLES: Special cast—As a picture it was awful, but as a drawing card, it was great. Pulled in extra business. Some were new faces we had never seen before, possibly never again now. Just the same, FBO makes us money and that's more than we can say for all of them.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

SWIFT SHADOW: Ranger—10%. November 13. One fine show with Ranger. Rin Tin Tin has nothing on this dog any more except he is a stronger fighter of brutal men, but Ranger will get there too. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronag.

THE GREAT MAIL ROBBERY: Theodore von Eltz—75%. This is an extremely interesting picture from start to finish and has a mighty fine climax with airplanes in pursuit of bandits. The fighting is done with machine guns and the U. S. Marines come in for their share of the laurels as their major rounds up the mail bandits and their leader, after joining their gang as a bandit. Print out of Atlanta not so good. Photography very good. Seven reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

ALEX THE GREAT: Richard Skeets Gallagher—Personally thought this one terrible, but we used it on our 10c bargain night and it pleased very well. Business very good. The dime admission sure brings them out where nothing else will.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

BREED OF THE SUNSETS: Bob Steele—November 3. Good action picture for Saturday night. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

TERROR MOUNTAIN: Tom Tyler—October 20. This picture pleased the crowd. Long time since we saw Tyler. Many favorable comments.—H. C. Miller, Gem theatre, Winthrop, Maine.—General patronage.

LIGHTNING LARIATS: Tom Tyler—My Wednesday nights have always been a money-losing proposition for me and at a suggestion from our friend, Ted Meyers, we ran this as a ten cent bargain night and we packed them in, and it pleased 100 per cent. Instead of the usual gross of five or six dollars, we showed to 224 paid admissions.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

First Division

TURN BACK THE HOURS: Myrna Loy—10%. October 2. Here is a wonderful picture. Action from start to finish, and if you never played it do so as soon as you can and cash in on it. It's all there, and step on it. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

First National

THE NIGHT WATCH: Billie Dove—35%. November 12-13. Same old story. Billie just don't make 'em poor. This drama of a woman on board a battleship during an engagement is full of tense situations. Well dressed and well acted, this is worth anybody's money and then some. Billie is the best draw First National has, not barring Miss Moore either. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

HAPPINESS AHEAD: Colleen Moore—65%. October 31-November 1. A good picture but not as big as some she has made. It seemed to satisfy and the star's name drew in extra business. Will run "Lilac Time" soon and expect it to draw big.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THREE RING MARRIAGE: Special cast—30%. November 8. A good program picture. Gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE NOOSE: Richard Barthelmess—Real entertainment. Pleased all. Worthy of an advance in admission. Best from this star in a long time. Eight reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

THE HAWK'S NEST: Milton Sills—50%. October 15-16. Milton Sills is a real draw for me and this picture satisfied. He is one awful looking human in part of this picture, but they bring him out of it and he sure does his stuff. A picture full of entertainment.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

SMILE, BROTHER, SMILE: Mulhall-Mackail—November 13-14. Very good program picture. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE DROP KICK: Richard Barthelmess—A real good football picture. A good attraction if played during football season. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE DROP KICK: Richard Barthelmess—68%. The picture is old but is a very good football picture and will please if your audience is not too critical. It has its weak moments but has an interesting story to carry it along. Have seen him do better in later pictures, but anything improves with age.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—58%. This is one of Barthelmess' best pictures; while not as good as "Tolable David" in the patrons' criticism, a fine clean picture that the whole family can enjoy. The book helps more than anything else in getting them in, and they are bound to be pleased after seeing it through. Eight reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

THE BIG NOISE: Chester Conklin—56%. October 29-30. A very good comedy-drama and sure will get the laughs. If you have a bunch that wants to know when you have a good comedy coming, send them a card on this one. Chester is a knockout and then there are some clever subtitles to help. Buy it. —Ray W. Musselman, Princess theatre, Lincoln, Kan. —Small town patronage.

THE GORILLA: Charles Murray—Sold as a special and like Universal's "Cat and the Canary" it is only a good program picture sold at special prices. A good Saturday program. Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

PRINCE OF HEADWAITERS: Lewis Stone—54%. November 8-9. A number commented very favorably on this picture and while it is old, I considered it a very good picture and it pleased. Eight reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

LILAC TIME: Colleen Moore—Best picture since "Ben Hur." Drew well and patrons were most extravagant in their praise. Star gained many new friends which will undoubtedly react favorably on her forthcoming pictures. Used talking machine records for vocal numbers on non-synchronization device. Used slides on song with soloist as an introduction. Slides furnished free by Leo Feist, Inc., are beautifully colored and show scenes taken from picture. It will be only through worthwhile productions such as this one that small town exhibitors, such as myself, will be able to tide over until sound devices are available for us. My thanks therefore, are graciously extended First National for these two bright exhibition days which stand out most brightly on a background of gloom and months of rotten business. Nine reels.—W. J. Powell, Lonet theatre, Wellington, O.—Small town patronage.

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HELLO

This is a personal appearance.

At least it's a kind of one. And perhaps the best kind for me.

I have written a letter to all you folks, and sometime soon you are going to get it. Pending that great event, I have been ordered to put in this piece, just to tide you over.

I guess elsewhere is the official announcement that I have been appointed editor of "What the Picture Did for Me." What is there for me to say? Only this:

I shall do all I can to make this department continue in its indisputably great career of helpfulness. Assisting me will be Eagle Eye Joe (whom you know less well as Mr. Fisher). "Jaysee" already has promised me his aid, so all I need now is yours.

GEORGE SCHUTZ, Editor,
"What the Picture Did for Me."

Fox

A FARMER'S DAUGHTER: Marjorie Beebe—November 12. A holiday crowd was well pleased with this light comedy. Marjorie Beebe to my mind is a comer in her line.—H. C. Miller, Gem theatre, Winthrop, Maine.—General patronage.

PAJAMAS: Special cast—20%. This picture is very entertaining with beautiful outdoor scenic shots taken in Canada and has a fair little plot interwoven. Miss Borden is attractive and does some very good acting, as does Lawrence Gray. Business very light due to local conditions but a fair program for an off night. Six reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

DRESSED TO KILL: Special cast—In conjunction with this picture I played Happy Joe's Tennessee Jubilee Singers. I did a very good business. The bad roads cut down the attendance to some extent.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE HIGH SCHOOL HERO: Special cast—Here is a picture all exhibitors can "push down the accelerator" on and boost it for all it's worth or they are worth, because it is snappy clean comedy of the good sort.

You should make a special effort to get all your school teachers in as well as the students and the old boys and girls who were students in the long ago will enjoy it also because while the methods and equipment and games of today are different than in the past, yet there is a sentiment and many touches that bring back to all the days of long ago in the "little red school house" so dear to the hearts of the American people. We consider this one of the best pictures in the comedy line we have shown in months and our patrons laughed and laughed and laughed. The presentation of the drama with all of its comical situations has been the experience of nearly every person who ever attended a school drama of the heavy sort, say ten years ago and further back. We are glad we showed this picture. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE BRANDED SOMBRERO: Buck Jones—78%. November 10. Another good one from Buck. He rarely fails to fill the bill and I personally like his pictures 'cause he uses sense in his battling. Plenty of action and mighty good for Saturday night.—Ray W. Musselman, Princess theatre, Lincoln, Kan. —Small town patronage.

THE BRANDED SOMBRERO: Buck Jones—Just a fair Western but the kind that brings 'em out and make 'em like it. Buck Jones is always a good drawing card for us. Five reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE FLYING HORSEMAN: Buck Jones—60%. It seems that my patrons prefer Buck Jones to either Tom Mix or Ken Maynard the way the receipts differ in the three showings. "The Flying Horseman" certainly appeals to the children and the acting is very good, the direction good and the photography excellent. If you get good prints from Fox and haven't played this one which was released last Summer, you can't go wrong on it at a decent rental. Five reels.—J. E. Gillenwaters, Rialto theatre, Knoxville, Tenn.—General patronage.

MONTE CRISTO: Special cast—Reissue. 60%. October 10-11. A good picture that drew well and pleased all that saw it. Eight reels.—Beatty and Johnston, Crescent theatre, Red Deer, Alberta, Can. —Small town patronage.

DAREDEVIL'S REWARD: Tom Mix—The best Mix I have ever seen. Had best crowds of any Western I have had. Girl not at all pretty. Wish Tom would get pretty girls to play.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

DEADWOOD COACH: Tom Mix—Reissue. 60%. November 16-17. Mix is our best Western bet and we always boost the ante a nickel. A good Western and went over big. Why should we worry about plots and story loop-holes when the hero shoots a couple million and never gets a scratch. That's what western fans want. Six reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

HELLO, CHEYENNE: Tom Mix—As you can always expect, the same old Mix crowd and well satisfied. Also the usual poor print from Mix. Five reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

WOMAN WISE: William Russell—30%. November 6. A good program picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HORSEMAN OF THE PLAINS: Tom Mix—A good Mix picture, better than some he has made. Had some good comments on this. How about a photo, Tom, for our lobby? Five reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

BLOOD WILL TELL: Buck Jones—65%. October 19-20. A good Western and with a good comedy it pleased the Friday and Saturday crowds. I'm strong for Buck Jones and he usually gets me a full house on Saturday.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

WILD WEST ROMANCE: Rex Bell—A new star, only a fair picture but just the same it holds my house record for Saturday night. Certainly cannot complain on the results from this one.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Metro-Goldwyn-Mayer

THE COSSACKS: John Gilbert—A real picture with lavish settings. Should go good where they like Gilbert. Pleased the majority at advanced admission. Ten reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

THE COSSACKS: John Gilbert—65%. October 5-6. This is a splendid picture, well staged and well acted. Good for any theatre. Nine reels.—Beatty and Johnston, Crescent theatre, Red Deer, Alberta, Can.—Small town patronage.

BEYOND THE SIERRAS: Tim McCoy—Not so bad as some have panned it. At least it apparently pleased our Saturday nighters.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

A CERTAIN YOUNG MAN: Ramon Novarro—November 7. This picture proved better entertainment than critics have written. Lost money on it as it cost too much.—H. C. Miller, Gem theatre, Winthrop, Maine.—General patronage.

THE ADVENTURER: Tim McCoy—November 10. A fair action picture. Story good. Star and cast fine.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE CARDBOARD LOVER: Marion Davies—A real good entertainment. Something a little different. Pleased very well. Attendance only fair. Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE PATSY: Marion Davies—Good comedy, thoroughly enjoyed by good house. Marion Davies well liked here.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

THE CAMERAMAN: Buster Keaton—20%. November 9-10. The best Keaton in many moons. Buster plays the part of a cameraman who just can't do anything right. He finally gets mixed up in a tong war and makes good. An evening well spent. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

ACROSS TO SINGAPORE: Ramon Novarro—Fine sea story, a little rough in spots, but any audience should enjoy it.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

ACROSS TO SINGAPORE: Ramon Novarro—25%. November 9-10. Rather rough and tough, but Ramon plays the soft hearted boy brother to hard-boiled Torrence, and the girl. All three big stars in one picture, but somehow did not do the business we expected with Ramon in the lead. It's worth running all right. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

DIAMOND HANDCUFFS: Special cast—25%. November 7. It is a serial in three episodes, changes cast and everything. Not much of a drawing card and not many comments.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE DIVINE WOMAN: Greta Garbo—November 8. Showmen, if all the pictures were as killers for amusement as this one, I would surely lose all interest in the show business. Such pictures as this one will surely make them get up and walk out of your theatre, dull their interest in going to picture shows and make them look for different amusements. Cut out those old ugly faces, those old villains. Give us life as we live it today. Give the new stars a place on the screen, the young folks that know how to thrill you and make our picture shows grow bigger and better day by day.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—General patronage.

SKIRTS: Syd Chaplin—43%. A good comedy and hand a bunch of laughs. Not a big comedy special, but a picture that gets them tickled and keeps them that way.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

CIRCUS ROOKIES: Dane-Arthur—20%. This team is losing fast for the lack of story material and other things. This picture did not please generally and this circus stuff has been overdone anyway until the people are geting sick of it. I understand that "Detectives" is worse than this one and if it is tbey can have my check (6 reels) and keep it. —J. E. Gillenwatres, Rialto theatre, Knoxville, Tenn. —General patronage.

TELLING THE WORLD: William Haines—58%. October 17-18. I believe that this ranks with the rest of his pictures and as it is in line with his policy of smart alec stuff will get by, if you have a following for this star. I have, and he usually gets me some extra business.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE THIRTEENTH HOUR: Lionel Barrymore—This picture was well received, did not have a single kick on it. Lionel Barrymore gave especially fine performance of the role he essayed. Seven reels.—Giacoma Bros., Crystal tbeatre, Tombstone, Ariz.—General patronage.

UNDER THE BLACK EAGLE: Special cast—55%. October 31-November 1. This is the best dog picture we have ever shown. This dog, Flash, is away ahead of Rin Tin Tin. Seven reels.—Beatty and Johnston, Crescent theatre, Red Deer, Alberta, Can. —Small town patronage.

ROSE MARIE: Joan Crawford—A very good picture that pleased the majority. Picture too dark. Miss Crawford is one of our favorites. We would like a photo, Miss Crawford, for our lobby. Eight reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

ROSE MARIE: Joan Crawford—Beautiful scenic shots, fine picture, pleasant entertainment. This Murray boy makes the picture.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

BODY AND SOUL: Lionel Barrymore—10%. November 14-15. A heavy, gruesome subject that, though well acted and staged, is rather heavy stuff for small towns. Business very poor. Barrymore and Adoree do good work. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

THE FIRE BRIGADE: Charles Ray—Fine picture, instructive as well as interesting. Would have been better two reels shorter. Why do they drag them out so interminably?—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

SPOILERS OF THE WEST: Tim McCoy—11%. November 8. Dandy show from McCoy. He makes better Westerns, and folks know a good Western when they see it nowadays. Pleased a small crowd. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

ADAM AND EVIL: Cody-Pringle—This little picture good entertainment, but rather a joke on the patrons. From the title I think they expected an expose of night life in the Garden of Eden. The box office told a grand little story.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

WEST POINT, THE SMART SET: William Haines—Different type pictures, both well liked. Star always draws well here. One man told me he would like to punch Haines in the jaw, but he got so much fun out of his pictures that he would not miss one of them.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

J. C. Jenkins—*His Colyum*

JEFFERSON CITY, MO., November 18, 1928.

DEAR HERALD-WORLD:

This is the capital city of the "SHOW ME" state. We have seen a great many capital cities in our time and this one comes the nearest of being a duplicate to Olympia, Wash., that we have ever found.

This is a good capital city all right for its size, but it hasn't much size. The boys showed good judgment when they located the capital right on the banks of the Missouri river, for after the legislators have fought all day over a bill to create a commission to examine towels and dishpans in hotels and cafes, they can go down to the river and relax their overwrought nerves by fishing for bullheads. This would be a fine town for that bullhead fisher at Wayne, Neb. It's a good town and if it doesn't rain we will like it.

Sam Blair of the Blair Enterprises of Belleville, Kan., wrote the HERALD-WORLD and called us "The Republican Boss of Nebraska." We don't know where Sam got that "Republican Boss" stuff but he was probably a little peeved because he had to enclose a check as evidence of his poor judgment on election results. Betcha that hereafter when anyone asks him how the election is going he will say, "Ask that old mullethead of Neligh, Neb." Sam is a pretty nice fellow but that is largely due to his wife.

But speaking of the election, we noted in a recent issue of the HERALD-WORLD that our old friend Thomas O. Service comes right out in public print in "SERVICE TALKS" and says he was going to vote for Al, and he says it in a tone of voice that would indicate that he was proud of it. Well, well, whadja know about that? Then, too, Jay Shreck of the "WHAT THE PICTURE DID FOR ME" department writes us that he did likewise. We hope that Jay's father at York, Neb., doesn't get to hear of it. It just seems like Al didn't draw the line on anybody.

You have no doubt heard of the Ozarks? Well, we are in the Ozarks right now. They are said to be beautiful, but that's probably when the sun shines, but we haven't seen the sun in two weeks. If you have never driven the Osage river country here in the Ozarks, you ought to do so, so that when your grandchildren arrive at a stage of understanding, you can tell them what a helluva country it is, and prove it.

We drove 50 miles through this country yesterday in the rain and only saw one cow and two goats on the entire trip. The Osage Indians certainly pulled a fast one on the government when they unloaded this part of Missouri on 'em. As a farming country, it never was and never will be, but as a place to spend a vacation and enjoy scenery, cool climate and pure water and the hospitality of most delightful people, we would recommend the Ozarks as 100 per cent plus.

At Lebanon, we saw the church that Harold Bell Wright was pastor of for a number of years. It is probably here that he got the inspiration to write "THE SHEPHERD OF THE HILLS," although it is said that the book was written in Arkansas. In the fall and spring of the year, these hills would certainly be an inspiration to anyone, but in November when it is raining, well, you know how 'tis.

* * *

J. L. Drake, projectionist at the Star at Warrensburg, seemed as tickled to see us as he did two years ago. He says one can't place a value on "BETTER THEATRES" as a help to projectionists and that Richardson's articles on projection are invaluable and that no projectionist should be without this help. J. L. is a good projectionist, there's a reason. We met R. M. Shelton, manager of the Star for the first, but we hope not the last time.

Among others we had the pleasure of meeting for the first time were F. H. Babbs of the Stockton at Stockton; Tom Cole, Jr., of the Ritz at Bollivar; S. E. Wilhite of the Grand and Princess of Springfield; Ensley Barber of the Landers and Jefferson at Springfield; G. E. Dyson of the Crane and Royal at Carthage; W. F. Hammond of the Blake at Webb City; G. E. Shilkett of the Rex at Joplin; Ray Mathis of the Club at Ganby; O. W. Williams of the Rialto at Monett; A. H. House of the Barris at Marionville. These boys all reported business as being below par for the past few weeks but thought that the pre-election excitment was responsible for it. All looked for business to come back to normal when the election was forgotten.

We doubt if there is a more beautiful theatre than the Galloiz at Springfield, in any town twice the size, and Mr. H. E. Ulrich, the manager, is an oldtime showman friend of ours, having remembered us back in the days of the old Opera House Reporter when we used to report the barnstormers out on the "kerosene circuit." Mr. Ulrich showed us every courtesy and we certainly spent a delightful evening in the company of himself and esteemable wife. The Galloiz has recently installed Vitaphone and Movietone and business is showing a marked increase.

Miss Thresa Nibler who manages the Electric at Springfield, has a beautiful house also, and she impressed us as a lady having much more than ordinary ability. She was playing to a packed house when we called and she reported business as being satisfactory. We judge that Miss Nibler is a very popular lady with the theatregoing people of Springfield. We were informed that the Electric is soon to have Vitaphone and Movietone installation.

Hugh Gardner of the Orpheum at Neosho just about measures up to our ideas of a regular chap. He rode over to Monett with us and introduced us to a couple of managers just to show what real service is like. The Orpheum is a delight to behold. The walls are

(*Continued on next page*)

LAUGH, CLOWN, LAUGH: Lon Chaney—Chaney a good bet. Box office says so. Had full house, but whether it was the picture or because I took advantage of the slogan of the O. E. S. for their dance, I am not sure. A dance given Friday had the whole district covered with posters with just "Laugh, Clown, Laugh" on them. Metro kindly changed my booking for Sunday and gave me the Chaney and we had the biggest house for months.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

Paramount

TAKE ME HOME: Bebe Daniels—November 15. The name of this picture is a good drawing card, but the same style acting as we always get from this star. Neil Hamilton, her boy friend, who plays with her in this picture, is well liked here by my patrons. Well, I have said all I can say about this one so, hurry up, boys, let's make a fortune so we can put in the "talkies" and then we little,

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

decorated in sky hlue and sunset red and tbe whole theatre has an air of refinement that impresses itself on one as soon as he enters.

Tbose contemplating building a new theatre, or re-decorating an old one, would do well to drive many miles to inspect this lovely show bouse. Our opinion is that the Orpbeum is the finest theatre we have ever seen in a town of tbe size of Neosbo, and it would be a credit to towns three times its size. Mr. Gardner took us up to his apartment and introduced us to his wife, and after we bad met her, we wanted to congratulate bim on bis good fortune. The Mrs. went over to the sidehoard and what she brought us is nohody's business, but the fellow wbo made it certainly knew what he was talking about. If you bave never met the Gardners you have missed the hest part of your life. We hope to meet them again. We have an invitation to do so, and we would even drive Missouri mud to do it.

L. L. Lewis has recently opened his new theatre at Lebanon and was giving a preshowing of William Haines in "West Point" for the clergy of his town preparatory to starting Sunday matinees, wben we calIed. When these gentlemen came out in the lobby, we were astonished to meet Rev. Clark wbo was at one time pastor of our own cburch at Neligh, also Rev. Sapp wbo at one time was principal of the puhlic schools at Elgin, Neh. It certainly was a deligbt to meet tbese old acquaintances again.

Last evening, we drove into Eldon and met O. L. Dowell of the Electric theatre. O. L. operates a drug store as a side line to his theatre business and when we introduced ourself, he grabbed us by the hand and gave our arm a yank and jerked it loose from tbe socket and said, "Why, you old skunk, who'd ever thought you would come down here," then be reached for the other arm hut we wouldn't let him work on it, for the fact is, we are crippled for life now. He almost made the fatal mistake of taking us to his bouse and introducing us to his wife.

O. L. said, "I could take you down in the cellar hut you wouldn't find anything," and we replied, "Well, then what's the sense in climbing up and down the steps, we've seen lots of cellars." He tried to persuade us to remain over until Monday and he said he would take us out and show us how to shoot quail. That boy didn't realize tbe contract he was taking on. We told bim tbat a lot of novices had tried that before but that we always divided up the hag with them after the shoot was over so tbey would have something to show when they got home. He also said he was going to plan to come up to Detroit Lakes next summer to that gathering of the Great Unwashed and he would show the hoys how to catch fish. Won't that make those Minnesota boys giggle We can hear them "tee hee" right now. The idea of a Missourian showing them how to catch fish. We told bim if he came up Bill Bowker would row bim to the crappie heds, Longaker would sbow him how to fish for walleyes, Elmer Gailey would help him dig worms for bullhead bait, Whitmore would teach him how to land dogfish, we would teacb him the art of catching muskies and Andy Andcrson would show him how to make tbe eight hole in three. If we didn't bave to work like a dog, we'd go hack there in the morning and call that baby on his quail proposition, but our motto is "husiness bcfore pleasure" which has made many a man round sbouldered. We have voted unanimously that O. L. is a regular guy and we hope he comes to Detroit Lakes.

* * *

How about those reports on pictures that you haven't made to the "WHAT THE PICTURE DID FOR ME" department. Don't you think you have kinda layed down on the job? You have been getting a lot of good out of the other fellows' reports and don't you think they all want to hear from you? You know that when Tragsdorf of Neillsville, Wis., says a picture is punk, you can depend upon it that it is; that when Duba of Kimball, S. D., says it went over fine, that it will do likewise for you; that when Phil Rand of Salmon, Idaho, says to lay off, that you better lay off; that when Giacoma Brothers of Tombstone, Ariz., say to step on the gas and shoot both barrels, you know you have a good picture coming; that when John Cosner of Sargent, Neb., says a picture pleased, you know it will for you; that when Marion Bodwell of Wyoming, Ill., tells you that the picture went big there, that you can depend upon it, and when hundreds of other exhibitors are doing their part to make this department of supreme benefit to all exhibitors, don't you think you should do your part as well?

The HERALD-WORLD is striving to make this department as helpful as possible and it can only be done by your cooperation and assistance. They furnish you with blanks and prepaid postage to make your reports so that it costs you nothing but a little time, and don't tbink that your reports are not read, they are read hy everyone in the business.

Fill out those reports today, tell the truth about the picture. If it deserves a hoost, boost it, if it deserves the axe, go out to the woodshed and get it, hut above all else he FAIR. Don't report from prejudice. Give the picture whatever it has coming, good, bad or indifferent, and when you have reported on your pictures, you will receive the gratitude of tbousands of exhibitors like yourself. FILL OUT THOSE REPORTS TODAY. Get in the game with the boys, it will do you and them a lot of good.

J. C. JENKINS.
The HERALD-WORLD man.

small town theatre folks ean hear and see what will become of us. Six reels.—Walter Odom and Sons, Dixie theatre, Durant, Miss. —General patronage.

MORAN OF THE MARINES: Richard Dix—50%. November 3. Dix hits again in a very interesting picture. Ruth Elder is the feminine lead. A real good show. Seven reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

THE RACKET: Thomas Meighan—20%. November 7-8. Meighan does very little in this picture. Given very poor stories to work in. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

OPEN RANGE: Special cast—67%. November 2-3. A regular shoot 'em up Zane Grey, but they like the author and Paramount makes their version of the story into real Westerns, consequently, it drew some extra business on Friday and Saturday.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

JUST MARRIED: Special cast—25%. November 4-5. Good picture but failed to go over for us. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE WATER HOLE: Special cast—60%. November 11-12. A good picture. Story good. Star and cast fine. Gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

AVALANCHE: Jack Holt—75%. November 8-9. Couldn't find any fault of this picture only it was not rough enough for the Saturday crowds. Print new. Photography excellent. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

PARTNERS IN CRIME: Beery-Hatton—50%. November 9. A real comedy. Kept the crowd in a roar nearly all the time. This team is still a favorite here. Seven reels.—G. E. Wendel, Opera House, Smithland, Ia.—Small town patronage.

WINGS: Clara Bow—55%. November 16-17-18. A big war picture that will appeal to the men more than to women. A good story and the war scenes are the best I have ever seen in any picture. The criticism that I have is that there is not enough comedy relief and the picture is too long, otherwise it is a real one. Fifteen reels.—H. J. Eagan, American theatre, Wautoma, Wis.—Small town patronage.

WINGS: Special cast—Although this picture drew very well and was played on Armistice Day and, of course, fit in well with the civic celebration of the day, yet it did not create the interest we thought it would and, moreover, fifteen reels is too darn long for any picture. Fifteen reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

LEGION OF THE CONDEMMED: Special cast—November 12-13-14. One of the best war stories that it has been my pleasure to show. I had seen the picture twice before I bought it and knew that it would please if I could get them in on a war story. It wasn't hard to sell that title and after I got them in I made an airplane and used a drummer for the battle scenes and it went over fine. The cast is superb and I don't believe that any older star could have performed more brilliantly than Fay Wray, nor could they have picked a better bunch of male actors in support of her and Gary Cooper. Eight reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan. —Small town patronage.

LEGION OF THE CONDEMMED: Special cast—Sold at outrageous price for a town of our size, a wonderful picture but no business. If it had been sold to us at just half the rental that we paid, we might have at least made expenses during the two day showing. Eigh reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE CITY GONE WILD: Thomas Meighan—37%. November 9-10. Good cast, including Fred Kohler, Louise Brooks, Wyndham Standing. Weak picture, but seemed to satisfy very well. Terrible, mangled, unrepaired print—the sort that ought to merit a jail sentence for obtaining money under false pretenses. Six reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

LADIES OF THE MOB: Clara Bow—50%. November 9-10. According to reports I thought I had a lemon. The receipts were not up to the usual Bow receipts, but very few complaints were heard. Clara is much better in the other type picture, but even so, this is well done. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

UNDERWORLD: George Bancroft—Not better than the average underworld pictures. A good program picture, but a long way from the super special that Paramount sold it to the exhibitors for. Business below normal, just grossed expenses at the box office. We paid plenty for the Paramount trade mark this time. Eight reels.—Marion F. Bodwell. Paramount theatre, Wyoming, Ill.—General patronage.

STREET OF SIN: Emil Jannings—53%. November 10. Drew very well. Was liked by the majority. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—Gneral patronage.

GENTLEMEN PREFER BLONDES: Special cast —A comedy-laughing-drama. It's a dressed up picture. It's eight reels. It's two beautiful girls making monkeys out of two old men who are old enough for their great-granddaddies. It seems to me that the older men like those men should give their places to young men that would make a picture like this look and appear real. Let youth have youth

HOT NEWS: Bebe Daniels—The best that Bebe has done for many a day. Picture pleased very well. Poor drawing card, her drawing power has been slipping for some time partly because she has been Wolheim, Haver and Gallagher steal the picture away from him. As an entertainment, the picture is A-1, in fact, the third best underworld drama I have run. There are many tense scenes that hold the interest all the way through. Eight reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

together. I know this is pretty hard for us older folks, for we never get too old to wink and make faces at pretty girls, and I will admit that young folks are the best company we older men could have. It's life for us. But in pictures it's disgusting for everybody because it means nothing.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—General patronage.

HIS TIGER LADY: Adolphe Menjou—31%. November 8. A good comedy. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SPEEDY: Harold Lloyd—November 4-5. Good picture, but this bird hasn't the draft at the box office in comparision to what we have to pay for his pictures. Eight reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

DOOMSDAY: Florence Vidor—92%. November 11. A very pleasing program offering that drew a very good house and pleased them all. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

CHANG:—18%. November 4-5. Very educational but what is the use to feed the elders up with this kind of stuff. It is entertaining all right, but of no interest to the regulars whatever. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE VANISHING PIONEER: Jack Holt—About the same as the other Paramount Zane Grey pictures, about one per cent better than the average Western, and without any more drawing power, but you pay more for them just the same, just because it is Paramount, no other reason.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

WARMING UP: Richard Dix—63%. October 24. A baseball story that is good. In fact, most all Dix pictures go over good for us. The ballplayer that played the smart alec and high hatter sure played his part well. Can't remember his name. Seven reels.—O. A. Halsted, Cozy theatre, Duchesne, Utah.—General patronage.

LADIES OF THE MOB: Clara Bow—Clara is certainly great in this one. My opinion is that it is her best picture since "It." Patrons were rather divided in their opinions. Some thought it the wrong type of a picture for her, but never the less it proved that she is a real actress. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

WINGS: Special cast—October 27-28. Nothing like it has ever before been produced. Not a dull second in the entire fifteen reels. A number of people saw it both nights and would have come the third time. When you get ready to play it give it more publicity than any two pictures you specialed before. The only adverse criticism was that the subtitles were too small type.—Pioneer Pete, Pioneer theatre, Amasa, Mich.—Small town patronage.

Pathe-P D C

KING OF KINGS: Special cast—November 6-9. The finest picture of its kind ever produced. Started it election night, which didn't show good sense. Very good business last three nights. Had cooperation of all the preachers for miles around. Twelve reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE BLUE DANUBE: Leatice Joy—Many favorable comments. The ending of this picture is all that spoiled it from being a 100 per cent picture. Eight reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

MARLIE, THE KILLER: Klondike—November 17. Fair dog picture. Ran it on Saturday night for a change. They must have a hard time deciding on this one. The trailer said the title was "Marlie, the Man Killer," that the dog's name was to be Flame, and that Don Coleman and Eugenie Gilbert would be in the cast. The picture turned out to be "Marlie, the Killer," with Klondike, the dog, and young Bushman and Blanche Mehaffy as the leads. Didn't make any difference. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

KING OF KINGS: Special cast—No theatre ever played a better production than this one. I have been showing pictures for 20 years and it's the best one I ever played. Truly a masterpiece and with the proper music will please as near 100 per cent as any picture ever made. It's a credit to any theatre to play a picture like this one. Had people in my house that never have been in it before. Cecil B. DeMille is to be complimented on this wonderful production. I have played all the big ones, but I class this as the greatest of all. Special selected music played on the Photophone was a big help to put it over big. Eleven reels.—Albert Metzger, Fairy theatre, Knox, Ind.—Small town patronage.

"By the Way—"

(Being Extracts from the week's reports)

"No theatre ever played a better production than this one. I have been showing pictures for 20 years and it's the best one I ever played. Special selected music played on the Photophone was a big help to put it over big."—Albert Metzger, Fairy theatre, Knox, Ind.

"One man told me he would like to punch Haines in the jaw, but he got so much fun out of his pictures that he would not miss one of them."—Mrs. H. T. Ramsden, San Juan theatre, Friday Harbor, Wash.

"This serial is the best box office puller I have ever had. Have run six chapters and the Saturday crowd is constantly increasing. New patrons coming out Saturdays."—H. C. Miller, Gem theatre, Winthrop, Me.

"Nothing like it has ever been produced. A number of people saw it both nights and would have come the third time."—Pioneer Pete, Pioneer theatre, Amasa, Mich.

"My Wednesday nights have always been a money-losing proposition for me, and at a suggestion from our friend Ted Meyers, we ran this as a ten cent bargain night and we packed them in, and it pleased 100 per cent. Instead of the usual gross of five or six dollars, we showed to 224 paid admissions."—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.

Rayart

MY HOME TOWN: Gaston Glass—11%. November 7. Good show from start to finish is all we can say about this one as it has interest and entertainment and that's all we care for. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

United Artists

RAMONA: Dolores Del Rio—100%. October 15-16. A natural that packed the house at every performance and sent them away satisfied. Eight reels.—Beatty and Johnston, Crescent theatre, Red Deer, Alberta, Can.—Small town patronage.

THE GAUCHO: Douglas Fairbanks—40%. November 11-12. Good show from any angle you look at it and Fairbanks sure made a good hit in this one. Best Monday night for a long time. Don't be afraid of this one and it will add prestige to your theatre if you run it. So do the way you feel, boys. Thanks, Douglas. Ten reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE WINNING OF BARBARA WORTH: Banky-Colman—68%. November 5-6. It sure was a drawing card for one night and I ran into too much competition, so don't believe that the percentage was fair to this picture. The photography wasn't so good and the print was old, unusual for United Artists, but suppose they all have their weak moments. It was a very good engagement and pleased most of the patrons, except that it deviated from the book, and I would say, take a chance and it will make you some dough.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage,

THE BLACK PIRATE: Douglas Fairbanks—November 11-12. A very fine picture of its kind. The entire picture is in colors. Did not draw in proportion to what it cost. Eleven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

Universal

UNCLE TOM'S CABIN:—100%. October 22-23-24. A wonderful drawing card and a really big picture for the small town. It drew in people that I had never seen in town before and where they came from is a mystery to me. Seigmann steals the picture from Lowe, and it seems that Simon Legree gets a bigger play than Uncle Tom. Surely put on in a big way and follows the book until the closing scenes. I believe that the small town has a natural in this picture.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

TRICK OF HEARTS: Hoot Gibson—Wonderful way to put Hoot to a painless death. He was a good drawing card here when they gave him something to work on, but nobody could make anything out of such a silly story.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

THE FOREIGN LEGION: Special cast—Had biggest crowd I have had on this. Turned over a hundred people away the first night.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

WE AMERICANS: Special cast—40%. November 11-12. Looking at this from the box office standpoint, it was a distinct disappointment. A truly wonderful picture and many of the "elite" were vociferous in praise, but with a special program laid out for a special occasion, and with double our usual advertising (and double film rental), receipts were away off. First night was fair and second night was practically nil. Second night failure we attribute largely to knocks of disgusted patrons on acount of the bum performance we necessarily gave with dilapidated films. The feature could have been in worse shape, but we had one of Metro's great events, which was positively the rottenest piece of film we ever handled. Thank the lord, we are soon done with 1928 product. Nine reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

WILD WEST SHOW: Hoot Gibson—November 17. An unusually pleasing Western circus picture. Many favorable comments.—H. C. Miller, Gem theatre, Winthrop, Maine.—General patronage.

JAZZ MAD: Jean Hersholt—28%. November 13-14. Well, we can't hand this much of a bouquet. Nothing particularly wrong with the picture, except it simply hasn't enough entertainment value for a general audience. Title and paper disappointed them the most. Far, far from what would naturally be expected from title. Some of the older people liked the picture, but even gift night didn't help receipts much. Little bit dark. New print. Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, Kan.—Small town patronage.

WILD WEST SHOW: Hoot Gibson—10%. November 6. Just another Gibson picture which did not excite anybody. Hoot would be a big hit with kiddies if we gave them a free show, but somehow they just can't see to pay admission for his show, and flock in. Hoot is not a drawing card here anyhow, and we should not try to feed up our folks on Gibson pictures. Well, maybe he will be out of Kimball for some time now. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

CLEARING THE TRAIL: Hoot Gibson—67%. Hoot usually gets the business and this is no exception. He has a big following here and this picture satisfied them, I guess. Ran "Snookums" with this to round out the program and pleased them, at least I heard no criticism.—Ray W. Muselman, Princess theatre, Lincoln, Kan.—Small town patronage.

FREEDOM OF THE PRESS: Lewis Stone—Good show. Didn't have many first night, but those must have liked it because I had a fine house the second night, and there was a circus in town, too.—Mrs. Fred Smith, Strand theatre, Rogers, Tex.—General patronage.

BUCK PRIVATES: Special cast—October 31. A good post-war comedy. Everyone liked it.—H. C. Miller, Gem theatre, Winthrop, Me.—General patronage.

SHIELD OF HONOR: Ralph Lewis. A fine picture.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

Till Talkie Time Brings Harvest Time

W. J. Powell of the Lonet theatre in Wellington, O., reports that Colleen Moore's "Lilac Time" drew well and pleased his patrons. "Star gained many new friends," he writes, "which will undoubtedly react favorably on her forthcoming pictures. Used talking machine records for vocal numbers on non-synchronization device. Used slides on song with soloist as an introduction. Slides furnished free by Leo Feist, Inc. It will be only through worthwhile productions, such as this one, that small town exhibitors, such as myself, will be able to tide over until sound devices are available for us."

13 WASHINGTON SQUARE: Special cast—No drawing power, but a good picture. Will please the majority. Seven reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

FINDERS KEEPERS: Laura La Plante—A gay little comedy. Everyone here likes Laura La Plante. She is on the job every minute and her job is to make a good picture, and she does it. She is well liked here.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

GRIP OF THE YUKON: Special cast—November 9. This is a splendid picture. Good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

OUT ALL NIGHT: Reginald Denny—October 23-24. Good, clean comedy, but not much of a drawing card at the box office. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

Warner Bros.

THE GIRL FROM CHICAGO: Special cast—The best from Warner in a long time. Comments good on this picture. A good crook story. Seven reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

ONE ROUND HOGAN: Monte Blue—15%. November 7. This is an extra good picture. Satisfied them all.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Serials

HAWK OF THE HILLS: (Pathe) Special cast—Guess this is the first serial the town has gazed at for years. Even some of the old heads didn't know what it was all about. Anyway I billed the first chapter like a circus and, boy, it pulled them in. Whether they will stick is the question. Starts off fairly well, but could be a little more action in it. Ten episodes.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

THE SCARLET ARROW: (Universal) Francis X. Bushman, Jr.—A good serial, but failed to draw for me. Did not hold up. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

TARZAN THE MIGHTY: (Universal) Frank Merrill—This serial is the best box office puller I have ever had. Have run six chapters and the Saturday crowd is constantly increasing. New patrons coming out Saturdays.—H. C. Miller, Gem theatre, Winthrop, Me.—General patronage.

Short Features

COLUMBIA

WINNIE'S BIRTHDAY: Winnie Winkle—This was good and lots of laughs. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

EDUCATIONAL

CALL YOUR SHOTS: Al St. John—A very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CHILLY DAYS: Big Boy—A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

STEPPING AHEAD:—Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

COMPANIONATE SERVICE: Dorothy Devore—Very good. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FBO

PETER'S PAN: Cooke-Guard—Well, Al Cooke and Kit Guard sure have plenty of good times at anytime and all is well. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FOX

DAISIES WON'T YELL: Not much. No laughs. Did not please. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

LADY LION: Has the laughs, so pleased. Some good comments on this one. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

METRO-GOLDWYN-MAYER

CLEOPATRA:—This is a dazzling colored subject of Egypt in Cleopatra's time. Should be run everywhere. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

DUMB DADDIES: Max Davidson—Davidson is good in this one. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

FIGHTING FATHER: Max Davidson—Max always has lots of excitement in his roles and the funny hair he wears makes him the leading comedian. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE FINISHING TOUCH: Laurel-Hardy—Very good. Book it. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

THE FLAG: Francis X. Bushman—Very beautiful and impressive technicolor subject which we used with good effect in our Armistice Day program. However, we had bought this originally for Fourth of July and Metro would not deliver. Judging from its rotten condition it must have been on the schoolhouse circuit in the meanwhile. Two reels.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

GREAT EVENTS: Technicolor, beautiful pictures. Some of the subjects not very interesting, foreign stuff carries little appeal.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

LEAVE 'EM LAUGHING: Laurel-Hardy—Some funny situations. Have seen them better from these stars. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

THE LIGHTER THAT FAILED: Charlie Chase—A good Chase built around a timely subject—the cigarette lighter. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

METRO-GOLDWYN COMEDIES: Laurel-Hardy, Chase, Davidson—These comedies are, so far as we have run them, all good. Some are all slapstick, but for some reason people seem to consider it grand fun to have some one messed up with mud or cream cake or what have you.—Mrs. H. I. Ramsden, San Juan theatre, Friday Harbor, Wash.—General patronage.

NEVER THE DAMES SHALL MEET: Charlie Chase—Good. Book it. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

RAINY DAYS: Our Gang—An excellent Gang. They paper the house with some self-rising paste and everybody has a good time, including the dog. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

RAINY DAYS: Our Gang—Most of Our Gang comedies good. This one pleased. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

SCREENS FORECAST: This is just an advertising announcement for Metro pictures, and the way it is made should help to put over Metro pictures. Two reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

US: Charlie Chase—Well, Charlie had sure lots of fun and so did we. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

PARAMOUNT

HOT PAPA: Jack Duffy—Good comedy from Paramount for a change, but the same old rotten print that had to be worked on to get through the projectors in one piece.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

LOOSE CHANGE: Jack Duffy—Not as good as some of the other Duffy comedies. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

LOVE SHY: Jimmie Adams—Good comedy and plenty of action and laughs. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

NIFTY NAGS: Jack Duffy—A dandy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

PICTURE MY ASTONISHMENT: Frances Lee—Not a laugh in the whole two reels of this. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

Here's the Well Known Nick of Time Itself!

"Chaney a good bet," reports Mrs. H. I. Ramsden of the San Juan theatre in Friday Harbor, Wash. "Box office says so. Had full house, but whether it was the picture or because I took advantage of the slogan of the O. E. S. for their dance I am not sure. A dance given Friday had whole district covered with posters with just 'Laugh Clown Laugh' on them. Metro kindly changed my booking for Sunday and gave me the Chaney and we had the biggest house for months."

PATHE

ALASKA OR BUST: Fable—These Fables have certainly improved since five or six years ago. One reel.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—General patronage.

JOLLY JILTER: Ben Turpin—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

PATHE NEWS REEL NO. 91: This is Pathe's 18th Anniversary number and is extra good. Pathe is still out there in front hitting on all six. One reel.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—General patronage.

SWIM PRINCESS: Good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

YOUNG HOLLYWOOD: (Pathe)—A novelty. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TIFFANY-STAHL

COMRADES: These color-classics are really beautiful and should please them all. One reel.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—General patronage.

UNIVERSAL

ANDY KNOWS HIS ONIONS: Andy Gump—About as good as the usual Gump comedies. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

BY CORRESPONDENCE: Arthur Lake—Just lots of hocum and made fine filler. One reel.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE DANGER TRAIL: Newton House—Well, whadda ya expect? Nothing to it except two reels of riding, six-shooting, posing, and trying to act Western. Kids liked it all right, but for adults it's just a waste of juice. We suspect these must be a sort of kindergarten for aspirants to stardom in horse opera. Okay filler with comedy-drama. Two reels.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

HOT STUFF: A back-wash from the old Keystone Fox comedies. One reel.—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

OUT IN THE RAIN: Andy Gump—Pleased the kiddies, that's all. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

PAWNS AND QUEENS: Edmund Cobb—These two reel Westerns are good fillers. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

THE SKY SCRAPER: An Oswald the Rabbit cartoon and very good. These Oswalds suit us the best of all cartoons. Funny, clever and we can get uniform lighting on the screen with them, which can't be done with some others. This one relieved an otherwise rather dreary program. New print. One-half reel.—Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

SLEIGH BELLS: These cartoons please the kiddies, that's all. One reel.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

SMITH'S VACATION: Very good. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

WATCH GEORGE: Sid Saylor—Sid always makes 'em laugh with his funny face. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

Butterfield Plans More Theatres and System to Speed Shows on Circuit

(Special to the Herald-World)

DETROIT, Nov. 27.—The Jackson Theatre Building company has just been organized by W. S. Butterfield Theatre, Inc., and its associates and the local business men of that city for the erection of the new Michigan theatre, seating 2,000.

Contracts are being completed for the building of a new theatre in Muskegon, seating 2,200 people. Negotiation of a contract with Governor Green to build a memorial theatre in his home town of Ionia is in progress. Plans also are being completed for a new theatre to be erected in Sault Ste. Marie, Mich., seating 1,000.

The Butterfield Michigan Theatres company is arranging through the operation of theatres in the state, including the new house to be erected at Sault Ste. Marie, so that vaudeville acts, roadshow pictures or traveling combinations can be booked out of Detroit to the Soo, into the copper district of Calumet and back down the western shore of the lake and into Chicago, without a loss of over two or three nights for bad railroad jumps. The plan is to also create a roadshow and send it from Chicago up the west coast and back down the east coast, finishing up at Detroit.

Franklin Appoints Four More to Higher Offices

(Special to the Herald-World)

LOS ANGELES, Nov. 27.—Harold B. Franklin is carrying out his policy of promotion within the ranks of the organization by appointing another group to office last week. Steve Perutz was appointed to succeed Herschel Stuart, who is general manager of Poli-Fox circuit. Monty Salmon will fill Persutz' position as head of the West Coast's Tacoma houses. Ray Deusern takes Salmon's place at the Boulevard theatre, Los Angeles; Marvin Parks succeeds Deusern as manager of the Ritz theatre in Beverly Hills.

Musical Comedy Star Signed for "The Climax"

(Special to the Herald-World)

HOLLYWOOD, Nov. 27.—Kathryn Crawford, musical comedy star, now under contract to Universal, will have her chance to sing in pictures during the next few weeks. She is to appear in "The Climax," an all talking film, which will be made under direction of Renaud Hoffman.

Victor Schertzinger, well known composer, has written "Love's Melody" especially for Miss Crawford in the picture.

Football Game Shots Get Newsreel Big Play

(Special to the Herald-World)

ATLANTA, Nov. 27.—A remarkable series of moving pictures made by Paramount News showing in detail the "spin" play used by Alabama in its game here with Georgia Tech, not only were reproduced on the sporting page of the Atlanta Journal's Sunday edition, but were responsible for a front page story in the same issue. Another graphic picture was that showing two views of Warner Mizell, Tech back, making his sensational 75-yard run for a touchdown in the first quarter. The shots were made by James B. Buchanan, of the Paramount News staff.

At the New York Theatres

NEW FILMS

PARAMOUNT—"Manhattan Cocktail," a Paramount film with Nancy Carroll and Richard Arlen, directed by Dorothy Arzner.
CAPITOL—"The Masks of the Devil," a Metro-Goldwyn-Mayer production with John Gilbert, Eva von Berne, Alma Rubens and Ralph Forbes, directed by Victor Seastrom.
ROXY—"Napoleon's Barber," a Fox all-talking picture with Otto Matiesen, Frank Reicher and Helen Ware, directed by John Ford.
STRAND—"Outcast," a First National picture starring Corinne Griffith and Edmund Lowe, directed by William A. Seiter.
FIFTH AVENUE PLAYHOUSE—"Small Town Sinners," a German picture with Asta Neilsen.
CAMEO—"The Somme," a re-enactment of the Somme campaign by the New Era Producers.
HIPPODROME—"Power," a Pathe production with William Boyd, Jacqueline Logan and Alan Hale.
EMBASSY—"The Viking," an all-Technicolor film released by Metro-Goldwyn-Mayer, with Pauline Starke, and Donald Crisp, directed by R. William Neill.
FIFTY-FIFTH ST. PLAYHOUSE—"The Trial of Donald Westof," a UFA picture.

HELD OVER AND REVIVED

CENTRAL—"Lilac Time," First National, opened August 3.
WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
GAIETY—"Four Devils," Fox, opened October 3.
LITTLE CARNEGIE PLAYHOUSE—"Ten Days That Shook the World," opened November 3.
RIVOLI—"The Woman Disputed," United Artists, opened November 9.
WARNER—"On Trial," Warner Bros., opened November 14.
ASTOR—"Jimmie Valentine," Metro-Goldwyn-Mayer, opened November 15.
CRITERION—"Interference," Paramount, opened November 16.
COLONY—"Gang War," F B O, opened November 18.
RIALTO—"Wings," Paramount, revived October 27.

"The Barker" to Have Its Western Premiere

(Special to the Herald-World)

LOS ANGELES, Nov. 27.—First National's special, "The Barker," will have its western premiere, with dialogue and sound effects, at the Carthay Circle in Los Angeles, about December 1, according to Ned E. Depinet, general sales manager. Negotiations have been closed between R. C. Seery, special representative of First National, and Fred Miller of the **Carthay Circle.**

"The Barker," in which Milton Sills, Dorothy Mackaill, Betty Compson and Douglas Fairbanks, Jr., have the leading roles, is said to lend itself extremely well to dialogue because of having been adapted from the stage play.

Three Big Circuits Book Pathe's "King of Kings"

(Special to the Herald-World)

NEW YORK, Nov. 27.—"The King of Kings," a Pathe picture has been signed by the Comerford, Saenger and Crescent circuits for showings in their theatres. The circuits also have booked Pathe's comedies and feature pictures.

Foreste Succeeds Kvool

(Special to the Herald-World)

MILWAUKEE, Nov. 27.—H. W. Foreste has been appointed manager of the Uptown Theatre to succeed Al Kvool, who has become Milwaukee district manager, Midwestco Theatres, Inc. Edmund Manley, New York, has been appointed manager of the Apollo and Jeffris, Janesville, Wis.

Ince Visits Schnitzer

(Special to the Herald-World)

NEW YORK, Nov. 27.—Since his arrival in New York, Ralph Ince has been in conference with J. I. Schnitzer.

Sound Gives Chance to Wipe Out Differences of Peoples, Says Otterson

(Continued from page 37)

with the shrill voices which they have credited to our American tourists or with the accent of the Bowery. In both instances will the realization become more widespread that we are after all, both English speaking peoples and brothers under the skin, charged with the spread of English culture and responsible for the world acceptance of its standards of living for which English speaking peoples throughout history have stood sponsor.

Speed Universal Language

Talking pictures offer both American and British producers a new opportunity to speed the day when the English tongue will be recognized as the one indispensable language of the world. We have recently made arrangements to install equipment for production of talking pictures in theatres in foreign non-English speaking countries and have been advised by the theatre owners ordering such equipments that they propose to show English-speaking talking pictures. The development of the understanding of a common language will be much to bring the peoples of different nations closer together in thought, understanding and action and it will become increasingly difficult for selfish politicians and professional Chauvinists to stir up ill feeling between nations.

Aid in Education

In the field of education and religious teaching we find even a wider opportunity for great educational and religious teachers to address wider audiences, even those in foreign lands and thereby promote a common viewpoint and understanding.

I think it may therefore be fairly said that talking pictures are not only a means of communication between peoples but are a means of communion whereby the art and inspiration of great actors, teachers, preachers and statesmen may be carried from the sphere in which they move to the ever-widening sphere of world interest, from the metropolis to the hamlet, from the great university to the country school house, from the cathedral to the village church, from their native land to foreign lands, from this generation to future generations, and so we may all find in a better understanding of the lives, achievements, personalities and characteristics of other peoples, an inspiration and example that will lead to greater community of interest between English speaking people, to the spread of English culture and to the development and maintenance of world peace and understanding.

Stroheim on Schedule; "Reformed," He Says

(Special to the Herald-World)

LOS ANGELES, Nov. 27.—Erich von Stroheim, colorful subject of Hollywood tales of extravagance and eccentricity, today is "aged in the wood" and "mellower," by his own statement to Edwin Schallert of the Los Angeles Times. He is making Gloria Swanson's "Queen Kelly" on a camera schedule of ten weeks, set by himself. His last film required three years from script to screen.

"I have changed my attitude," he is reported to have said. "One naturally does as he grows older."

CHICAGO PERSONALITIES

By J. F.

PARK RIDGE was the scene Monday night of considerable whoopee-making of the more decorous sort, incited by the formal opening of the new Pickwick theatre, William H. Malone's $1,300,000 structure. Besides the townspeople, a number of Chicago film folk went out to the Northwestern suburb for the premiere.

The house seats 1,600 and is equipped for stage productions as well as pictures. It has Vitaphone. The opening picture was First National's "Lilac Time."

* * *

By way of keeping tab on the local theatre situation, be of it of picture or legitimate variety, attention is called to the 44-story building which is to go up at a cost of $15,000,000 at Eighth Street and the Boulevard, which will house, besides dainty but expensive apartments, a 1,700-seat theatre dedicated to the proposition that Flo Ziegfeld has interesting entertainment to offer. Flo, or Ziggie, as he is sometimes called—or, if you prefer, plain Mr. Ziegfeld—is a former Chicagoan, so, film man or no, he doubtless deserves a place among these valued items.

* * *

Vilma Banky, United Artists star, and Alfred Santell, who is directing her in a new Samuel Goldwyn production, having gone to New York a couple of weeks ago, were with us once more, hopping from train to train on Monday on their way back to Hollywood, film capital of the whole world, as it is called.

* * *

Chicagoans of little economic assurance except that it is going to be an awfully tough winter, are the objects of an effort to raise money to make their Christmas less grim, sponsored by the Herald and Examiner. The effort is to be made December 8, midnight, at a special performance to be produced by Louis McDermott and conducted by Brooke Johns, at the Oriental. There being no Santa Claus, the show should have out the S. R. O. sign.

* * *

William Mendelsohn, brother of Felix Mendelsohn, manager of M G M, died November 21 at St. Luke's hospital. Mr. Mendelsohn had served with the United Artists branch in Seattle and San Francisco. He was also with Metro. Heart trouble is said to have been the cause of his death.

* * *

J. Edwards, well known exhibitor, has returned to the picture business after a short absence. Edwards has taken over the Aledo theatre in Aledo, Ill.

* * *

The Williard theatre, located at 51st and Calumet Avenue, is opening with sound November 24.

* * *

Tom Gilliam, assistant manager at First National, has returned from Warsaw, Ind., where he was visiting his nine year old son. Displaying some snap-shots of him riding a bronco, Tom said he is going to sign the lad up with First National, to make another Maynard out of him.

* * *

This comes from Max Schwartz, M G M salesman. The Overland theatre will open its doors on Saturday November 24. Schwartz also states that he has sold them 100 per cent M G M product, and that makes two items of interest from Mr. Schwartz.

* * *

J. W. Harlan, former Georgia Tech football player, has been appointed manager of First National's poster department. Harlan was named on the All-Southern team for four years, and on the All-American for two years.

* * *

The Oriental, Pekin, Ill., opens Thanksgiving day. The Oriental is located on the site of the former Capitol theatre.

* * *

Billy Eisenberg, salesman for Universal, is walking around these days singing, "Oh, man, what a boy!" And why shouldn't he? A son was born November 20, and we join with the rest in saying, "Congratulations!"

* * *

Florene O'Connell is a new personality at the First National exchange. She is manipulator of the busy, busy telephone connections.

* * *

Louis Shiman, former manager of the Uptown in Sheboygan, Wis., and well known along the Row, has been named manager of the Colonial in Kenosha. He has been out of the film business for awhile.

* * *

B. N. Renton, manager of Wm. Wrigley, Jr.'s Catalina Island, is in the city conferring on a proposed picture palace in the Spearmint kingdom.

* * *

Jack Miller is back from the M P T O A directors' meeting in New York.

* * *

Edward Kubik reopened the Oriental theatre, 158 West 18th Street, last week. The Oriental has been closed for some time.

* * *

Among the visitors to the Row this week was Cleve Adams, short subjects manager for F B O. He was at the Chicago branch for a couple of days.

1,000 Installations in 6 Months
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L. V. KUTTNAUER
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Owner Freed as Blue Law Is Called Illegal

(Special to the Herald-World)

ABINGDON, ILL., Nov. 27.—The local ordinance against "unnecessary" labor on Sunday was ruled illegal by a justice of the peace when Percy Gladden, motion picture exhibitor, came before him on a charge of having operated his theatre on the Sabbath. W. C. Hall, 84-year-old mayor, caused Gladden's arrest. The exhibitor was freed.

Universal Cameraman Saves Drowning Woman

(Special to the Herald-World)

NEW YORK, Nov. 27. — Robert Surtees, cameraman for Universal, who went abroad several weeks ago with Joseph Levigard's unit to make a couple of pictures, jumped into the icy water of River Spree and saved the life of a Berlin woman. The report was received by Carl Laemmle, president of Universal.

Interchange Okay If Exchange Approves

(Special to the Herald-World)

TORONTO, Nov. 27.—The latest edition of film contracts universally used in Canada contains a new clause prohibiting the use of auxiliary sound devices in the presentation of the feature in a theatre unless permission is granted by the film exchange. When a picture is booked as a sound film it is to be used with recognized synchronized projection.

It is understood that no prohibition is placed on the type of sound mechanism to be used in the projection as long as proper results are obtained. In other words, suitable interchanging is unofficially permitted, but the sound field in the Dominion has not yet become so widened that any problem has arisen in this respect.

Open Shop Houses Break Solid Front of Unions

(Special to the Herald-World)

KANSAS CITY, Nov. 27.—The city administration of Topeka, Kan., seems to have subdued union labor outbursts, following the throwing of stench bombs in the Jayhawk and Grand theatres. A city ordinance has been passed making it a crime for anyone even to be found in possession of any sort of a bomb —stench or otherwise. The result is that the Novelty, Isis Palace, Orpheum, Jayhawk, and Grand theatres, now operating under open shop system, have been taken off the union blacklists, the plasterers' and barbers' unions having voted to take off the penalty of a fine upon members attending theatres.

Famous Players Canadian Shows $794,000 Profits

(Special to the Herald-World)

TORONTO, Nov. 27.—Famous Players Canadian reveals a very strong position in its statement for the fiscal year ending August 25 last. Operating profits were $1,507,067, compared with $1,191,877 the preceding year. The net profit for the last fiscal period was $794,125, with $708,268 one year ago. The report shows a profit and loss balance of $986,151; at the end of August, 1927, it was $583,345.

The balance sheet discloses assets totaling $20,156,604. Total assets in August, 1927, were $16,966,372.

Flader Names Messiter Sound Chief of U Chain

(Special to the Herald-World)

NEW YORK, Nov. 27.—Fred A. Flader, general manager of the Universal chain, has appointed H. M. Messiter manager of the acoustic department of the circuit. Messiter will supervise equipment installation and the contracting of synchronized scores and acts.

Sound installation is going on at rapid pace within the chain, it is reported. Within a short time 50 theatres will be running sound programs.

And, History Will Repeat—

The original motion picture film ... workable long rolls... colored film base.. duplicating film..panchromatic negative....the history of the important developments in American motion picture materials is a factful story of this Company's cooperation with the cinematographic industry.

Obviously an association that has borne such fruits in the past can be expected to repeat in the future. For 1929 the Eastman resources and Eastman cooperation are pledged anew to the further advancement of the motion picture art.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Laugh Special!

Lupino Lane outdoes himself. It is one of the best burlesque numbers ever screened in the short subject field... The fun is hilarious, and cleverly worked out...So far superior to the usual run of two-reel comedies that there is no comparison. The comedian does some outstanding work.
—*Film Daily.*

There's no comparison—

He's the two-reel Comedy King!

E. W. Hammons
Presents

LUPINO LANE

A spectacularly funny picture in the comedy series that is leading them all

THIS is the best Lupino Lane comedy the writer has seen to date. It is extremely funny, its comedy situations are handled with rare skill and the performances of the star and his brother, Wallace Lupino, offer a horde of opportunities for laughter. This reviewer remembers the first Lane comedy that he saw in a projection room. It was "His Private Life" and it was very, very funny...But this new one he unrestrainedly declares the best of the lot. The clever work is well directed and interpreted, smooth in its action and continuity, containing many high-explosive laughs on the one hand and worthwhile, subtle little flashes on the other...This number has class.
...You'll have to keep a score board for the variety of laughs they produce.—*Motion Picture News.*

in "BE MY KING"

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

MEMBER OF MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC.
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EXHIBITORS
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WORLD

CHECK OVER THIS LIST!

Proven Box-Office Hits. Date them in immediately.

** Asterisk Indicates Picture available with or without Sound*

OUR DANCING DAUGHTERS*	*Joan Crawford*	The greatest individual record-breaker of the year. Coast-to-Coast Sensation.
EXCESS BAGGAGE*	*William Haines*	All records broken, Vendome, Nashville. Two weeks Capitol, N. Y. Sure-fire everywhere.
THE CAMERA MAN	*Buster Keaton*	Topeka, Boston, Montreal, Baltimore, etc. Every box-office proves it's Buster Keaton's Biggest Comedy hit!
SHOW PEOPLE*	*Marion Davies William Haines*	Records go at Hennepin, Minneapolis Two weeks Capitol, N. Y Exploited like an election!
THE MASKS of the DEVIL*	*John Gilbert*	Variety says: "Warfield, Frisco, ten grand ahead of Granada. Flappers out in force" Same everywhere. A Gilbert natural!
WHITE SHADOWS in the SOUTH SEAS*	*Raquel Torres Monte Blue*	Direct from 5 months on Broadway at $2. Extended runs Baltimore, Chicago. Los Angeles, Frisco, etc
BROTHERLY LOVE*	*Dane-Arthur*	"Best laugh-getter in months", wires Indiana Theatre, Bloomingdale, Ind. It's unanimous!
WHILE THE CITY SLEEPS*	*Lon Chaney*	Rated by trade biggest Chaney in years Records made at Buffalo, Syracuse, Boston. Minneapolis!
DREAM OF LOVE	*Joan Crawford*	The "Dancing Daughters" star in a follow-up romance from Fred Niblo, the director of "Ben-Hur"
A WOMAN OF AFFAIRS*	*John Gilbert Greta Garbo*	M. P. News says: "Excellent box-office. Great bet for girls and women especially." Gilbert! Garbo! Gold!
THE FLYING FLEET*	*Ramon Novarro*	Remember "The Midshipman!" Novarro now in an Epic of the Air that's money in the bank!
ALIAS JIMMY VALENTINE* (Talking or Silent)	*William Haines*	$2 sell-out at Astor, N. Y. Press and public love it. Great any way you look at it —Talkie or Silent!
A LADY OF CHANCE*	*Norma Shearer*	The kind of Norma Shearer role that makes this beautiful star top-notch with the fans!
THE TIDE OF EMPIRE	*Renee Adoree*	The next Cosmopolitan following "Dancing Daughters" and "Show People." A Big One with big promotion!
WEST OF ZANZIBAR*	*Lon Chaney*	Another "Road to Manadalay." Ask your M-G-M Manager for the newspaper "Talking Serial Tie-up."

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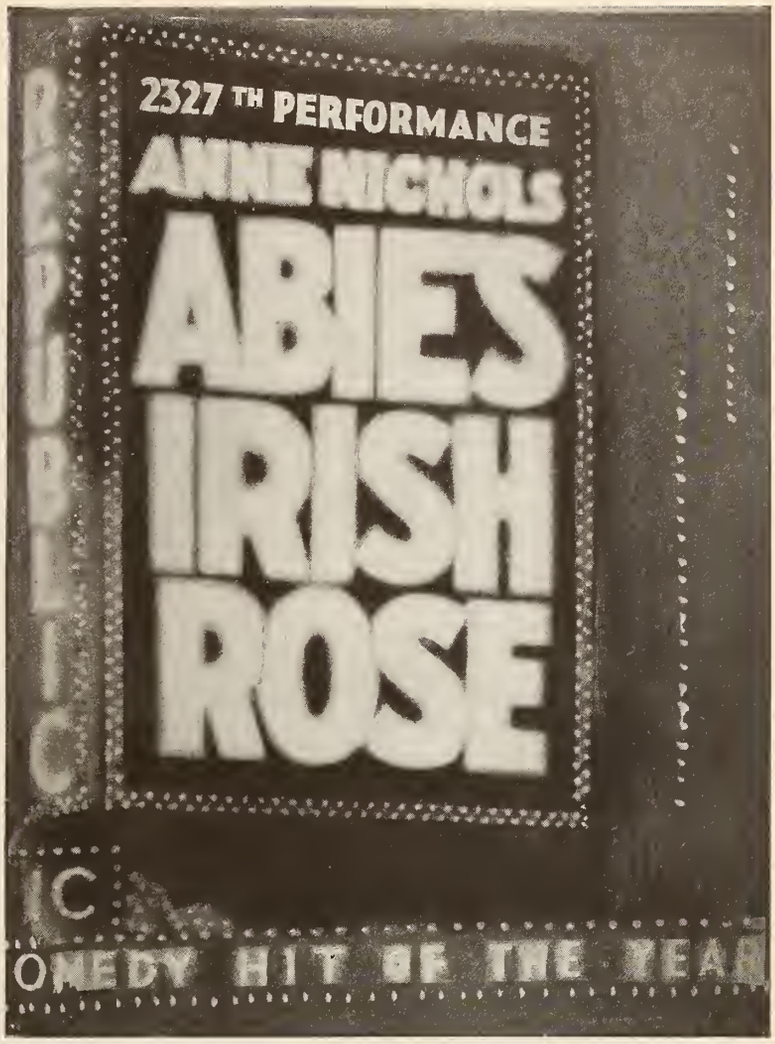


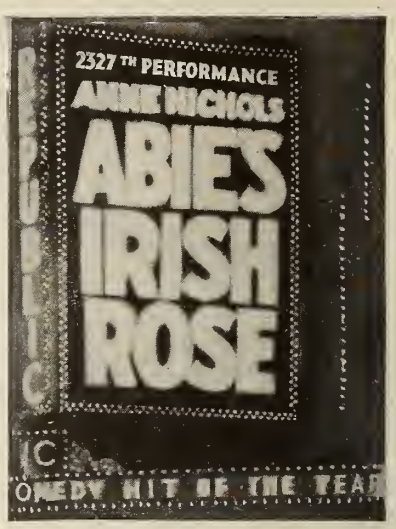
The most amazing stage hit in history starts its triumphant career as a picture!

ANNE NICHOLS' "ABIE'S IRISH ROSE"

Talking • Singing • Sound Effects

Jean Hersholt, Charles "Buddy" Rogers, Nancy Carroll

Hit theme songs: "Rosemary", "Little Irish Rose" • A Victor Fleming Production



S. R. O.

Pre-release Showings!

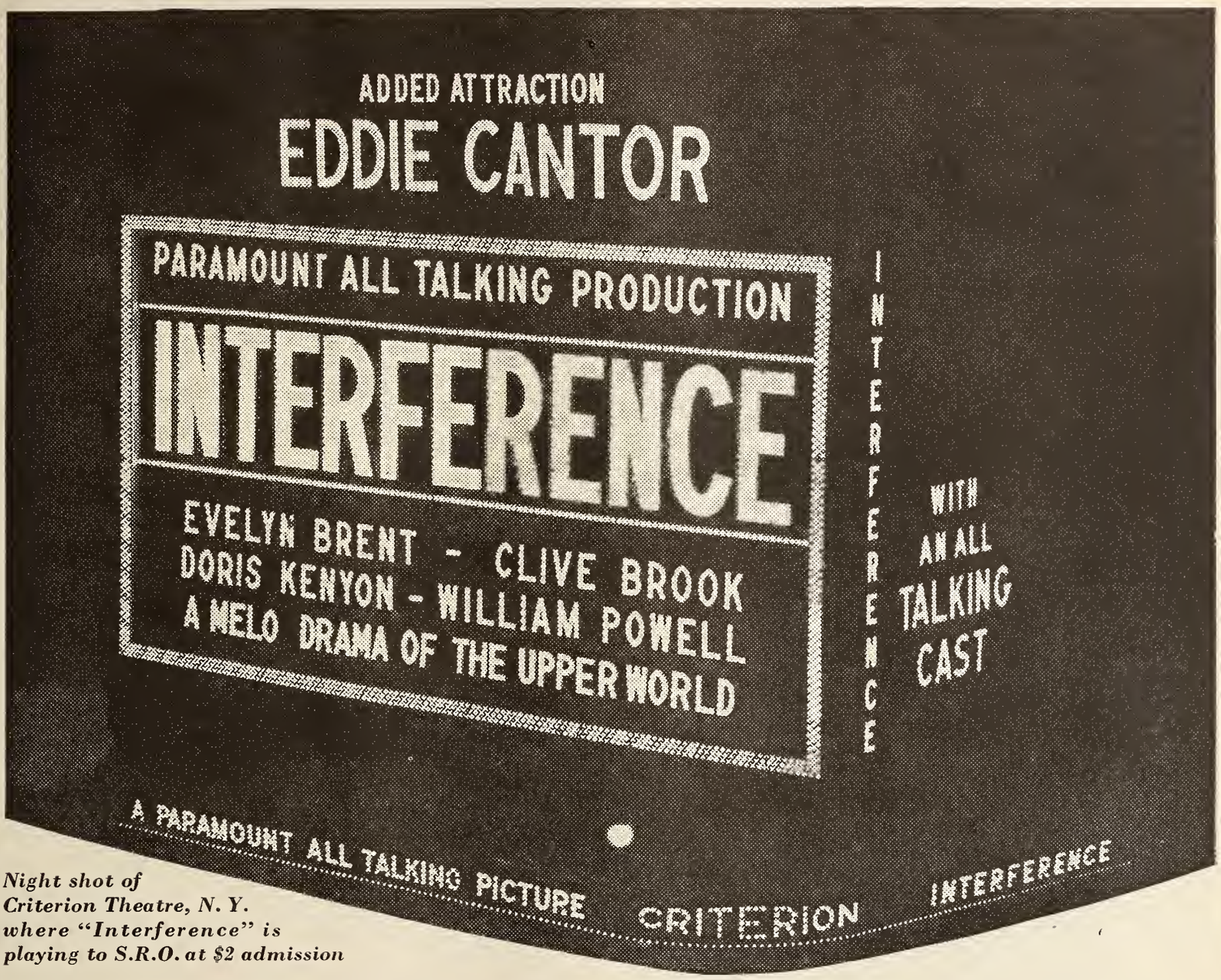
CINCINNATI—"'Abie's Irish Rose' opened Lyric Saturday to capacity. On Sunday we could not handle crowds. Reviews wonderful. Audience reaction splendid."—I. LIBSON

PITTSBURGH—"Had to hold special midnight opening Sunday to accommodate 'Abie' crowds. Complete sell-out every performance. Audiences rave about picture."—GRAND THEATRE

SAN FRANCISCO—"'Abie' taking town by storm. Opened $1,070 bigger than 'Wings'! Critics and public declare picture better than play. Double lines waiting for admission."—CALIFORNIA THEATRE

PARAMOUNT
all the BIG ones!

public and exhibitors proclaim it to the skies!



Night shot of Criterion Theatre, N. Y. where "Interference" is playing to S.R.O. at $2 admission

Book the whole
"INTERFERENCE"
All-Talking Show!

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Feature!
"INTERFERENCE"
The industry's greatest all-talking picture

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Talking, Singing Short!
EDDIE CANTOR
"That Party in Person"

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Singing Short!
RUTH ETTING
Ziegfeld Jazz Singer

"PARAMOUNT takes an easy lead in talking pictures, with 'Interference'", says the New York World. And exhibitors and public echo this opinion. The industry's finest all-talker to date is doing capacity business in $2 preview engagements at the Criterion, New York, and Carthay Circle, Los Angeles.

PARAMOUNT HAS THE REAL QUALITY TALKING PICTURES!

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with a guarantee that the recording will prove highly efficient and satisfactory

Franchise holders have a library of Gennett-HANAPHONE Records (including special effects) available to exhibitors for use on the HANAPHONE non-synchronous machine or any other similar device. The non-synchronous machine is a part of the regular equipment on the HANAPHONE. Because the same melody is recorded on both sides of Gennett-HANAPHONE Records, these records are half the cost of others. You get two records for the price of one.

The production of the new style HANAPHONE machines is now under way. Our factories are operating at full capacity to meet the demand. Be the first exhibitor in town to offer patrons this new box office attraction. Wire for particulars today.

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"REVENGE"

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"REVENGE" SCORES

~"A turbulent Gypsy love drama. . . . .Rich in atmosphere. . . . Strong of story. Ranks as something new in romantic tales."
—*L. A. Illustrated News*

"Revenge, so the saying goes, is sweet." —*L. A. Express*

EDWIN CAREWE *presents*

DOLORES DEL RIO

in

"REVENGE"

From Konrad Bercovici's story
"The Bear Tamer's Daughter"

AN EDWIN CAREWE PRODUCTION

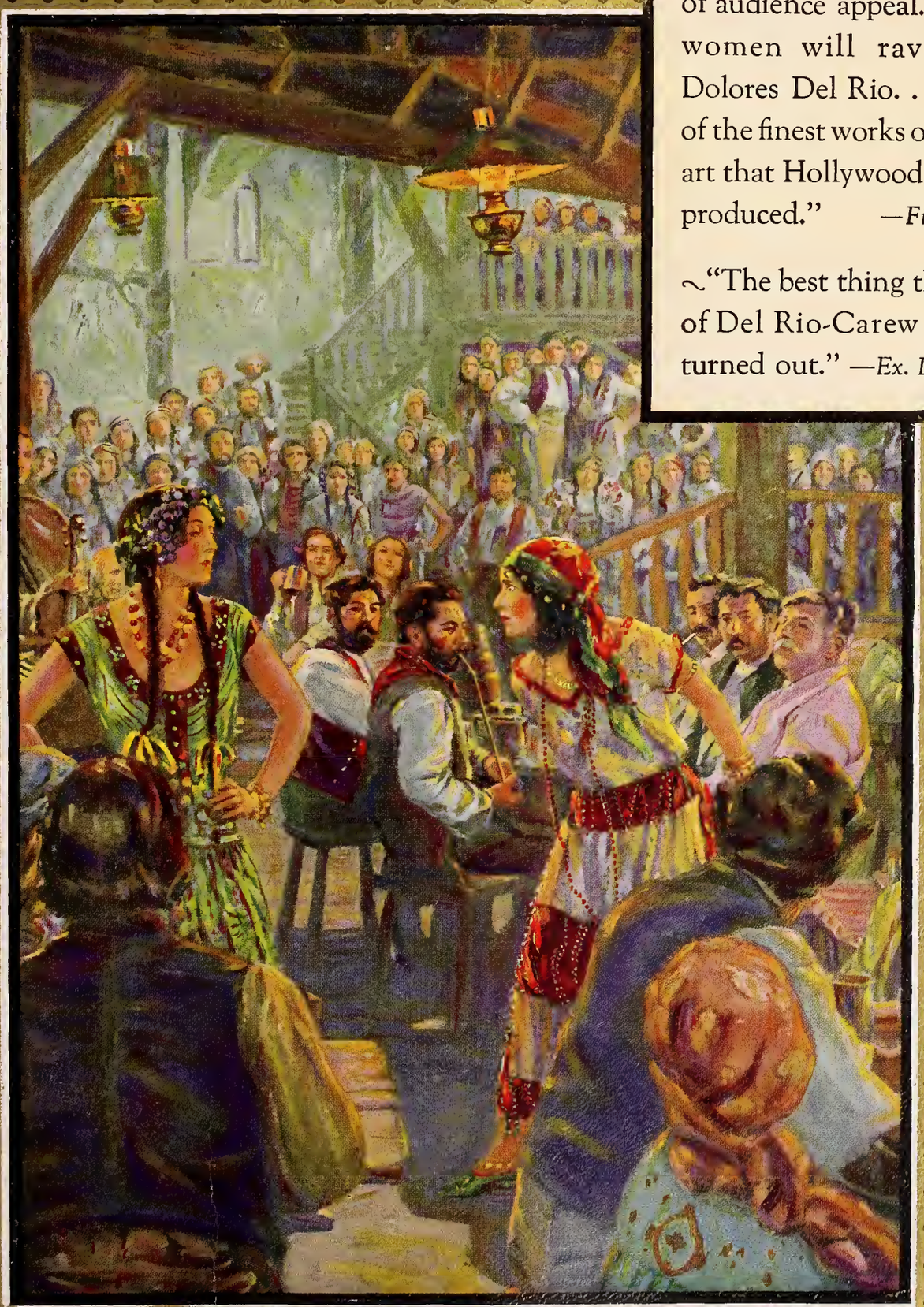
UNITED ARTISTS PICTURE

United Artists Picture

GREAT HIT ~Says LOS ANGELES EXAMINER

~"Revenge will click in the best theatres. . . Plenty of audience appeal. . . The women will rave over Dolores Del Rio. . . . One of the finest works of screen art that Hollywood has yet produced." —*Filmograph*

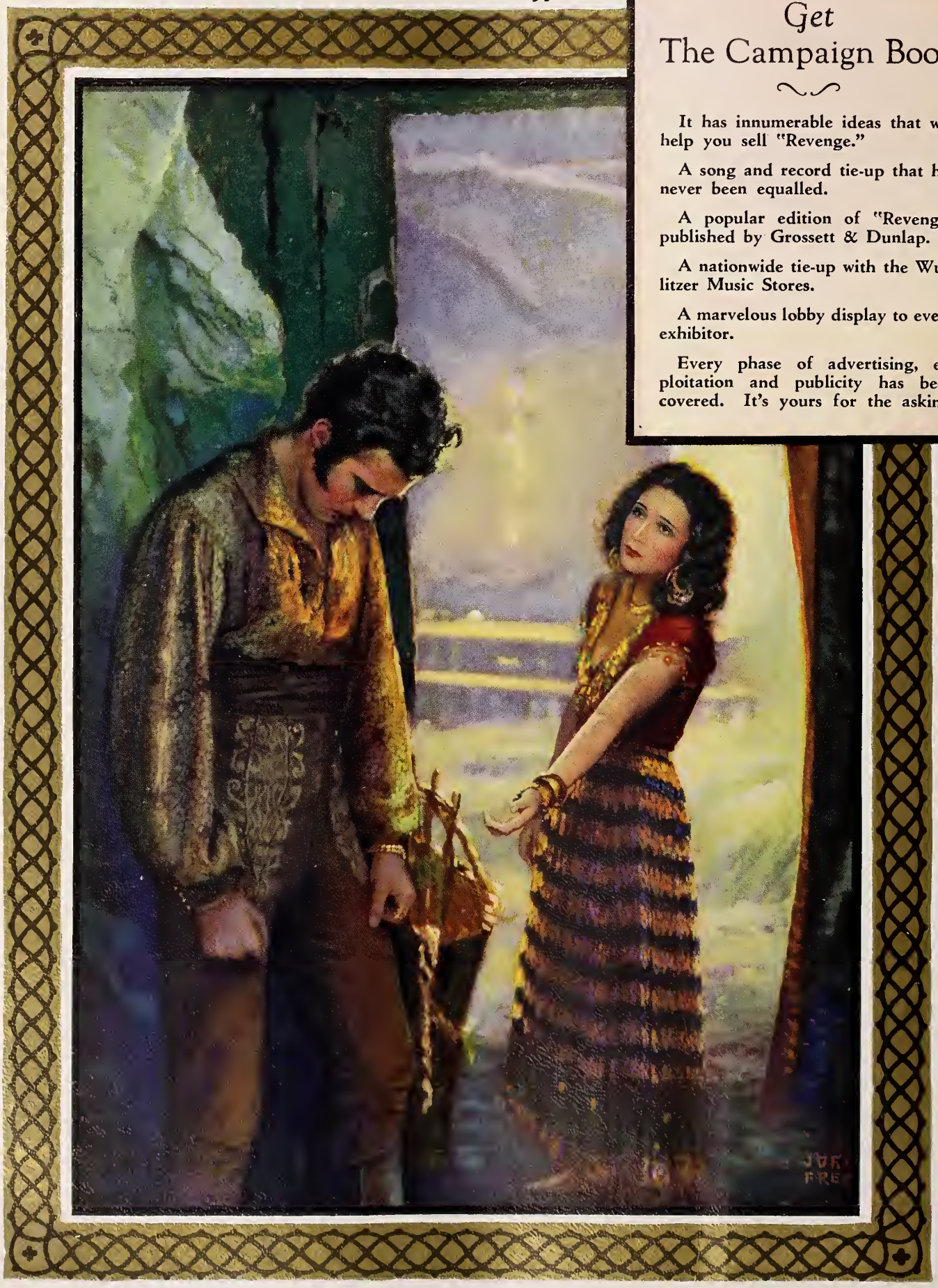
~"The best thing the team of Del Rio-Carew has yet turned out." —*Ex. Daily Rev.*



United Artists Picture

The world will be singing "REVENGE"

It's Sweet Music at the Box-Office!



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A song and record tie-up that has never been equalled.

A popular edition of "Revenge" published by Grossett & Dunlap.

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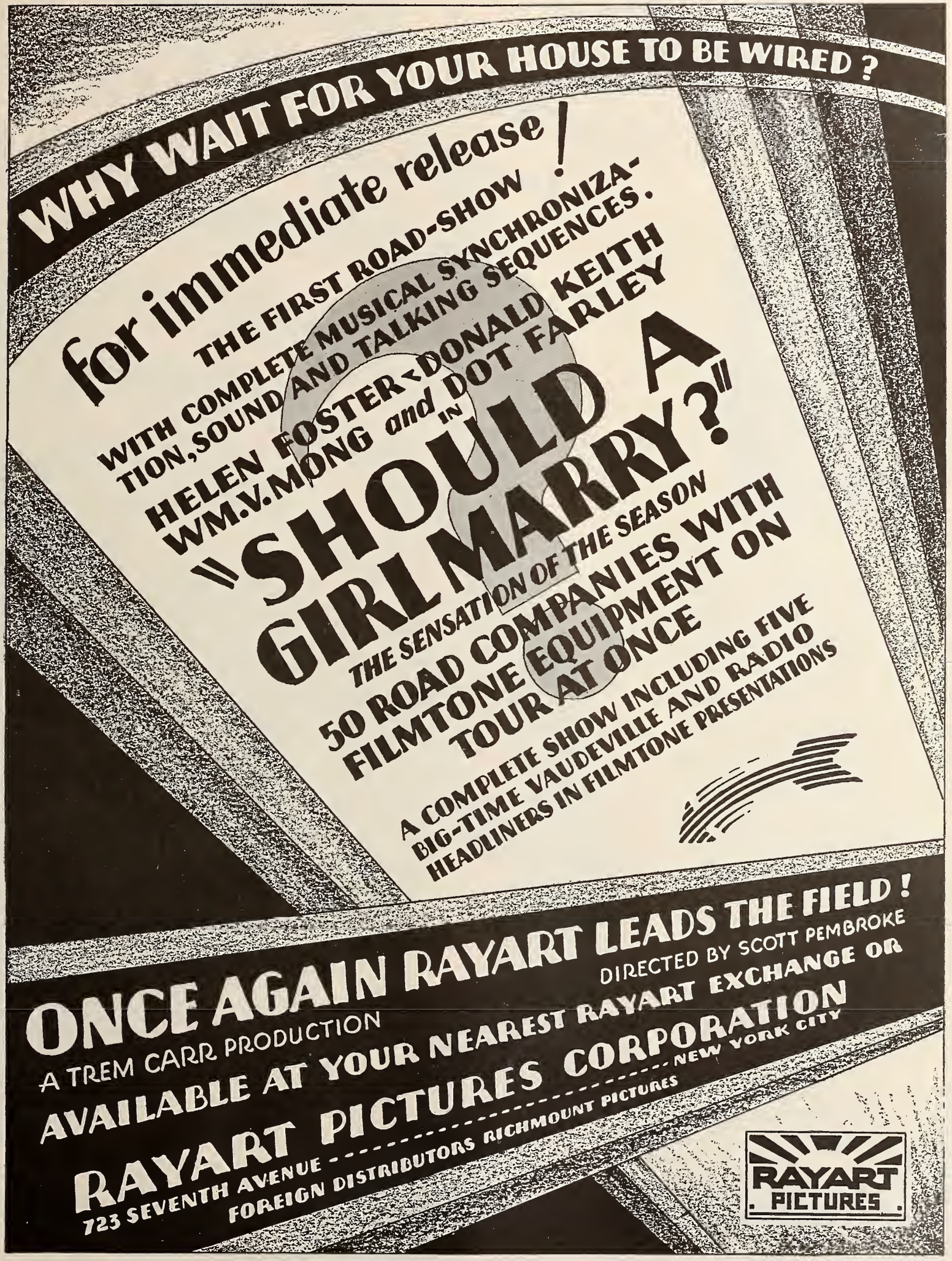
Every phase of advertising, exploitation and publicity has been covered. It's yours for the asking.

United Artists Picture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for immediate release!
THE FIRST ROAD-SHOW
WITH COMPLETE MUSICAL SYNCHRONIZATION, SOUND AND TALKING SEQUENCES.
HELEN FOSTER - DONALD KEITH
WM. V. MONG and DOT FARLEY
IN
"SHOULD A GIRL MARRY?"
THE SENSATION OF THE SEASON
50 ROAD COMPANIES WITH FILMTONE EQUIPMENT ON TOUR AT ONCE
A COMPLETE SHOW INCLUDING FIVE BIG-TIME VAUDEVILLE AND RADIO HEADLINERS IN FILMTONE PRESENTATIONS
ONCE AGAIN RAYART LEADS THE FIELD!
A TREM CARR PRODUCTION
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AVAILABLE AT YOUR NEAREST RAYART EXCHANGE OR
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FOREIGN DISTRIBUTORS RICHMOUNT PICTURES
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IT'S HERE

Educational's ALL TALKING produced by MACK

We have been promising you details of *Educational's* sound program. Here is the first important detail: *Educational's* first all-talking two-reel comedy is ready for you to see and hear—and play.

Without resorting to high sounding phrases, we have told you simply that you could rely on *Educational* to lead the way in short subjects with sound, as it has led the way in silent short subjects for years. All we need to say now is to ask you to see and hear "The Lion's Roar" This we invite you to do.

Other talking comedies from the great Sennett Studios will follow in quick succession.

And other groups of short subjects with sound will be announced soon.

E W Hammons

PRESIDENT

EDUCATIONAL FILM EXCHANGES, Inc.

MEMBER, MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, Inc., WILL H. HAYS, *President*

first
COMEDY
SENNETT

Pictures

"THE LION'S ROAR"

with
Johnny Burke
Daphne Pollard
Billy Bevan
Vernon Dent

EDUCATIONAL PICTURES! The trade mark that for years has dominated the short subjects field! Now, the sign of the best in short subjects with sound! EDUCATIONAL is proud to present, as part of its great sound program, this series of two-reel comedies from the oldest comedy producer — MACK SENNETT.

The world has been waiting for comedies with sound and talking on a par in quality with the best that has been done in talking features. They are here in MACK SENNETT TALKING COMEDIES.

"THE LION'S ROAR" begins a series of talking comedies that will pull like big features. No short subject series has ever held greater promise of profit for the exhibitor who books them.

Talking, Music,
Natural Sound Effects,
From Start to Finish

Produced by
RCA Photophone Process

Educational Pictures
"THE SPICE OF THE PROGRAM"

and they're all

LAEMMLE SPECIALS

—made to get special money at any box office in the land

The LAST WARNING

The picture of a thousand thrills —and even better than "The Cat and the Canary." Two negatives —silent or with amazing sound effects. Directed by Paul Leni. With Laura La Plante and a great cast. Supervised by Carl Laemmle, Jr.

GIVE and TAKE

Another riot of laughs. Starring George Sidney and Jean Hersholt. From the stage success by Aaron Hoffman. Directed by William Beaudine.

The COHENS & KELLYS in ATLANTIC CITY

The world's most famous comedy team in their biggest and funniest yet. Directed by William Craft. With George Sidney, Vera Gordon, Kate Price, Mack Swain.*

The FOREIGN LEGION

Soldiers, passion, strife with the dramatic background of the world's most famous military organization. Directed by Edward Sloman. Starring Lewis Stone and Norman Kerry.

The GIRL on the BARGE

The Rupert Hughes-Cosmopolitan magazine story. Directed by Edward Sloman. Starring Jean Hersholt with Sally O'Neil and Malcolm MacGregor.*

The MICHIGAN KID

From the Rex Beach novel. Bigger than the record-breaker, "The Storm." Directed by Irvin Willat. Starring Renee Adoree and Conrad Nagel.

* *2 negatives—one silent; one with dialogue.*

Nation-wide Balloting by Readers of Photoplay Magazine

Confirms What Every Discriminating Observer Knows

The Finest Films are Fox and Fox Supremacy is Consistent

Leadership in 2 Talking Newsreels weekly

Leadership in Condensed Features in Dialog

First to bring to America voices of world celebrities

Only Producer this season of 8 $2 top successes

Public Acclaim Now Confirms Verdict of the Industry:

FOX LEADS

7th HEAVEN

the best picture of the year

This Gold Medal Winner Leads the Fox Quality Procession

WILLIAM FOX is proud to credit the individuals who contributed to the SUCCESS of 7th HEAVEN

FRANK BORZAGE
Who for the second time is honored by the Photoplay Medal award.

JANET GAYNOR
A star if there ever was one. —*Variety*

CHARLES FARRELL
Whose remarkable performance as Chico made him a star overnight.

JOHN GOLDEN
Producer of the stage play upon which the picture was based.

AUSTIN STRONG
Who wrote the stage play.

BENJAMIN GLAZER
Who wrote the screen play.

WINFIELD SHEEHAN
Whose production genius set a new high standard for the screen.

and the following members of the supporting cast:

David Butler
Jessie Haslett
Gladys Brockwell
Ben Bard
Emile Chautard
George Stone
Albert Gran
Lillian West
Marie Mosquini

The proof of FOX supremacy is in the Record:

STREET ANGEL
THE RED DANCE
THE AIR CIRCUS
ME, GANGSTER
MOTHER KNOWS BEST
ROMANCE OF THE UNDERWORLD
FOUR SONS
MOTHER MACHREE
DRY MARTINI
THE RIVER PIRATE
PREP AND PEP
FAZIL
SUNRISE
WIN THAT GIRL
PLASTERED IN PARIS
RILEY THE COP
BLINDFOLD

When Medals Are Awarded for Talking Pictures Count FOX In

With such pictures as these issuing from FOX MOVIETONE CITY:

THE GHOST TALKS IN OLD ARIZONA SPEAKEASY
BEHIND THAT CURTAIN THRU DIFFERENT EYES

GAVE CHICAGO A THRILL!

Scores 100% with Mae Tinee

"'FORBIDDEN LOVE' is a movie to see—Beauty, passion and tragedy—settings magnificent and magnificently photographed—gorgeously costumed and acted with brilliance and feeling. LILI DAMITA is *ADORABLE.* She has a world of charm."

MAE TINEE *in Chicago Daily Tribune*

PATHÉ *presents*

LILI DAMITA

The New European Sensation in

"FORBIDDEN LOVE"

from the play by
NOEL COWARD

A gorgeous Beauty in a Gorgeous Picture!

"FORBIDDEN LOVE" and the magnetic Lili—the latest European sensation to crash the American screen—gave Chicago and Chicago's best known reviewer a big thrill.

Here's an amazing production that will give exhibitors a big thrill.

Pathé Picture

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

A Stampede to

Pathe Sound News No. 2 Sets New Standard

PATHE SOUND NEWS No. 2 has even surpassed No. 1, setting a new standard for sound news reels to shoot at. Timely, original, exciting—it is first page news *dramatized* with the finest effects since *sound* became a medium.

E. J. SPARKS OF THE SPARKS ENTERPRISES, JACKSONVILLE FLA., *Says*—

"Myself and all the managers were thrilled with the first Pathe Sound News, and if you keep up this standard you are sure to win the audiences throughout the country where Pathe News has always been an important feature in the program."

Read the contents of this great reel:

SEEK SALVATION IN CHINATOWN

New York—Tom Noonan of the "Church in Overalls" rescues city's souls in pawn.

(Noonan, in his famous mission in Chinatown, is seen and heard in a characteristically witty talk—the kind that has made him front page material in metropolitan newspapers.)

SEE AND HEAR HOLIDAY DINNER

Sudbury, Mass.—Davis Turkey farm presents its graduating class of 1928.

(Flocks of Holiday fodder "on the hoof", with the gobblers registering their voices in chorus and solos).

4 YEAR OLD TOTS FORM OWN BAND

Boston—Whole class takes up a kindergarten course in jazz effects.

(A jazz symphony of tots from 2 to 6 jazzing to beat the band. A corking novelty made for sound).

STARS TRAIN FOR HOCKEY SEASON

Springfield, Mass.—Strenuous workout brings champion Rangers into form.

(Action packed with thrills as the New York Rangers, World's Champions, go through their paces. A voice introduces the members. The sound effects are reproduced with startling verity).

THE CLIMAX TO A GREAT REEL

The last number in this great reel presents the most graphic and startling novelty ever shown in a sound-picture—a double-exposed sound track as well as a double-exposed picture.

Following the thrilling and historic embarkation of the Yanks for "Over There" a decadeago, while a voice sings: "Goodbye Broadway, Hello France," the scene dissolves into the battlefield graves of France. Phantom figures march across the screen while a bugle plays softly in the distance as a voice in the foreground recites "In Flanders Fields."

PATHE SOUND NEWS

Bookings on PATHE SOUND NEWS from every section of the country indicate a STAMPEDE to the world's greatest news reel in sound

LAST MINUTE RETURNS SHOW:

TOWN	THEATRE
Albany	Ritz
Boston	Keith Albee
Providence	Victory
Batavia	Family
Hornell	Majestic
Olean	Havens
Jamestown	Palace
Rochester	Eastman
Cincinnati	Lyric
Louisville	Mary Anderson
Dayton	Strand
Toledo	Pantheon
Steubenville	Capitol
E. Liverpool	American
Canton	Strand
Detroit	Michigan
Indianapolis	Indiana
Kansas City	Mainstreet
Kansas City	Pantages
Manitowoc	Capitol
St. Paul	Riviera
Brooklyn	Albee
Union City	Capitol
White Plains	Keiths
McKeesport	Liberty
Altoona	State
Johnstown	Park or Cambria
Provo	Gem
Sacramento	Alhambra
Washington	Earl or Metropolitan

TOWN	THEATRE
Baltimore	Rivoli
Akron	Palace
Youngstown	Palace
Winston-Salem	Amusu
Los Angeles	Hillstreet
Los Angeles	Pantages
San Francisco	Pantages
Minneapolis	Pantages
Seattle	Pantages
Portland	Pantages
San Diego	Pantages
Salt Lake	Pantages
Spokane	Pantages
Tacoma	Pantages
Fresno	Pantages
Memphis	Pantages
New York	81st Street
New York	Riverside
New York	Jefferson
New York	Regent
New York	Hamilton
New York	Coliseum
New York	Fordham
New York	Franklin
New York	Royal
New York	Chester
New York	Kenmore
New York	Bushwick
New York	Madison
Montclair	Claridge

Get on the Band Wagon

coming THE

A BIG TIME 'SLEEPER'

The Surprise picture of the year

ONCE in a blue moon a picture comes through that bears the hall mark of BOX OFFICE PLUS.

Such a picture is "THE SPIELER"—the surprise picture of the year.

It has everything that makes for Box Office Success—

DRAMA *with a knockout wallop!*

COMEDY *that hits you where you live!*

A WALLOP *that will shatter all existing records!*

Here's one that will Talk Box Office in Big Figures.

It will Sound the Bell in Box Office Receipts!

IT'S A BIG TIME SHOW FOR BIG TIME SHOWMEN!

Picked by Photoplay as the Best of the Month.

Pathe Picture

SPIELER

In Sensational SOUND *and* DIALOGUE

with

ALAN HALE, RENEE ADOREE
FRED KOHLER *and* CLYDE COOK

A Ralph Block Production

Adapted by Hal Conklin and Tay Garnett from an original story by Hal Conklin

Directed by TAY GARNETT

Sonora

All these circuits cant be wrong!

WISE SHOWMEN!

They ordered installations early

Finkelstein and Ruben
Midland Theatres Co., Ohio
Kunsky Theatres Corp.
Northwest Theatre Circuit Inc.
W. S. Butterfield Theatres Inc.
Strand Corp. Wis., (12 theatres)
E. M. Loew Theatres Inc.
Great States Theatres Inc.
Schine Enterprises Inc.
Fay Theatres Inc.
Delta Amusement Enterprises
Consolidated Amusement Enterprises, New York
Strand Amusement Co., Iowa
L. K. Brin Enterprises
Ventner Amusement Enterprises

WIRE~PHONE OR WRITE FOR YOUR INSTALLATION NOW.

Bristolphone

Thanks Mr. Cohen

That's what they all said!

Strand Amusement Company
OPERATING
CAPITOL AND STRAND
THEATRES
PHONE 978

OTTUMWA, IOWA,
November 23,1928

GOTHAM BRISTOLPHONE SERVICE CORP. RECEIVED NOV 26 1928

Gotham-Bristolphone Service Corp.,
1650 Broadway
New York City.

Gentlemen:

Enclosed please find oheok for one thousand dollars attached to applioation as per your wire of November 22d.

Regarding a speedy installation, anything you might do to speed things up will be greatly appreciated, for there is no question in my mind what-so-ever but what Bristolphone will give the most expensive maohine plenty of oompetition as to reproduction in sound.

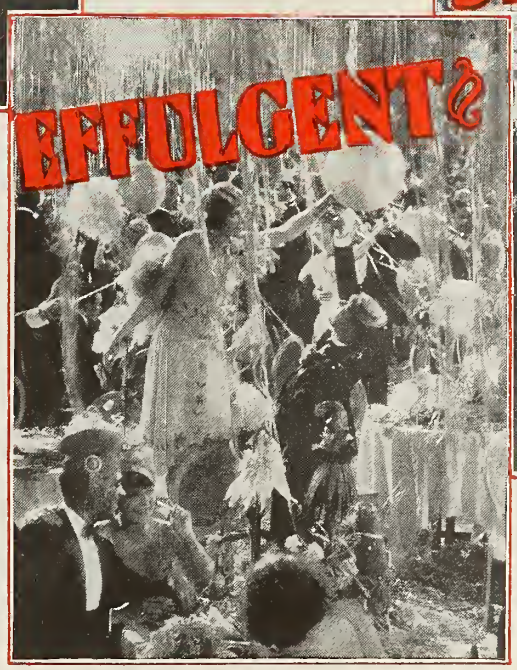
I will repeat what I told you in the wire yesterday. The satisfaotion I reoeived in Madison pertaining to the quality of the reproduction in the sound effects of Lilac Time was practically 100% above my expectations. I have listened to a lot of maohines, looked over the mechanical end etc., and will gladly say that if I had my choioe of installations I would choose Bristolphone. This statement is made without any prejudioe what-so-ever toward any synoronization devioe.

Again thanking you in advance for any special efforts pertaining to the installation of Bristolphone, I beg to remain,

Yours very truly,
STRAND AMUSEMENT CO.
Jake Cohen Pres
By Jake Cohen, Pres.

SONORA-BRISTOLPHONE
50 WEST 57TH STREET
NEW YORK CIRCLE 8550

"'Big'?—'Brilliant'?—'Amazing'?—No, the old adjectives won't do this time... We've got to find some brand-new words for a picture as great as this!"



* "*adj.* inexpressible; too beautiful for utterance."

★ "*adj.* distinguished; eminent; celebrated."

♀ "*adj.* giving forth a great luster, brightness or splendor."

○ "*adj.* shining with brilliant luster; intensely bright."

—*Webster's Dictionary*

Presented by Richard A. Rowland
with Louise Fazenda
A William A. Seiter Production

First National Pictures

We had to loot the dictionary to find words big enough for

CORINNE GRIFFITH

in "OUTCAST"

with EDMUND LOWE

A FIRST NATIONAL PICTURE With or Without SOUND!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Total of 849 theatres equipped by Western Electric; 190 average under 1,000 seats; Total equipment outlay of houses is estimated at $12,735,000—J. I. Schnitzer is elected president of F B O Productions, Inc., as Joseph P. Kennedy voluntarily retires as chairman of board and president; Hiram S. Brown heads new board of directors.

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Hiram S. Brown is named president of R K O—Pathe will deliver complete sound unit shows to benefit small exhibitors in particular.

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PRESENTATIONS—Remick Music Corporation, Fritz and Jean Hubert, Ransley Studios, Brooks Costumes, Maxwell and Lee, Frank Jenks.

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Whole Vol. 93, No. 10 (Vol. 35, No. 13) December 8, 1928

Chase Fades Out

CANON WILLIAM SHEAFE CHASE is again hard at it in Washington seeking to have motion pictures regulated to suit his own likes and dislikes. A certain small, fanatical element waits breathlessly upon the outcome of the reverend gentleman's efforts. Meanwhile the country at large is quite oblivious to Canon Chase, and his ideas and activities as well.

At one time the name and presence of Canon Chase was just a little awe-inspiring in the industry. But, fortunately, in the past few years he has been given a considerable amount of rope and in keeping with the conventional practice he has succeeded in hanging himself. He is no longer known as a sincere and militant reformist; instead he is pretty generally regarded as a fanatic. And the public does not like fanatical leaders.

Canon Chase has driven away the chief elements of substantial support which previously believed in him and stood behind him in his efforts to bring about some kind of a change, although just what kind of a change he was seeking was never altogether plain—except, possibly, a new order under which he would be a czar, dictating the likes and dislikes of his fellow-man.

The Canon's recent so-called conference on federal regulation of the motion picture industry in Washington must have been a pretty sad and disappointing venture for him. After the smoke and steam of his steam-roller cleared away it became apparent that five important women's organizations had decided that they had had enough of the Canon's program; they retired from the conference leaving no word of any intended reappearance.

The General Federation of Women's Clubs, which was unofficially represented, the Daughters of the American Revolution, the League of American Pen Women, the Federation of Industrial Women and the National Catholic Alumnae—all bowed out of the conference, for one reason or another. The principal motivating influence, obviously, was the fact that these organizations, doubtlessly sincere in the ideal of a better screen, had reached the conclusion that under the Chase banner they were getting nowhere.

Canon Chase is progressing steadily into oblivion as far as motion pictures are concerned, unless he is able to lay in a new store of credulous, and at least slightly fanatical, followers.

* * *

PATHE EXCHANGE, INC., which is- being re-galvanized under the executive management of Mr. Colvin W. Brown, into a greater factor in the industry than it has ever previously been in its long history, enters the news of the week with an announcement which will be of striking interest to an important, and numerically great, group of theatres.

The announcement recites details of a plan for supplying unit shows in sound to the exhibitor—"from overture to exit march."

The announcement says:

"Pathe sound unit shows will offer complete, diversified programs, from overture to exit march, delivered to the theatre in a single shipment ready for immediate exhibition. Each show will be built upon showmanship principles, with strict care to the selection and assembly of a variety of subjects which will blend into a harmonious program of good entertainment."

This will be good news to a great number of theatres, showing them the way to a solution of many of the most perplexing theatre problems of the hour. Programs of this character, composed of suitable items, will enable that vast group of medium and small houses to become places of better amusement than they have ever been before.

* * *

A New Executive

THE election of Mr. Hiram S. Brown to the presidency of Radio-Keith-Orpheum signalizes the appearance in the industry of another successful business-man type. Mr. Brown, after establishing a creditable record as president of the United States Leather company, resigned from that connection to assume the presidency of the recent radio, pictures, vaudeville and theatre merger.

Obviously, the continued progress of the picture industry and its allied interests requires a continual building up of the calibre of its executive personnel. The industry on account of its growth is requiring first-rate executives faster than it is producing such from within its own ranks. Hence, the advent of an executive with the record and reputation of Mr. Hiram S. Brown means an enrichment of the business.

The industry thus far, however, has not been fortunate in the matter of the contributions to the progress of the business from outside executives who have allied themselves with motion picture affairs. In a regrettably large number of instances outside executives have come into the industry with little regard and little respect for things as they are, and for the personalities who occupy leading positions in the industry.

In the cases to which we refer this initial viewpoint has so long persisted that by the time the fallacy of it has been realized the individuals concerned have been on the down-grade of any possible usefulness in a large way.

We trust that Mr. Brown in assuming his new duties will take the necessary time to look over the record of outside executives who have taken over important administrative responsibilities in the motion picture industry and allied interests.

* * *

MACK SENNETT, a great name in comedy, celebrates his new association with Educational with the publication of an all-talking picture, "The Lion's Roar." The Educational-Mack Sennett affiliation is an event and this all-talking comedy is an event. Whatever question there may be about the effectiveness of the voice in other types of pictures, there need be no question whatsoever about its effectiveness in comedy. The talking comedy means a re-birth of the humor of the screen.

—*MARTIN J. QUIGLEY.*

849 Theatres Equipped by W. E.; 190 Average Under 1,000 Seats

W. E. Installations By Territories

New England	Theatres	Seats
Maine	4	5780
New Hampshire	0	0
Vermont	0	0
Massachusetts	48	82681
Rhode Island	9	17179
Connecticut	20	29238
Total	81	134881

Middle Atlantic	Theatres	Seats
New York	130	252076
New Jersey	25	47707
Pennsylvania	90	146815
Total	245	446598

South Atlantic	Theatres	Seats
Delaware	1	1400
Maryland	21	38120
Dist. of Columbia	9	19426
Virginia	13	16803
West Virginia	7	7877
North Carolina	10	11589
South Carolina	3	3083
Georgia	10	14820
Florida	20	22004
Total	93	135122

East North Central	Theatres	Seats
Ohio	40	61299
Indiana	13	22005
Illinois	44	85357
Michigan	13	28211
Wisconsin	21	32187
Total	131	228969

East South Central	Theatres	Seats
Kentucky	7	11517
Tennessee	12	18557
Alabama	8	10621
Mississippi	4	5330
Total	31	46025

West North Central	Theatres	Seats
Minnesota	13	18452
Iowa	17	19975
Missouri	30	50464
North Dakota	3	3082
South Dakota	4	3581
Nebraska	5	9333
Kansas	6	5340
Total	78	110227

West South Central	Theatres	Seats
Arkansas	5	5863
Louisiana	13	18278
Oklahoma	11	10948
Texas	31	45290
Total	60	80379

Mountain	Theatres	Seats
Montana	3	4000
Idaho	1	786
Wyoming	1	789
Colorado	15	18314
Arizona	0	0
Utah	4	4493
Nevada	1	1068
New Mexico	1	1100
Total	26	30550

Pacific	Theatres	Seats
Washington	23	28211
Oregon	12	15974
California	53	86907
Total	88	131092
London, England	1	1403

Almost 29 Million Patrons Can See Talking Pictures Each Week

Total Equipment Outlay of Houses Estimated $12,735,000—Theatre Seating 404 Wired

By WILL WHITMORE

NEW YORK, Dec. 4.—Eight hundred and forty-nine theatres with a total seating capacity of 1,371,235 were equipped with Western Electric talking picture devices by November 17, 1928, as shown in the first uptodate and complete list of installations released by the company and published here. This list can be found in no other publication.

Upsetting the popular belief, the list shows that many small towns are now equipped with Western Electric talking equipment and readers will be surprised to learn than 190 theatres having a seating capacity of less than 1,000 are now showing pictures on Western Electric sound equipment.

Further upsetting the belief that only large deluxe houses are equipped, the list shows that the average size for the 849 theatres is only 1,615, and this average is rapidly decreasing as the installations for the first 17 days in November strikingly prove. During this period 95 theatres were installed with Western Electric equipment. These houses have a seating capacity of 128,336, the average being only 1,350. Thus the average for these 95 houses, compared to the average for the total number of houses, has dwindled by 265 seats.

The sizes of theatres represented range from the largest in the world, The Roxy, with a seating capacity of 6,000, to the Royal theatre in Hutchinson, Kansas, with only 404 seats. But the Royal is not exactly alone in its honor for there is the Alabama theatre at Dothan, Ala., offering only 145 seats for patrons at one performance.

The state of New York leads the union in wired houses with a total of 130. Pennsylvania comes next with 90, but California is a poor third with only 53 wired houses. Massachusetts strikes close to the sunny state with 48 and Illinois is forced to take fifth place with 44 houses.

The inhabitants of New Hampshire, Vermont and Arizona must travel outside their own states to enjoy a talking picture program for these three states are soundless, at least in W. E. devices. But the talking picture fans living in Idaho, Wyoming, Nevada, New Mexico and Delaware are not so much more fortunate, for these five states have only one wired house each. A lot of gasoline must be burned by the fans in these states in visiting these five lucky houses!

Only one house is listed for all of England. It's the N. Gallery in dear old London. Imagine what a great business that house must be doing!

By using a little imagination you can find in the list figures to put in your pipe and smoke. It is pretty safe to say that these houses will average three shows daily or 21 performances a week. With 1,371,235 seats offering patrons a hear and see show, 28,795,935 people can see talking pictures each week. Who says the talkies haven't cut their baby teeth yet! If every theatre should sell its 21 shows to capacity crowds each week at the average price of forty cents a seat, the sum of $11,518,374 would be spent weekly by fans to lend an eye and ear to the talkies.

$12,735,000 Spent on Equipment

What has been spent by these 849 houses for sound equipment? A conservative estimate for the average cost of equipment is $15,000. Probably it is higher. But using this figure, it will be found that these 849 theatres have spent $12,735,000 in the last two years for talking picture equipment alone!

This not only shows a rather healthy financial condition for the industry, but more strongly it proves that the men who hold the reins of the industry have the vision, the courage and the ability to accept and put over an entirely revolutionary form of entertainment and to keep in step with the march of progress.

Fred Wehrenberg Robbed Of $350 Theatre Receipts

(Special to the Herald-World)

ST. LOUIS, Dec. 4.—Fred Wehrenberg, president of the M P T O of Eastern Missouri and Southern Illinois, was held up and robbed of $350 in theatre receipts by two well-dressed young bandits in an alley in back of the Melba theatre, Saturday night.

Schnitzer Heads FBO; Kennedy Retires; Hiram S. Brown Elected Board Chairman

(Special to the Herald-World)

NEW YORK, Dec. 4.—J. I. Schnitzer is the new president of F B O Productions, Inc., following the voluntary retirement of Joseph P. Kennedy as chairman of the board and president.

Schnitzer was elected at a meeting of the board yesterday. The new board consists of Hiram S. Brown as chairman, David Sarnoff, Schnitzer, Paul Mazur, Maurice Goodman, B. B. Kahane and Guy W. Currier.

William Le Baron and C. E. Sullivan remain vice-presidents, and C. J. Scollard and Thomas Delehanty continue as treasurer and secretary, respectively.

Complete List of W.E. Installations Up to November 1, 1928

City and State, Theatre	Seats
Aberdeen, S. D., Capitol	820
Aberdeen, Wash., D. & R.	1,600
Akron, Ohio, Orpheum	977
Albany, N. Y., Strand	1,945
Albany, N. Y., Ritz	1,145
Albert Lea, Minn., Broadway	1.080
Albuquerque, N. M., Sunshine	1,100
Alhambra, Cal., Egyptian	1,181
Allentown, Pa., Earle	900
Allentown, Pa., Embassy	1,035
Allston, Mass., Allston	1,160
Altoona, Pa., Strand	1,548
Amarillo, Texas, Mission	900
Amsterdam, N. Y., Strand	1.083
Anaheim, Cal., California	1,287
Anderson, Ind., Crystal	766
Annapolis, Md., Circle	846
Anniston, Ala., Ritz	1,250
Ardmore, Okla., Palace	1,162
Ardmore, Pa., Ardmore	1,390
Asbury Park, N. J., Mayfair	1,784
Ashtabula, Ohio, Palace	1,044
Asheville, N. C., Imperial	1,181
Asheville, N. C., Plaza	1,322
Astoria, L. I., Astoria	1,761
Astoria, Ore., Liberty	1,011
Athens, Ga., Palace	900
Atlanta, Ga., Keith Georgia	2,396
Atlanta, Ga., Capitol	2,160
Atlanta, Ga., Grand	2,290
Atlanta, Ga., Howard	2,478
Atlanta, Ga., Metro	1,300
Atlanta, Ga., Rialto	952
Atlantic City, N. J., Virginia	1,421
Atlantic City, N. J., Royal	770
Atlantic City, N. J., Stanley	1,900
Attleboro, Mass., Bates	1,046
Auburn, N. Y., Jefferson	1,625
Augusta, Ga., Modjeska	766
Aurora, Ill., Fox	1,421
Austin, Texas, Queens	921

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Bakersfield, Cal., California	1,039
Baltimore, Md., Arcade	775
Baltimore, Md., Apollo	1,025
Baltimore, Md., B'way	1,009
Baltimore, Md., Belnord	1,800
Baltimore, Md., Capitol	799
Baltimore, Md., Century	2,983
Baltimore, Md., Cluster	700
Baltimore, Md., Grand	1,510
Baltimore, Md., Hampden	875
Baltimore, Md., McHenry	979
Baltimore, Md., Metro	1,500
Baltimore, Md., New	1,515
Baltimore, Md., Palace	1,215
Baltimore, Md., Parkway	1,440
Baltimore, Md., Regent	1,510
Baltimore, Md., Rivoli	1,700
Baltimore, Hd., Stanley	3,237
Baltimore, Md., Valencia	1,492
Bangor, Me., Opera H.	1,000
Batavia, N. Y., Family	1.052
Baton Rouge, La., Columbia	1,310
Bayone, N. J., De Witt	2,781
Bay City, Mich., Orpheum	768
Beaumont, Texas, Liberty	958
Bellingham, Wash., Avalon	645
Bellingham, Wash., Mt. Baker	1,637
Beloit, Wis., Majestic	1,028
Berkeley, Cal., Campus	1,272
Bethlehem, Pa., Savoy	1,040
Billings, Mont., Babcock	1,113
Binghamton, N. Y., Binghamton	1,437
Birmingham, Ala., Alabama	2,552
Birmingham, Ala., Ritz	1,660
Birmingham, Ala., Strand	819
Blomington, Ill., Irwin	1,089
Bloomsburg, Pa., Capitol	934
Boone, Ia., Rialto	880
Boston, Mass., Orpheum	2,926
Boston, Mass., Keith Albee	3,212
Boston, Mass., Beacon	786
Boston, Mass., Fenway	1,464
Boston, Mass., Metro	4,330
Boston, Mass., Modern	742
Boston, Mass., Olympia	1,973
Boston, Mass., Scolly Sq.	2,563
Boston, Mass., State	3,498
Bradford, Pa., Bradford	892
Bradenton, Fla., Palace	944
Bremerton, Wash., Rialto	930
Bridgeport, Conn., Majestic	2,344
Bridgeport, Conn., Palace	3,673
Bridgeport, Conn., Cameo	1,415
Bridgeton, N. J., Stanley	1,400
Brockton, Mass., Colonial	797
Bronx, N. Y., Elsemere	1,508
Bronx, N. Y., Freeman	1,603
Bronx, N. Y., Inwood	1,873
Bronx, N. Y., Loew's 167th St.	2,342
Bronx, N. Y., Victory	1,838
Brooklyn, N. Y., Alpine	2,163
Brooklyn, N. Y., Boro Park	2,395
Brooklyn, N. Y., Gates	2,917
Brooklyn, N. Y., Loew's Oriental	2,728
Brooklyn, N. Y., Metropolitan	3,576
Brooklyn, N. Y., Fox-Bklyn	4,094
Brooklyn, N. Y., Fox-Folly	1,928
Brooklyn, N. Y., Melba	2,229
Brooklyn, N. Y., Fox-Ridgd	2,149
Brooklyn, N. Y., Fox-Savoy	2,476
Brooklyn, N. Y., Strand	2,940
Buffalo, N. Y., Bailey	1,900
Buffalo, N. Y., Buffalo	3,397
Buffalo, N. Y., Great Lakes	3,200
Buffalo, N. Y., Hippodrome	2,647
Buffalo, N. Y., Kensington	1,366
Buffalo, N. Y., Lafayette	2,994
Buffalo, N. Y., Victoria	1,303
Burlington, Ia., Rialto	611
Butler, Pa., Harris	1,188
Butte, Mont., Rialto	1,237

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Cambridge, Mass., Central Square	2,123
Camden, N. J., Stanley	2,228
Camden, N. J., New Lyric	2,200
Camden, N. J., W. Whitman	1,080
Canton, Ohio, Loew's Canton	2,126
Canton, Ohio, Strand	676
Carlisle, Pa., Strand	1,094
Casper, Wyo., Rialto	789
Cedar Rapids, Ia., Capitol	1,956
Cedar Rapids, Ia., Strand	1,432
Centralia, Wash., Liberty	840
Charlotte, N. C., Carolina	1,450
Charlotte, N. C., Imperial	1,197
Charlotte, N. C., New B'way	1,146
Charleston, W. Va., Kearse	1,919
Chattanooga, Tenn., Tivoli	1,867
Chattanooga, Tenn., State	1,000
Chelsea, Mass., Olympia	1,543
Chester, Pa., Stanley	2,334
Chicago, Ill., Buckingham	956
Chicago, Ill., Harding	2,964
Chicago, Ill., Keystone	770
Chicago, Ill., Metropolitan	1,358
Chicago, Ill., Norshore	3,019
Chicago, Ill., Piccadilly	3,064
Chicago, Ill., Senate	3,126
Chicago, Ill., United Artists	1,728
Chicago, Ill., Wilson	1,260
Chicago, Ill., Avalon	3,000
Chicago, Ill., Capitol	2,829
Chicago, Ill., Chicago	3,910
Chicago, Ill., Granada	3,449
Chicago, Ill., Marbro	4,478
Chicago, Ill., McVickers	2,283
Chicago, Ill., Fox-Monroe	932
Chicago, Ill., Oriental	3,193
Chicago, Ill., Orpheum	751
Chicago, Ill., Paradise	3,806
Chicago, Ill., Roosevelt	1,528
Chicago, Ill., Tivoli	1,285
Chicago, Ill., Uptown	4,320
Chickasaw, Okla., Rialto	674
Cincinnati, O., B. F. Keith's	2,088
Cincinnati, O., Capitol	1,194
Cincinnati, O., Orpheum	1,992
Cincinnati, O., Lyric	1,443
Clarksburg, W. Va., Grand	1,366
Cleveland, O., Hippodrome	3,550
Cleveland, O., Allen	2,926
Cleveland, O., Cameo	1,159
Cleveland, O., Circle	1,830
Cleveland, O., Lincoln Lakewood	948
Cleveland, O., State	3,596
Cleveland, O., Stillman	1,800
Clinton, Ia., Rialto	888
Collingswood, N. J., Collingswood	1,684
Colorado Springs, Colo., Burns	1,375
Colorado Springs, Colo., Rialto	964
Columbia, Mo., Hall	1,149
Columbia, S. C., Ritz	669
Columbus, O., Broad	2,401
Columbus, O., Grand	1,303
Columbus, O., Ohio	3,079
Conshohocken, Pa., Riant	991
Corpus Christi, Texas, Palace	1,881

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Dallas, Tex., Old Mill	1,357
Dallas, Tex., Pantages	920
Dallas, Tex., Majestic	2,774
Dallas, Tex., Melba	1,806
Dallas, Tex., Palace	2,375
Davenport, Ia., Columbus	1,200
Dayton, O., State	1,000
Dayton, O., Colonial	1,812
Dayton, O., Dayton	2,276
Daytona, Fla., Florida	888
Decatur, Ill., Empress	947
Denver, Colo., Aladdin	1,351
Denver, Colo., America	1,488
Denver, Colo., Denver	2,625
Denver, Colo., Federal	725
Denver, Colo., Isis	1,757
Denver, Colo., Ogden	1,230
Denver, Colo., Rialto	1,042
Denver, Colo., Webber	928
Des Moines, Ia., Capitol	1,710
Des Moines, Ia., Des Moines	1,632
Detroit, Mich., Capitol	3,422
Detroit, Mich., Fox-Detroit	5,042
Detroit, Mich., Madison	1,980
Detroit, Mich., Michigan	4,048
Dctroit, Mich., State	3,006
Detroit, Mich., United A	2,006
Dorchester, Mass., Fields Corner	1,548
Dorchester, Mass., Morton	1,498
Dorchester, Mass., Strand	1,498
Dubuque, Ia., Majestic	1,050
Duluth, Minn., Garrick	1,040
Dunkirk, N. Y., Regent	876
Durham, N. C., Orpheum	702

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E. Boston, Mass., Central Sq.	1,690
E. Liverpool, O., American	778
E. Liverpool, O., Ceramic	1,432
E. St. Louis, Ill., Majestic	1,850
Elgin, Ill., Rialto	1,342
Elizabeth, N. J., Fox-Liberty	1,724
Elizabeth, N. J., Regent	2,445
Elmira, N. Y., Capitol	978
Elmira, N. Y., Strand	1,136
El Paso, Tex., Ellanay	886
Elyria, O., Capitol	936
Enid, Okla., Criterion	823
Erie, Pa., Strand	1,240
Evanston, Ill., Varsity	1,850
Evansville, Ind., Victory	2,302
Everett, Wash., Granada	1,032

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Fall River, Mass., Bijou	1,304
Fargo, N. D., Fargo	1,125
Findlay, O., Harris	1,100
Flint, Mich., Regent	1,502
Ft. Dodge, Ia., Rialto	799
Ft. Lauderdale, Fla., Sunset	761
Ft. Myers, Fla., Arcade	626
Ft. Pierce, Fla., Sunrise	1,100
Ft. Smith, Ark., Joie	1,334
Ft. Wayne, Ind., Jefferson	1,012
Ft. Worth, Tex., Majestic	1,450
Ft. Worth, Tex., Palace	1,547
Ft. Worth, Tex., Worth	2,365
Fresno, Calif., State	1,258
Fresno, Calif., Pantages	2,200

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Gainesville, Fla., Florida	1,162
Galveston, Tex., Martini	1,350
Galveston, Tex., Queens	823
Germantown, Pa., Colonial	2,787
Glendale, Calif., Glendale	1,231
Gloversville, N. Y., Glove	1,360
Grand Forks, N. D., Grand	900
Grand Junction, Colo., Majestic	856
Grand Rapids, Mich., Regent	1,789
Grand Island, Nebr., Capitol	1,272
Great Falls, Mont., Liberty	1,650
Greeley, Colo., Rex	886
Greeley, Colo., Sterling	1,014
Green Bay, Wis., Strand	924
Greensboro, N. C., Carolina	2,000
Greensburg, Pa., Manos	1,856
Greenville, S. C., Carolina	1,020

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Hackensack, N. J., Ortania	1,960
Hagerstown, Md., Maryland	1,600
Hammonton, N. J., Rivoli	998
Harrisburg, Pa., Regent	1,584
Hartford, Conn., Capitol	3,200
Hartford, Conn., Strand	1,453
Hartford, Conn., Colonial	1,195
Hartford, Conn., Regal	943
Havre de Grasse, Md., State	610
Haverhill, Mass., Colonial	1,413
Hazelton, Pa., Capitol	2,344
Hazelton, Pa., Grand	980
Herkimer, N. Y., Liberty	1,119
Hibbing, Minn., State	884
Hollywood, Cal., Grauman's Chinese	1,958
Hollywood, Cal., Warners	2,700
Hornell, N. Y., Majestic	819
Houston, Tex., Texan	1,400
Houston, Tex., Kirby	1,466
Houston, Tex., Majestic	2,140
Houston, Tex., Metro	2,510
Houston, Tex., State	2,519
Huntington, W. Va., Strand	886

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Illion, N. Y., Capitol	1,300
Indianapolis, Ind., Apollo	1,147
Indianapolis, Ind., Circle	2,712
Indianapolis, Ind., Indiana	3,133
Indianapolis, Ind., Palace	2,441
Iowa City, Ia., Englert	1,147
Ithaca, N. Y., Crescent	1,313

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Jackson, Tenn., Lyric	871
Jackson, Miss., Majestic	1,123
Jacksonville, Fla., Imperial	1,048
Jacksonville, Fla., Florida	2,300
Jamaica Plains, Mass., Jamaica	1,980
Jamaica, L. I., Fox-Jamaica	1,785
Jamestown, N. Y., Winter Garden	1,256
Jersey City, N. J., Fulton	1,600
Jersey City, N. J., National	1,324
Jersey City, N. J., Stanley	4,366
Johnstown, N. Y., State	1,601
Johnson City, Tenn., Majestic	772
Johnstown, Pa., Cambria	1,129
Joliet, Ill., Rialto	2,080
Joplin, Mo., Orpheum	753

Kansas City, Mo., Isis....1,450
Kansas City, Mo., Plaza....1,956
Kansas City, Mo., Royal....881
Kansas City, Mo., Globe....1,710
Kansas City, Mo., Madrid....1,302
Kansas City, Mo., Main St....3,060
Kansas City, Mo., Midland....3,792
Kansas City, Mo., Newman....1,896
Kenosha, Wis., Kenosha....2,118
Kingston, N. Y., Broadway....1,722
Knoxville, Tenn., Tennessee....2,002
Knoxville, Tenn., Riviera....1,033

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La Crosse, Wis., Rivoli....1,319
Lancaster, Pa., Capitol....1,214
Lansford, Pa., Victoria....735
La Salle, Ill., Majestic....937
Lawrence, Mass., Capitol....854
Lawrence, Mass., Empire....2,395
Lebanon, Pa., Colonial....1,342
Lexington, Ky., Kentucky....1,250
Lima, O., Obio....1,762
Lima, O., Sigma....911
Lincoln, Nebr., Rialto....1,014
Little Rock, Ark., Royal....1,026
Lockport, N. Y., Palace....1,752
London, Eng., N. Gallery....1,403
Long Beach, Cal., Palace....850
Long View, Wash., Columbia....1,179
Lorain, O., Palace....1,750
Los Angeles, Calif., Pantages....1,970
Los Angeles, Calif., Alhambra....721
Los Angeles, Calif., Cameo....803
Los Angeles, Calif., Carthay Circle....1,518
Los Angeles, Calif., Criterion....1,680
Los Angeles, Calif., Figueroa....1,472
Los Angeles, Calif., Metro....3,405
Los Angeles, Calif., Moon....772
Los Angeles, Calif., Ritz....1,446
Los Angeles, Calif., State....2,419
Los Angeles, Calif., Tower....896
Los Angeles, Calif., United Artists....2,100
Los Angeles, Calif., Uptown....1,932
Louisville, Ky., Alamo....1,000
Louisville, Ky., Mary Anderson....1,484
Louisville, Ky., State....3,218
Louisville, Ky., Strand....1,945
Louisville, Ky., Uptown....1,300
Lowell, Mass., Merrimac Square....1,653
Lowell, Mass., Strand....1,568
Lynn, Mass., Olympia....2,762
Lynn, Mass., Strand....1,979

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Macon, Ga., Rialto....851
Madison, Wis., Parkway....1,234
Mahoney City, Pa., Victoria....1,581
Malden, Mass., Strand....1,728
Mankato, Minn., Grand....1,027
Mansfield, O., Madison....940
Marlboro, Mass., Princess....710
Marshall, Tex., Grand....1,001
Mason City, Ia., Palace....766
McKeesport, Pa., Harris....2,000
Medford, Ore., Criterion....1,010
Media, Pa., Media....1,002
Memphis, Tenn., Memphis Aud....2,300
Memphis, Tenn., Palace....2,155
Memphis, Tenn., State....2,583
Memphis, Tenn., Strand....1,030
Menominee, Mich., Lloyds....804
Meridan, Miss., Saenger....1,657
Miami, Fla., Hippo....1,000
Miami, Fla., Capitol....1,234
Miami, Fla., Olympia....2,117
Miami, Okla., Glory B....803
Middletown, Conn., Middlesex....1,397
Middle Village, L. I., Arion....974
Milford, Mass., State....1,404
Milwaukee, Wis., Alhambra....1,900
Milwaukee, Wis., Garden....1,142
Milwaukee, Wis., Garfield....1,963
Milwaukee, Wis., Modjeska....1,697
Milwaukee, Wis., Oriental....2,287
Milwaukee, Wis., Strand....1,286
Milwaukee, Wis., Tower....1,563
Milwaukee, Wis., Uptown....1,818
Milwaukee, Wis., Wisconsin....2,975
Minneapolis, Minn., Grand....1,176
Minneapolis, Minn., Granada....700
Minneapolis, Minn., Minnesota....4,031
Minneapolis, Minn., State....2,308
Minneapolis, Minn., Strand....1,030
Minot, N. Dak., State....1,057
Mitchell, S. D., Metro....615
Mobile, Ala., Saenger....2,684
Monroe, La., Saenger....1,208
Montgomery, Ala., Strand....672
Mt. Carmel, Pa., Victoria....1,515
Mt. Clemens, Mich., Macomb....1,610
Mt. Vernon, N. Y., Mt. Vernon....2,383
Muncie, Ind., Rivoli....1,803
Muskogee, Okla., Orpheum....1,423

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Nanticoke, Pa., State....1,009
Nashville, Tenn., Knickerbocker....906
Nashville, Tenn., Vendome....1,466
Newark, N. J., State....2,624
Newark, N. J., Mosque....3,200
Newark, N. J., Fox-Terminal....1,800
New Bedford, Mass., New Bedford....1,312
New Bedford, Mass., Olympia....2,472
New Bedford, Mass., State....1,703
Newburgh, N. Y., Broadway....1,350
New Haven, Conn., Palace....3,090
New Haven, Conn., Olympia....2,374
New Haven, Conn., Roger Sherman....2,200
New London, Conn., Capitol....1,728
New London, Conn., Garde....1,600
New Kensington, Pa., Liberty....1,188
New Orleans, La., Liberty....1,358
New Orleans, La., Saenger....3,400
New Orleans, La., State....3,286
New Orleans, La., Tudor....676
Newport, R. I., Strand....726
Newport, R. I., Colonial....1,047
New Rochelle, N. Y., Loew's....2,453
New York, N. Y., Fox-Academy of Music....3,515
New York, N. Y., Circle....1,681
New York, N. Y., Criterion....873
New York, N. Y., Delancey....1,785
New York, N. Y., Embassy....598
New York, N. Y., Creeley Sq....1,904
New York, N. Y., Jefferson....1,883
New York, N. Y., Lexington....2,418
New York, N. Y., Loew's Ave "B"....1,797
New York, N. Y., Loew's 83rd St....2,634
New York, N. Y., Loew's 86th St....1,411
New York, N. Y., Loew's 116th St....1,828
New York, N. Y., Loew's 7th St....1,524
New York, N. Y., Loew's State....3,246
New York, N. Y., Loew's Victoria....2,416
New York, N. Y., Sheridan....2,305
New York, N. Y., Astor....1,119
New York, N. Y., Fox Audubon....2,587
New York, N. Y., Capitol....5,200
New York, N. Y., Central....881
New York, N. Y., Clinton....1,195
New York, N. Y., Colony....1,855
New York, N. Y., Fox-Crotona....2,257
New York, N. Y., Fox-Gaiety....833
New York, N. Y., Roxy's....6,000
New York, N. Y., Fox-Japanese Gardens....1,636
New York, N. Y., Fox-Nemo....966
New York, N. Y., Paramount....3,664
New York, N. Y., Park Plaza....2,029
New York, N. Y., Rialto....1,905
New York, N. Y., Rivoli....2,122
New York, N. Y., Fox-Star....2,200
New York, N. Y., Strand....2,758
New York, N. Y., Warner....1,255
New York, N. Y., Winter Garden....1,626
Niagara Falls,, N. Y., Cataract....1,400
Norfolk, Va., Norva....1,706
Norfolk, Va., Granby....1,232
Norfolk, Va., State....2,072
Norristown, Pa., Grand....1,437
Norwich, Conn., B'way....1,000

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Oakland, Cal., Vitaphone....1,543
Oakland, Cal., Oakland....3,800
Oakland, Cal., T. & D....2,804
Ocala, Fla., Dixie....430
Ogden, Utah, Orpheum....1,327
Oil City, Pa., New Drake....1,967
Oklahoma City, Okla., Capitol....962
Oklahoma City, Okla., Liberty....1,242
Okmulgee, Okla., Orpheum....1,065
Olean, N. Y., Haven....1,100
Olympia, Wash., Liberty....1,062
Omaha, Neb., Riveria....2,792
Omaha, Neb., World....2,055
Omaha, Neb., Rialto....2,200
Oneida, N. Y., Madison....962
Oneonta, N. Y., Oneonta....1,060
Oregon City, Ore., Liberty....915
Orlando, Fla., Beacham....1,069
Oshkosh, Wis., Oshkosh....1,367

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Passaic, N. J., Capitol....3,449
Pawtucket, R. I., Leroy....2,490
Pawtucket, R. I., Strand....1,919
Paducah, Ky., Columbia....1,320
Pasadena, Cal., Florence....797
Paterson, N. J., Fabian....3,285
Pendleton, Ore., Rivoli....802
Pensacola, Fla., Saenger....2,052
Peoria, Ill., Madison....1,758
Petersburg, Va., Bluebird....590
Philadelphia, Pa., Karlton....1,338
Philadelpbia, Pa., 69th St....1,741
Philadelphia, Pa., Stanton....1,475
Philadelphia, Pa., Strand....1,688
Philadelphia, Pa., Tower....3,500
Philadelphia, Pa., Admiral....1,336
Philadelphia, Pa., Aldine....1,416
Philadelphia, Pa., Astor....1,462
Philadelphia, Pa., Belmont....1,073
Philadelphia, Pa., Penn....1,330
Philadelphia, Pa., B'way....2,146
Philadelphia, Pa., Carman....2,400
Philadelphia, Pa., Croos Keys....1,975
Philadelphia, Pa., Earle....2,758
Philadelphia, Pa., Forum....1,800
Philadelphia, Pa., Jackson....1,100
Philadelphia, Pa., Kent....1,950
Philadelphia, Pa., Knickerbocker....1,800
Philadelphia, Pa., Lennox....944
Philadelphia, Pa., Liberty....1,450
Philadelphia, Pa., Lindley....1,275
Philadelphia, Pa., Lindy....1,425
Philadelpbia, Pa., Fox-Locust....1,580
Philadelphia, Pa., Logan....1,834
Philadelpbia, Pa., Metro. H. H. 4,079
Philadelphia, Pa., Model 927
Philadelphia, Pa., New Park 1,617
Philadelphia, Pa., Palm 1,000
Philadelphia, Pa., Fox-Phila....2,450
Philadelphia, Pa., Roosevelt 2,000
Philadelphia, Pa., Royal....1,100
Philadelphia, Pa., Stanley....2,917
Philadelphia, Pa., Tioga....1,440
Philadelphia, Pa., Waverly....1,535
Phoenixville, Pa., Colonial 1,006
Pine Bluffs, Ark., Saenger 1,580
Pittsburgh, Pa., Aldine 1,830
Pittsburgh, Pa., Penn....3,470
Pittsburgh, Pa., Regent 924
Pittsburgh, Pa., Stanley....3,626
Pittsfield, Mass., Capitol 1,350
Pittston, Pa., American....2,000
Plainfield, N. J., Liberty....1,018
Pomona, Cal., California....1,520
Port Arthur, Tex., Strand 1,025
Portland, Me., Empire....1,700
Portland, Me., Strand 2,200
Portland, Me., Maine....880
Portland, Ore., Blue Mouse....652
Portland, Ore., Portland....3,067
Portland, Ore., Broadway....1,912
Portland, Ore., Hollywood....1,497
Portland, Ore., Liberty 1,838
Portland, Ore., United A....972
Portsmouth, Va., Colony....694
Pottsville, Pa., Capitol....2,500
Poughkeepsie, N. Y., Stratford....1,386
Providence, R. I., Loew's State....3,207
Providence, R. I., Majestic....2,200
Providence, R. I., Strand....3,207
Pueblo, Colo., Colorado....1,353
Pueblo, Colo., Palm....720

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Quincy, Ill., Washington....1,430

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Racine, Wis., State 879
Racine, Wis., Venetian....1,903
Raleigh, N. C., Saenger Pal....787
Raymond, Wash., Raymond....650
Reading, Pa., Astor....2,800
Reading, Pa., Colonial....1,809
Reading, Pa., Strand....1,704
Reno, Nev., Majestic....1,068
Richmond, Va., Brookland....707
Richmond, Va., Blue Bird....622
Richmond, Va., Byrd....1,550
Richmond, Va., Capitol....682
Richmond, Va., Colonial....1,700
Richmond, Va., Hippodrome....1,065
Richmond, Va., Loew's....2,177
Richmond, Ind., Tivoli....1,195
Riverside, Calif., Golden State....806
Roanoke, Va., American....2,006
Rochester, N. Y., Fays....1,878
Rochester, N. Y., Riveria....1,540
Rochester, N. Y., Rochester....3,661
Rockford, Ill., Coronada....2,600
Rock Island, Ill., Ft. Armstrong....1,623
Roslindale, Mass., Rialto....1,340
Roxborough, Pa., Roxy....1,976
Roxbury, Mass., Rivoli....1,562
Roxbury, Mass., Shawmut 2,133

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Sacramento, Cal., Alhambra....1,975
Sacramento, Cal., Capitol....1,055
Salem, Mass., Plaza....800
Salem, Mass., Salem....978
Salem, Ore., Capitol....1,151
Salisbury, N. C., Capitol 938
Salt Lake City, Utah, Victory....1,218
Salt Lake City, Utah, Pantages....1,948
San Angelo, Calif., Ritz....855
San Antonio, Texas, Aztec....2,455
San Antonio, Texas, Empire....1,545
San Antonio, Texas, Majestic....1,400
San Antonio, Texas, Texas 2,751
San Bernardino, Cal., West Coast....1,272
San Diego, Cal., Pantages 1,926
San Diego, Cal., Plaza....612
San Diego, Cal., Superba 875
San Francisco, Cal., California....2,349
San Francisco, Cal., Embassy....1,387
San Francisco, Cal., Granada....2,700
San Francisco, Cal., Pantages....2,470
San Francisco, Cal., St. Francis....1,435
San Francisco, Calif., Warfield....2,663
San Francisco, Cal., El Capitan....2,576
Sanford, Fla., Milane....807
Saginaw, Mich., Franklin....1,300
San Jose, Cal., Mission....1,312
San Pedro, Cal., Cabrillo....1,496
Santa Ana, Cal., Yost B'way....1,779
Santa Barbara, Cal., Granada....1,667
Santa Barbara, Cal., Rose....700
Savannah, Ga., Ogdenn....727
Schenectady, N. Y., Strand....1,200
Scranton, Pa., West Side....1,975
Scranton, Pa., Strand 1,523
Seattle, Wash., Blue Mouse....867
Seattle, Wash., Egyptian....1,280
Seattle, Wash., Fifth Ave....2,377
Seattle, Wash., Music Box....855
Seattle, Wash., Seattle....3,047
Shamokin, Pa., Victoria....1,560
Shawnee, Okla., Ritz....614
Shenandoah, Pa., Strand....864
Sheboygan, Wis., Majestic....998
Shreveport, La., Majestic 960
Sioux City, Iowa, Capitol....1,380
Sioux Falls, S. Dak., State....1,456
So. Bend, Ind., Colfax....2,242
So. Boston, Mass., Strand 1,498
Spartensburg, S. C., Montgomery....1,394
Spokane, Wash., Granada....574
Spokane, Wash., Liberty....1,026
Springfield, Ill., Lyric 591
Springfield, Mass., Capitol 1,814
Springfield, Mass., Fox-Spring....1,446
Springfield, Mo., Landers....905
Springfield, Ohio, Majestic....835
St. Augustine, Fla., Jefferson....865
St. Joseph, Mo., Missouri....1,420
St. Joseph, Mo., Rivoli....886
St. Louis, Mo., Empress....1,527
St. Louis, Mo., Kings....1,808
St. Louis, Mo., Lindell....1,742
St. Louis, Mo., Makado....1,525
St. Louis, Mo., Shenandoah....1,617
St. Louis, Mo., Ambassador....3,000
St. Louis, Mo., Capitol....893
St. Louis, Mo., Grand Central....1,861
St. Louis, Mo., Missouri....3,572

St. Louis, Mo., State	3,273
St. Paul, Minn., Capitol	2,497
St. Petersburg, Fla., Pheil	750
Steubenville, Ohio, Olympic	660
Syracuse, N. Y., Eckel	1,330
Syracuse, N. Y., Empire	1,547
Syracuse, N. Y., State	2,942
Syracuse, N. Y., Strand	1,691
* * *	
Tacoma, Wash., Blue Mouse	550
Tacoma, Wash., Rialto	1,378
Tamaqua, Pa., Victoria	735
Tampa, Fla., Victory	1,460
Tarentum, Pa., Harris	927
Terre Haute, Ind., Grand	1,548
Terre Haute, Ind., Liberty	1,140
Texarkana, Ark., Saenger	1,923
Toledo, Ohio, Temple	897
Toledo, Ohio, Pantheon	735
Topeka, Kans., Grand	1,362
Trenton, N. J., Stacy	819
Troy, N. Y., Troy	1,910
Tulsa, Okla., Majestic	880
Tulsa, Okla., Rialto	1,300
* * *	
Union Hill, N. J., Capitol	2,151
Uniontown, Pa., State	1,730
Utica, N. Y., Avon	1,704
Utica, N. Y., Stanley	3,081
* * *	
Vancouver, Wash., Castle	1,258
* * *	
Waco, Texas, Orpheum	984
Walla Walla, Wash., Liberty	972
Waltham, Mass., Central Sq.	966
Warren, Ohio, Robins	1,434
Washington, D. C., Rialto	1,853
Washington, D. C., Tivoli	1,891
Washington, D. C., Columbia	1,216
Washington, D. C., Earle	2,211
Washington, D. C., Lincoln	1,575
Washington, D. C., Metropolitan	1,608
Washington, D. C., Palace	2,372
Washington, D. C., Republic	1,258
Washington, D. C., Fox-Wash.	3,442
Washington, Pa., Harris State	1,528
Waterbury, Conn., Palace	3,544
Waterbury, Conn., Strand	1,648
Waterloo, Ia., Riveria	1,900
Waterloo, Iowa, Strand	1,000
Watertown, N. Y., Avon	1,876
Waukegan, Ill., Genesee	1,864
Wausau, Wis., Wausau	1,030
Waverly, N. Y., Capitol	1,471
Wayne, Pa., Anthony Wayne	1,340
Wenatchee, Wash., Liberty	1,075
West Berwick, Pa., Temple	886
West Palm Beach, Fla., Arcade	864
Wheeling, W. Va., Liberty	1,178
Wheeling, W. Va., Court	1,228
White Plains, N. Y., Keith Albee	3,100
White Plains, N. Y., State	1,848
Wichita, Kansas, Palace	1,453
Wichita, Kansas, Uptown	1,580
Wichita Falls, Texas, Strand	900
Wilkes Barre, Pa., Capitol	2,102
Williamsport, Pa., Capitol	2,606
Wilmington, Del., Arcadia	1,400
Woonsocket, R. I., Park	1,092
Woonsocket, R. I., Stadium	1,291
Worcester, Mass., Strand	1,362
Worcester, Mass., Palace	3,236
Worcester, Mass., Poli	2,558
* * *	
Yakima, Wash., Liberty	904
Yonkers, N. Y., Yonkers	2,650
Yonkers, N. Y., Strand	1,344
York, Pa., Rialto	877
Youngstown, Ohio, Dome	1,000
* * *	
Zanesville, Ohio, Liberty	1,374
Total up to November 1	1,242,899
Total from November 1 to November 17	128,356
Total seats of 849 houses wired	1,371,235

Western Electric Installations in November Up To And Including November 17

Theatre City and State Equipment	Seats
Tivoli, New Orleans, La., Film and Disc	1,408
Ogontz, Philadelphia, Pa., Film and Disc	1,684
Grand, Malone, N. Y., Film and Disc	775
Alabama, Dothan, Ala., Film and Disc	415
Arsenal, St. Louis, Mo., Film and Disc	625
Maplewood, St. Louis, Mo., Film and Disc	1,466
Westend Lyric, St. Louis, Mo., Film and Disc	1,000
Empire, Rahway, N. J., Film and Disc	980
Columbia, Portsmouth, Ohio, Film and Disc	1,015
Strand, Stamford, Conn., Film and Disc	1,393
New Calif., San Diego, Cal., Film and Disc	755
Rosewood, Chicago, Ill., Film and Disc	964
Warner's, Niles, Ohio, Film and Disc	800
Rialto, Laredo, Texas, Film and Disc	504
Sheboygan, Sheboygan, Wis., Film and Disc	1,550
Keith Albee, Brooklyn, N. Y., Film and Disc	3,248
Capitol, Clearwater, Fla., Film and Disc	477
Majestic, Abilene, Texas, Film and Disc	968
Capitol, New Orleans, La., Film and Disc	1,296
Coney Island, Coney Is'd, N. Y., Film and Disc	2,433
Burnside, Bronx, N. Y., Film and Disc	2,178
State, Toledo, Ohio, Film and Disc	1,928
McDonald, Eugene, Ore., Film and Disc	1,157
Wilson, Fresno, Calif., Film and Disc	1,928
Rialto, Williamsport, Pa., Film and Disc	1,240
Lincoln, Lincoln, Ill., Film and Disc	990
Howard, Chicago, Ill., Film and Disc	1,650
Loew's N. Y., New York, N. Y., Film and Disc	1,652
Casino, Marshalltown, Ia., Film and Disc	728
Poli Palace, Meriden, Conn., Film and Disc	1,778
Regent, Geneva, N. Y., Film and Disc	1,100
Burland, Bronx, N. Y., Film and Disc	1,817
Willard, Woodhaven, N. Y., Film and Disc	2,177
Hippodrome, Joplin, Mo., Film and Disc	1,344
Grand, Faribault, Minn., Film and Disc	884
Palace, Superior, Wis., Film and Disc	1,116
Midland, Pittsburg, Kans., Film and Disc	917
Riviera, St. Paul, Minn., Film and Disc	1,320
Strand, Ft. Madison, Ia., Film and Disc	896
Loew's Grand, Bronx, N. Y., Film and Disc	2,500
Keith Orpheum, Huntington, W.Va., Film & Disc	1,300
Strand, Sunbury, Pa., Film and Disc	1,213
Rosemary, Ocean Park, Cal., Film and Disc	1,454
Royal, Hutchinson, Kans., Film and Disc	404
Capitol, New Britain, Conn., Film and Disc	1,445
Park, Westfield, Mass., Film and Disc	1,070
Lexington, Chicago, Ill., Film and Disc	754
20th Century, Chicago, Ill., Film and Disc	798
Gillioz, Springfield, Mo., Film and Disc	1,414
Congress, Chicago, Ill., Film and Disc	2,890
Loew's Broadway, Brooklyn, N. Y., Film & Disc	1,976
Loew's 42nd St., New York, N. Y., Film & Disc	1,204
Brevoort, Brooklyn, N. Y., Film and Disc	2,059
Kameo, Brooklyn, N. Y., Film and Disc	1,458
Warwick, Brooklyn, N. Y., Film and Disc	1,406
Riviera, Syracuse, N. Y., Film and Disc	950
Milford O. H., Milford, Mass., Film and Disc	1,037
Carrollton, New Orleans, La., Film and Disc	747
Dreamland, New Orleans, La., Film and Disc	887
Belvedere, Tuscaloosa, Ala., Film and Disc	569
Pantages, Memphis, Tenn., Film and Disc	2,038
Capitol, Dallas, Texas, Film and Disc	1,034
Strand, Gulfport, Miss., Film and Disc	1,080
Palace, Port Richmond, S. I., Film and Disc	968
Bedford, Brooklyn, N. Y., Film and Disc	1,907
Capitol, Ansonla, Conn., Film and Disc	1,788
Walker, Santa Ana, Cal., Film and Disc	1,299
Delancey, New York, N. Y., Film and Disc	1,785
Prytania, New Orleans, La., Film and Disc	699
Carolina, Fayetteville, N. C., Film and Disc	866
Boulevard, Bronx, N. Y., Film and Disc	2,023
Loew's Orpheum, New York, N. Y., Film & Disc	2,154
Fairmount, Bronx, N. Y., Film and Disc	2,500
Bay Ridge, Brooklyn, N. Y., Film and Disc	1,919
Commodore, New York, N. Y., Film and Disc	2,782
Lincoln Sq., New York, N. Y., Film and Disc	1,550
Strand, Shelbyville, Ind., Film and Disc	742
Rio, New York, N. Y., Film and Disc	2,348
Broadway, Columbus, Ohio, Film and Disc	1,012
Rapides, Alexandria, La., Film and Disc	1,070
Saenger Peoples, Greenville, Miss., Film & Disc	1,470
Electric, Springfield, Mo., Film and Disc	1,640
Pantages, Minneapolis, Minn., Film and Disc	1,475
Grand, Alton, Ill., Film and Disc	1,116
Liberty, Sedalia, Mo., Film and Disc	997
Oakland Sq., Chicago, Ill., Film and Disc	1,004
Huron, Huron, S. D., Film and Disc	690
Strand, Salina, Kans., Film and Disc	624
Felton, Philadelphia, Pa., Film and Disc	1,365
Lynbrook, Lynbrook, L. I., Film and Disc	1,746
Keith Hamilton, New York, N. Y., Film & Disc	1,879
Regent, Battle Creek, Mich., Film and Disc	943
West Lake, Los Angeles, Cal., Film and Disc	1,949
Clemmer, Spokane, Wash., Film and Disc	997
Liberty, Lewiston, Idaho, Film and Disc	786
Total number of seats	128,336

W. E. Non-Synchronous Installations Complete Up To November 1928

City and State Theatre	Seats
Alexandria, La., Saenger	598
Anderson, Ind., Starland	650
Asbury Park, N. J., St. James	1,820
Atlanta, Ga., Cameo	
Atlanta, Ga., DeKalb	500
Atlanta, Ga., Palace	480
Atlanta, Ga., Tenth St.	500
Atlanta, Ga., West End	499
Auburn, Ala., Tiger	768
Austin, Texas, Hancock	1,092
Austin, Minn., State	480
Baton Rouge, La., Louisiana	668
Birmingham, Ala., Empire	972
Birmingham, Ala., Famous	936
Birmingham, Ala., Rialto	451
Bristol, Conn., Cameo	1,670
Brookhaven, Miss., Arcade	480
Brooklyn, N. Y., Myrtle	851
Buffalo, N. Y., Genesee	1,649
Dallas, Tex., Arcadia	1,042
Dolgeville, N. Y., Strand	677
Dover, N. H., Strand	997
El Paso, Tex., Wigwam	700
Ft. Myers, Fla., Arcade	626
Fulton, Ky., Grand	395
Globe, Ariz., Globe	825
Houston, Tex., Iris	1,114
Jackson, Miss., Istrione	736
Leominster, Mass., Plymouth	1,050
Long Branch, N. J., Broadway	1,708
Macon, Ga., Capitol	933
Macon, Ga., Ritz	
Meridian, Miss., Strand	660
Minneapolis, Minn., Lyric	1,200
Minneapolis, Minn., Arion	931
Minneapolis, Minn., Nokomis	1,164
Mobile, Ala., Lyric	1,431
Murry, Ky., Capitol	442
New Brunswick, N. J., Rivoli	1,890
New Brunswick, N. J., State	2,268
Newburyport, Mass., Premier	825
New Haven, Conn., Pequot	1,269
New Orleans, La., Piety	1,203
Newport News, Va., Palace	776
New York, N. Y., Columbia	530
New York, N. Y., Renaissance	882
New York, N. Y., Savoy	760
Oil City, Pa., Venango	700
Owensboro, Ky., Bleich	997
Palmer, Mass., Strand	753
Patchogue, L. I., Rialto	
Pensacola, Fla., Isis	683
Philadelphia, Pa., Wishart	874
Philadelphia, Pa., Rexy	2,000
Pittsfield, Mass., Palace	1,654
Plainfield, N. J., Oxford	1,732
Plainfield, N. J., Strand	1,729
Port Richmond, S. I., Palace	968
Portsmouth, Va., Gates	730
Potsdam, N. Y., Rialto	929
Princeton, Ky., Savoy	321
Reading, Pa., Arcadia	1,062
Reading, Pa., Park	1,570
Red Bank, N. J., Carlcton	1,868
Rochester, Minn., Lawler	812
Rutherford, N. J., Rivoli	1,750
Sarasota, Fla., Edwards	1,581
Shenandoah, Pa., Capitol	541
Shreveport, La., Capitol	890
Shreveport, La., Saenger	625
Sioux Falls, S. D., Egyptian	845
Stamford, Conn., Strand	1,412
Texarkana, Tex., Strand	711
Trenton, N. J., Capitol	1,977
Trenton, N. J., Lincoln	2,306
Trenton, N. J., South Broad	2,159
Tulsa, Okla., Main St.	650
Tyler, Tex., Arcadia	544
Valdosta, Ga., Ritz	1,101
Vernon, Tex., Vernon	965
Vicksburg, Miss., Alamo	578
Washington, D. C., Howard	1,157
Westfield, Mass., Strand	991

List of Theatres in which Non-Synchronous Western Electric Equipment was installed in the month of November, up to and including Saturday, November 17, 1928:

Theatre City and State	Seats
Century, Jackson, Miss.	1,108
Tower, St. Paul, Minn.	1,065

Chase Forces Censorship OK By Gag Rule at "Reform" Show

Bolting Delegates Tell of Autocracy Of Chase's Group

By ERNEST A. ROVELSTAD

Insight into the autocratic methods used by the controlling powers of the Sixth National Motion Picture Conference, led by Canon William Sheafe Chase, which closed its annual fiasco last week in Washington, is provided in statements to the HERALD-WORLD by leaders of several nationally known welfare organizations.

When their representatives withdrew from the meeting upon the decision of the chair that only those who favored film censorship would be allowed to speak and that others were not welcome at the sessions, the HERALD-WORLD wired these representatives to express their opinions on how the meeting was conducted. Their replies follow:

"Accredited delegates of the International Federation of Catholic Alumnae at the National Motion Picture Conference in Washington withdrew from the conference because it was clearly stated that those opposed to political censorship or to the policies of the executives of the conference were unwelcome and should not voice their viewpoints. The policy of our organization is a constructive one, namely, the systematic development of support for better pictures.

"We believe that political censorship is un-American and unsound. We believe it is not the procedure by which America will get better pictures. Our delegates attended the Conference expecting an open forum for the expression of all viewpoints on this subject. The fact that only 29 people, including the executives, were present for the closing resolutions shows how autocratic the policies of the conference were and how disgusted fairminded people were with its procedure.

Rita C. McGoldrick, chairman, Motion Picture Bureau, International Federation of Catholic Alumnae, Brooklyn, N. Y.

* * *

"We stand for selection, not censorship. It seems to me the Council could accomplish more if they changed their line of procedure and instead of personal vituperation and challenge would show the public a platform upon which motion pictures can be made better, for, after all, it is the motion picture we are interested in, not personalities."

Mrs. Charles Van Trump Owens, Better Films Committee, Daughters of The American Revolution, Washington, D. C.

* * *

Attending the National Motion Picture Conference at Washington as national chairman of motion pictures of the National League of American Pen Women with members of my committee, we early realized the meeting was less a conference with an unbiased open forum for discussion of problems and aims of motion pictures than it was a council meeting of groups and persons absolutely committed to and working for federal censorship of

(*Continued on Page* 38)

Five Welfare Groups Withdraw As "Open Forum" Becomes Joke

Intricate Plan for "Censorless Censorship" Requires Submitting Films to Secretaries of Commerce

[By Washington Correspondent of the Herald-World]

WASHINGTON, Dec. 4.—Adoption of a series of resolutions, approval of which was made possible by permitting only those in favor to vote for them, marked the windup of Canon Chase's big "reform" show in Washington last week.

The conclusions of the conference were that while films are improving from the mechanical and artistic standpoint they are deteriorating morally. Accordingly, it went on record as favoring the Walsh resolution and the Brookhart and Hudson bills, and adopted a resolution calling upon all organizations favoring censorship, as well as the affiliated and unaffiliated exhibitors, to send delegates to a proposed meeting at which a legislative program is to be drafted for the guidance of Congress, calling for adoption of censorship.

A fourth resolution endorsed a plan for "censorless consorship" suggested by Huston Thompson, former member of the Federal Trade Commission. This was a very intricate scheme, involving an international meeting at Geneva, where standards would be set up for films in interstate commerce, and provided that all films designed for export should be submitted to the secretary of commerce of the country of issue, who would approve or disapprove of them, notifying all countries signatory to the treaty of his action in each case, and giving his reasons for disapproval.

Producer Free to Sell

This was the limit of the supervision suggested by Thompson, who pointed out that the producer would be free to sell his picture, approved or disapproved, if he could, with the presumption that foreign countries would not permit entry of disapproved pictures. It would solve the problem in this country, he thought, because most of the pictures are exported and a producer would not make a film he did not think would get by, thereby ensuring clean pictures for clean America.

The resolutions went over because a number of the most important organizations opposed to the Chase brand of clean-up, including the Daughters of the American Revolution, the General Federation of Women's Clubs, the League of American Pen Women, the American Federation of Industrial Women and the International Catholic Alumnae, either had withdrawn their delegates from the meeting or were not present when the vote was taken.

Two features of the convention were the withdrawal by Frank J. Rembusch of Indiana of his support of the Brookhart bill and a psycho-analysis of the reform group by Dr. Carleton Simon, for eight years deputy police commissioner of New York and a noted criminologist.

Wants Industry Left Alone

Rembusch, in a formal statement issued at the close of the meeting, declared he was no longer in favor of the Brookhart bill or the Chase reform movement, but wanted the industry left alone to work out its own salvation.

"I am not only opposed to the Hudson bill," he said, "but I am now equally opposed to the Brookhart bill. All factions of the industry are ironing out their differences. The more I hear about this federal regulation business, and the more I see the type of people who

(*Continued on page* 38)

Zukor Is Ordered to Take the Stand in Marks Antitrust Suit Against Paramount

Adolph Zukor, president of Paramount, has been ordered to appear before Garrett W. Cotter, federal court commissioner in New York, between January 5 and 10, for examination by attorneys for Marks Brothers, Chicago circuit, in the latter's antitrust suit against Paramount, its Chicago subsidiary, Balaban & Katz, and five other producer-distributors charged with illegally hampering operation of the Marks theatres.

It will be the first time Zukor has appeared on the stand in any of the antitrust litigation or trade practice proceedings in which Paramount has been involved. In the Marks case he filed an affidavit in reply to the complaint.

Counsel for the plaintiffs, Joseph Rosenberg and Tenney, Harding, Sherman and Rogers, appeared before Judge John C. Wilkerson in U. S. district court in Chicago last Friday and asked that Zukor be ordered to appear for examination. The Paramount head is now in California, and counsel for the defendants asked that the examination await his return to New York. Sonnenschein, Berkson, Lautman and Levinson, and Winston, Strawn and Shaw represent Paramount and principal defendants.

Conferences between opposing counsel, which have been conducted for the purpose of settling the case out of court, were abruptly called off at the beginning of last week, and on Friday Judge Wilkerson ordered that the case, which had been scheduled for trial November 27, be heard before him on January 15.

BROADWAY

A New Face

THE motion picture industry is attracting more and more new faces. The newest bears the intelligent and smiling countenance of Hiram S. Brown, brought into the industry as head of the new Radio-Keith-Orpheum amalgamation. He was brought in by the hand of David Saranoff, who, as promised, is taking a keen and vivid interest in the doings of his new charge.

Brown is a highbrow, but only in appearance. In fact and temperament he is a hardheaded, unusually level administrator. He is an executive of force and energy, as his record during the war and since clearly proves. He was high up in the finance department of the Air Service, was a leading figure in the reorganization of many public utility organizations, then led the United States Leather Company.

It may be interesting to note that the United States Leather Company is one of the groups in which Lehman Brothers, the bankers, are interested. Likewise, Radio-Keith-Orpheum. Very interesting sidelight, eh?

* * *

Public Enthusiasm

I HOPE that exhibitors throughout the country have been reading the letters pouring into Universal offices on the Sound vs. Silent debate. These private missives, pried out of Carl Laemmle's generous hands via Paul Gulick, have added spice to many a conversation on Broadway during recent weeks. Possibly that was because almost anyone is ready to read letters addressed to someone else, but I rather think it was for the simple reason that these letters were bright, intelligent, constructive evidence in the case.

Incidentally, the newspapers did not miss a chance to reprint these documents from their exclusive niche in the HERALD-WORLD. Bob Sherwood, who really has something to say on motion pictures in "Life" and the "New York Evening Post" devoted a full column to the letters in a recent issue.

Mr. Laemmle deserves the thanks of the industry for permitting the entire industry to share these letters with Universal executives.

* * *

"Submarine"

THE advent of "Submarine" into the Capitol theatre marks another feather in the Columbia cap. This picture is easily one of the most popular of the year and its appearance at the huge Capitol palace—let's see, the Capitol isn't a cathedral, is it, or even a temple?—is an event of some importance in the history of this aggressive independent company.

It almost seems as though there must be some good reason for the smiles Joe Brandt and Alec Moss are wearing at the Motion Picture Club these days.

* * *

Soft Music, Please

SOME fireworks may be seen and heard when the producers get around to cases with the music publishers. This represents a problem concerning which much more will be heard on Broadway during coming weeks. It will require all the genius and all the tact at the command of Elek John Ludvigh and his fellow-counsellors among the producers.

PETER VISCHER

When Sinners Learn to Love

ULTIMATELY Ann Hardy finds happiness for herself and another—through the power of a pure love. But at first there is the leap from the frying pan of poverty to the fire of gang life, which makes a swift melodrama of "Sinners in Love," new F B O production, starring Olive Borden. George Melford directed.

Above:
Olive Borden
and
Huntly Gordon

Below:
Ernest Hilliard
and
Seena Owen

The Motion Picture ALMANAC

Pictures and Personalities

—a Comprehensive Cyclopedia of Films, Film People and Film Affairs to Be Published Annually by—

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The ALMANAC will fulfill an urgent requirement of the business itself for an easily available source of comprehensive information and it will supply to the public what has long been sought for but never previously available.

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Hiram S. Brown Enters Film Industry as RKO President

HIRAM S. BROWN

Head of U.S. Leather Company Takes New Position January 1

Recognized as Administrator of Constructive Ideas with Record of Many Business Achievements

By PETER VISCHER

NEW YORK, Dec. 4.—A new figure of importance was brought into the industry this week when Hiram S. Brown, an executive known in the world of business and finance as a builder, was elected president of the newly created Radio-Keith-Orpheum Corporation.

Brown's election was announced by David Sarnoff, energetic power of the Radio Corporation of America, who is chairman of the board of Radio-Keith-Orpheum. He will enter his new post Jan. 1, 1929, or, if he can arrange his affairs more promptly, before that day.

In Brown, the film industry gains a fresh mind. It is undoubtedly true that his knowledge of the amusement world is no greater than that of any keen American of this modern day and age. However, he is an administrator of constructive ideas, with a record of many achievements from the business standpoint. That he is unhampered by previous connection with the industry seems, at this time, to his advantage.

Brown comes into the motion picture industry from the United States Leather Company. Previously, during the war, he was chief of the Finance Division of the Air Service. Then he became a reorganizer of energy in the field of public utilities.

Foundation Unparalleled, Says Sarnoff

"The selection of Mr. Brown," Sarnoff declared in a statement, "is the consummation of a step that has been under consideration for the past three weeks. It is a selection of an unusual man for a post requiring exceptional constructive and administrative ability. The Radio-Keith-Orpheum Corporation is building upon a foundation that has no exact parallel in the amusement field. The new company is associated with the Radio Corporation of America and its subsidiary, the R C A Photophone Company; with vaudeville, by ownership of the Keith-Albee-Orpheum Corporation; with motion picture production, through acquisition of the F B O Productions Company; and with broadcasting, through the cooperation to be given by the National Broadcasting Company.

"The existing personnel of the enlarged Radio-Keith-Orpheum Corporation already includes the entertainment, picture production and theatre experience necessary to the successful operations of the company. It is evident, therefore, that the primary requirement for the administrative task involved in such a combined effort of industry, technical development and motion picture art calls for great coordinating and executive ability. The board of directors believe that the company is fortunate in obtaining the services of an administrator whose capacity has been so thoroughly proven in other fields. Mr. Brown will have the advice, support and aid of all the directors. It is my own expectation to maintain an active interest in the affairs of the company and to work closely with Mr. Brown."

Hiram Brown, who is now 46 years of age, has had an unusual career in the industrial world. Born of Quaker ancestry Oct. 23, 1882, on a farm near Chestertown, Md., he was a graduate of Washington College, Chestertown, at the age of 18. He came to New York in 1900. His first employment was with the New York "Herald" as an office boy at $5 a week. Later, secretarial work for industrial executives familiarized him with the many problems of management and finance.

Entered Utilities Field in 1904

In 1904, Brown entered the public utilities field and was active in the acquisition, operation and financing of gas, electric light, street railway and similar properties, in Michigan, Illinois, Ohio, Pennsylvania, and other states. During the World War, he served as the Chief of the Finance Division of the Air Service, and afterward with the U. S. Liquidation Commission in connection with the settlement of the U. S. government's aircraft contracts with the French and British governments. About five years ago Brown became associated with the leather industry as president of the Central Leather Company and with its successor, the United States Leather Company. Although not previously familiar with this industry, he achieved an outstanding record of success not only for the company he headed but also in coordinating the industry of which it was a part.

Sarnoff also announced that at a directors' meeting the following were added to the company's board of directors: Paul D. Cravath, Arthur Lehman, Edwin M. Herr and Hiram S. Brown. Edward F. Albee continues as president of Keith-Albee-Orpheum Corporation, the theatre chain unit of the new company.

Sound Producers Warned by Music Men in Australia

(Special to the Herald-World)

SYDNEY, Nov. 24.—[By Mail]—The Performing Rights Association, organization of Australian music publishers, has issued formal warning to importers of sound pictures that legal action will be taken to thwart any move to present musical compositions in which member publishers have the Australian rights, according to information received by Everyones, Australian film paper. Union Theatres, Australasian Films and Fox have been so notified, while a copy of the warning has been sent to the Minister of Customs.

It is expected that similar action will be taken by Australian legitimate producers, who have rights in foreign plays for this country. Both the music and stage interests plan to demand royalties from all imported sound productions using works in which they have Australian rights.

Synchronization Service Opens Offices, Offers Library and Sound Cues

(Special to the Herald-World)

NEW YORK, Dec. 4.—Executive and sales offices have been opened at 1650 Brodway by the Motion Pictures Synchronization Service, Inc. With this service exhibitors having non-synchronous devices are supplied weekly with special cues for each feature used, no matter which releasing company supplies the picture. The Service operates along the same line as trailers.

While the Service recommends to exhibitors that they use its library, this is not required. All records purchased by the Service company are based on the same prices the exhibitor would have to pay his local dealer, says the announcement, the special sound and effect records to be required from the Service. There are 300 numbers in the library, a number of them produced in Synchronization Service's own laboratory.

Directors of the Service are Sepp Morscher and Maurice Nitke. Sam Shain has been appointed publicity director.

500 Make Way to Exits Without Injury In Theatre Blaze Thanksgiving Evening

(Special to the Herald-World)

TOLEDO, Dec. 4.—No injuries of any kind resulted when 500 adults and children made their way to exits when fire broke out in the Bijou theatre, picture house, Thanksgiving evening. The blaze was caused by a short circuit in the booth, it is said. The operator was burned and cut about the hands in attempting to put out the fire.

What's Wrong with the Operation of Theatre Chains?

By A MANAGER

The appended article, appearing anonymously for obvious reasons, is published in accordance with the policy of EXHIBITORS HERALD-WORLD of permitting through its columns an interchange of thought on matters of importance to the industry. The article in no way expresses the views of this publication.

DO you remember the popular question of a few years back: "What's wrong with the movies?"

If you do you know that those producers who heeded the demand for better pictures are in business today, while the others are non-existent.

There was a situation which existed then, and which today has transferred its menace to another branch of the industry—the chain theatre.

Regardless of the fact that the producers are crying for sound pictures, and many of them are rushing blindly into the production of them, little do they realize that it is not the lack of "sound" pictures that has caused a slump in the business at the motion picture theatre, especially those of the producer owned houses. The real cause of the public's lack of interest can again be traced to "pets" who are placed in charge of these theatres.

Certain circuits are now reorganizing the managerial staffs throughout the country, regardless of the fact that the very manager who is at the top of the list in the way of profits and fighting day and night to keep his theatre out of the red, does not mean a thing to these newly appointed executives. They believe that the theatre can show a profit regardless of just who is handling its operation, and the result is that the newly appointed district managers appoint their "pets" for these managerial positions and the old successful, hard working manager finds that he is out of a position.

* * *

Don't think I am carrying a chip on my shoulder because I got the "sack." It does go tough, however, when I know from actual figures that I have broken records consistently, and that business has increased every week for me. I am not complaining because I am out, but I know of any number of cases just like mine, and the fact that it is crippling the business makes me want to see some sort of action that will protect the business.

What occurs when our theatres are taken away from us and turned over to these "pets?" Do they really think that they can continue the success that we have had? These "pets" come from every walk of life, and few know anything about the show business. The result: Soon the producer-owner of this theatre wonders what has happened to his business.

Perhaps this sounds like a lot of "hooey" to you. Your paper has been built on principle; you do not believe in crying "wolf" unless there is real cause for alarm. Knowing this, I know that this article will find your handy waste basket unless I can give you real facts.

The writer grew up in this business. I know no other trade, and I want to see it prosper. With this thought in mind I am writing this article with the hope that it will bring to the attention of these theatre owners what could not be brought to their attention in any other manner.

Now for conerete examples and facts to prove my contention!

Imagine if you can, a situation in which there are nearly a dozen theatres in a small city of less than 100,000 population. Imagine if you can a half a dozen new deluxe houses opening in this little city in about eight weeks time. Then imagine an old time house with less than 1,000 seats competing with these deluxe theatres, and trying to charge a higher admission for second class pictures, against these deluxe houses with their pick of the product, vaudeville, stageband and million dollar surroundings, and some using ten-piece orchestras, and the little old house using just an organ. Can New York officials sit down and draft a set of iron bound rules for operating this little house?

Just such a situation was presented to me when I accepted the position just outlined from a large circuit. The theatre was reeking in dirt, the lobby was a little dinky thing just 10 feet wide, and the paint was hardly visible it was so filthy. The lighting of the lobby and marquee was terrible, and the walls in the long narrow entrance hadn't seen fresh paint in several years. Just down the street was a new 2,000 seat deluxe theatre, with its thousands of brilliant lights beckoning to the people, and with a ten-piece orchestra and vaudeville. You can take it from me, the people were responding.

* * *

I was not familiar with the routine of this company. I was in the habit of having confidence placed in me to the extent of being allowed to go ahead as I deemed best. However, when I went into the district office of this new company I was given to understand that I was merely a "rubber stamp" manager and that I must follow religiously all instructions as set down by the district office, and was handed a book containing the said instructions containing perhaps 100 pages. I was supposed to digest these instructions to such an extent that I could not offer any alibi should I fail to follow them. Understand, I did not refuse to do this. I felt that if that was what was wanted, I was willing to be their "rubber stamp" and as the salary was very good (in fact I was getting the highest on the circuit I have since been told) I followed their instructions to the letter for several weeks.

* * *

I have owned theatres of my own and competed with one of the toughest situations in the United States and succeeded, but three weeks of this "rubber stamp" thing so incensed me that I made up my mind that I would raise objection and get what I wanted or know the reason why. So I started in complaining about the type of pictures that I was trying to sell the public for more admission than they were paying for a stageshow and a ten-piece orchestra in a million dollar setting. But I was given Western pictures, action pictures and a lot of second rate short subjects and told to sell them. Who was responsible for these? One of the "pets" in the home office. While he had a buying power far greater than our competitors, he must have been deaf, dumb and blind when he signed for these pictures to compete with the vaudeville, stagebands and big feature productions at the opposition. I made up my mind that I could sell them by proper exploitation; and as a result many of these Westerns showed an increase at the box office of 75 per cent.

The theatre had been and was running in the "red" from $300 to $500 a week. Believe me I was burning the midnight oil. About this time business started to inerease, and on one particular week I requested that I be granted permission to play a pieture an entire week, and for some unknown reason I was granted this permission with the understanding that I must use the campaign as sent out by the district office publicity department. Days went by and no campaign was received, so I decided that I'd work out my own campaign. I spent an entire day in outlining it, and the results were that on this "silent" picture I made a profit of more than $1,500 on the week.

Talk about your letters of congratulation! I was king of the walk. I made up my mind that I would disregard the usual "red tape" in the future and make my company some real money. From that time on I piled up one record after another, and felt that I was destined to remain with the company forever. About this time I learned by the "grape vine route" that many of "the boys" in New York were aching to get out in this particular territory and that if I was smart I would start looking for another job. Inquiring of the district manager I was told that I was "knocking 'em dead" and to keep up the good work, and not to worry as I was "sitting pretty."

Even the district manager of the competing company congratulated me on the business I was doing, and I was offered a position with their company, but I was proud of my many achievements and felt secure with my organization, and I just felt that if I could continue to break records that I would soon be given a promotion by my company.

* * *

And I got it! Without a word from the district office, they requested my resignation effective immediately, but with two weeks pay in advance.

The theatre was so packed that the district office executives could not get into the theatre to check me out, and on the dullest night of the week. When I asked for an explanation I was courteously informed that my efforts were the pride of the organization, that I was consistently breaking all records, and it was the first time that the theatre had shown a profit in all the time the organization had owned it, my office records were in excellent shape, and my accounts were perfect, but that I was moved out to make room for one of the "friends" of the New York office!

This was the situation in a house that had been one of the biggest losers on the circuit, and one that had always been at the bottom of the list, but was making as high as $1,500 a week.

Now let's see what the home office "pet" does to the business.

The first thing after assuming charge he informs the personnel of the theatre that the former manager (meaning me) had lost his job because of the fact that he was not known to the home office crew, that regardless of what results I had had, I was moved out because he wanted to come into this certain

(*Continued on Page 66*)

Kleist's Body Found In Woods Where He Had Lost His Way

(Special to the Herald-World)

PONTIAC, Dec. 4.—The body of August J. Kleist, Jr., former Pontiac exhibitor, who disappeared November 14, has been found in a burned - over swamp three miles from Creighton, Mich. On the day of his disappearance he had set out from Creighton to join friends at a hunting camp. He apparently died of exposure after becoming lost in the woods. He was 35 years old.

August J. Kleist, Jr.

Kleist, the son of August Kleist, who was the first exhibitor in Pontiac, bought his father's interests and added to them until he owned a half dozen theatres. Two years ago he leased them to Butterfield, and according to the terms of the agreement, he would have received a million dollars in the next 15 years.

Recently, it is understood, he had become interested in theatrical ventures in New York City and Miami, Fla. He was at one time president of the Michigan M P T O.

Reeltone Orders Shoot Up After Introduction Of Device to Exhibitors

(Special to the Herald-World)

NEW YORK, Dec. 4.—Orders for Reeltone equipment are coming in rapidly after the many inquiries which followed the introduction of this sound device to the market, the Reeltone Corporation reports. Among the first contractors for this equipment are The Kent Enterprises, which controls the Doric, Star and Strand theatres in Duluth, and The Howard Wells Enterprises in Wilmington, N. C.

Howard Wells, president of the Howard Wells Enterprises, is also negotiating for the agency rights in his territory.

The Reeltone Company is planning production of 52 single reels and a series of features. The device is interchangeable.

Because Reeltone has been confused in the minds of the exhibitors with other sound devices of similar name, a distinguishing slogan has been selected which will always be coupled with the name of the equipment itself in this fashion—"Reeltone, A Symphony of Sound and Vision."

Columbia Finishes Third Of Season's Pictures; Ten Ready for Showing

(Special to the Herald-World)

NEW YORK, Dec. 4.—With the release of "The Lone Wolf's Daughter," Columbia has completed one-third of its current program. Starting with "The Scarlet Lady" which marked Columbia's entrance into the roadshow field, the following are now ready for immediate showings: "Court Martial," "Street of Illusion," "Sinners Parade." "Driftwood," "Stool Pigeon," "Power of the Press," "Nothing to Wear," "The Apache," and "The Lone Wolf's Daughter."

Suits Involving Trade Practice Coming Soon, Donovan Hints

Series of Cases to Bring About Court Determination of Legality Of Procedures in Film Industry Seems Likely, Says Assistant Attorney General

[Washington Bureau of the Herald-World]

WASHINGTON, Dec. 4.—A series of suits designed to bring about court determination of the legality of certain practices pursued in the motion picture industry may be expected in the near future, it is intimated in the annual report of William J. Donovan, assistant to the attorney general in charge of antitrust matters, just made public. Three of the suits already have been filed.

A preliminary investigation of the film boards of trade was made in August 1926, at which time certain practices to which objection was raised were changed to meet the department's views. In January, 1927, the department instituted a thorough and comprehensive investigation into practically every phase of the motion picture industry.

"This investigation is still being pursued vigorously, but due to the fact that it has covered a very large field it has required minute study of detailed data and information," Donovan declares in his report.

Other Cases to Be Brought

"As this work has progressed and as conditions believed to be illegal have been disclosed, the decision has been made to submit without delay to the proper court the determination of specific questions so that stability and certainty could be established in the industry. A group of three such cases has already been instituted and from the present state of the inquiry it would seem that other cases will necessarily be brought to clarify fully the entire film situation."

The cases referred to are those against Paramount, First National and Metro-Goldwyn-Mayer. The Paramount case was brought to test the legality of the agreement between the distributors involved (Paramount, M G M, First National, Universal, United Artists, Fox, Pathe, F B O, Vitagraph and Educational, the M P P D A and the 32 film boards of trade being named as respondents) to contract with exhibitors for exhibition of motion pictures under uniform contracts, particularly providing for arbitration, and to test the legality of the rules under which the film boards operate and enforce their awards. This is a suit of interest not only to the film trade but to other industries that are likewise seeking to adopt the use of arbitration boards.

Credit Committees Target

The First National case involves practically the same defendants, and is for the purpose of testing the legality of the operations of the credit committees of the film boards.

The M G M case involves that company, Paramount, First National, Universal, United Artists, Fox, Pathe, F B O, Vitagraph, Columbia and Renown Pictures, their Chicago exchange managers, the Exhibitor's Association of Chicago and two of its officers, charging restraint of trade through an agreement between the defendants to refuse to deliver films during the life of a labor dispute between the exhibitors' association and union employees.

Cinephone Is Completing Condensed Sound Version Of Shubert "White Lilacs"

(Special to the Herald-World)

NEW YORK, Dec. 4.—New evidence of the Shubert's continued interest in talking pictures is shown in the fact that a condensed version of the Shubert show, "White Lilacs," an operetta now running in New York, will be completed this week. This has been in production at the Powers Cinephone studio here for several weeks, and the picture will run about 2,000 feet.

The four principal actors in the stage play were lent by Lee Schubert to P. A. Powers for the screen version. They are Guy Robertson, Allen Rogers, Grace Brinkley and Maurice Holland. The picture has been made in the afternoons and after the night performances of the stage show. Harry Revier, veteran stage and screen director, is the director, and Jack Livingston the production manager.

As soon as this picture is completed, Revier will begin production on other talkie versions of Shubert shows, using Shubert actors. If these pictures prove successful and meet the approval of the Shuberts, it is believed that many more will be made.

100 Theatres Reopening After Floods; Roads Tied Up, K C Offices Use Planes

(Special to the Herald-World)

KANSAS CITY, Dec. 4.—Most of the 100 or more theatres in Kansas, which temporarily were forced to close because of the recent flood in Kansas and Oklahoma, have reopened. Flood damage to theatres was expected to total $35,000. Part of the receipts of the Apollo theatre, Kansas City, went to a relief fund for flood sufferers. L. J. Lenhart, manager of the Lee theatre, Clinton, Mo., obtained some front page publicity in his home town through his efforts to plow through muddy roads to obtain prints for his theatre, but he asserts the efforts were much more costly than the value of the publicity.

It will be several weeks before bookings can be straightened out, exchange officials said. In several instances it was necessary to transport film from Kansas City to various points in the territory by airplane, as many roads were under water and railroad transportation was paralyzed. Glenn Dickinson of the Booth theatre, Independence, Kan., was among those who ordered shipment by airplane. In many other instances exhibitors were forced to "trade" films until transportation opened.

Cohen Urges Six Months Film Campaign

A New Year Resolution to benefit the entire industry is proposed by Sydney S. Cohen, former president of the M P T O A and a leader of exhibitor activities for years, in the following article to the HERALD-WORLD. Increased trade paper advertising by producers would be the best medium to theatre owners for conducting the six months publicity campaign suggested, says Cohen.

By SYDNEY S. COHEN

THIS is the time of the year when thought is being given to "turning over a new leaf for next year" and for making New Year resolutions and pledges, and in this regard I want to urge the executives of all branches of the industry to include in *their* lists a resolution that for the first six months, at least, of 1929, a policy of definite and affirmative effort will be made to utilize every available means of publicity within their reach.

If this were done it would be of tremendous assistance to the theatre owner who requires help at this time more than any other period of his history, and it would help the producers to make up the theatre owner's mind for buying next year's product, early, the time for which is not very far off.

At this time when fact finding commissions are the vogue, with President-elect Hoover urging same, governors of states doing likewise, it would be of considerable help to our industry if a fact finding commission were designated by its different branches for the purpose of determining moves to improve conditions, and I, as an onlooker, would urge upon this body the following suggestions pertaining to increased advertising, and to the efforts that should be made immediately for early installation of sound reproducing devices, synchronous and non-synchronous; and the insistence that these be made as inexpensive as possible, especially in the case of the small theatre owner, who particularly needs all the help he can get.

Urges Need of New Audiences

During the terms of active participation in the direction of the affairs of the national theatre owners organization, I frequently and repeatedly urged that everything possible be done to enlist and coordinate the combined manpower and screen power of the entire industry to the end of creating new and larger audiences.

Nothing counts for as much as does this creation of new and increased patronage for motion picture theatres. All future success of every branch of the industry is predicated upon it. Costs of operation are rising—sound equipment being costly and sound pictures higher in rental price than their silent brethren—and these increased costs can be taken care of only through the medium of more—or higher—admissions.

Theatre owners hesitate to make theatre-going more expensive for their patrons, which leaves the other and more desirable alternative, viz: going out into the highways and byways and utilizing every possible means to make *new* patrons for their theatres, and new converts to the motion picture as entertainment.

The present situation in the industry, in which sound and talking pictures are playing so large a part, affords a tremendous opportunity of bringing in new audiences to our theatres, but concerted action along organized lines is required to bring this about, as thus far this purpose has not been served. Things *are* "off" in the motion picture industry insofar as the average theatre owner's business is concerned., despite the fact that many excellent *silent* films are being released.

Intelligent Campaign Asked

In other years with this product, the producers would be virtually shouting their wares from the house-tops, and rightfully so. But something has happened, and this something has been going on for about a year and has replaced the previous affirmative and positive viewpoint of most of the leaders of the industry by a negative one that has wrought considerable harm and will continue to do so unless an intelligently directed campaign is inaugurated soon to mobilize a new public, as well as that public which has grown indifferent, back into the motion picture theatres of the country.

The public's mind can be made up. It has been done time and time again. Look what has occurred during 1928 in the case of the radio and automobile industries, with their enormous advertising programs.

Good pictures will help achieve this end; and these *good* pictures can be of the silent variety to which we are accustomed, or can be accompanied by a synchronized orchestral accompaniment or by reproduction of the actors' voices in dialogue. *Good Will* (that is, the public's good will) can also be instrumental in attracting to our theatres people who seldom or ever attend "the movies." But to my mind, the greatest force to be exerted is wider and *better* publicity emanating from producers.

Says Sydney S. Cohen—

"I want to urge the executives of all branches of the industry to include in their lists a resolution that for the first six months, at least, of 1929, a policy of definite and affirmative effort will be made to utilize every means of publicity within their reach."

"Nothing counts for so much as does . . . creation of new and increased patronage."

"This publicity can be of several varieties, via widely read magazines or the daily press, via billboard advertising, or, better yet for the theatre owners, through . . . increased trade paper advertising."

"Look at what has occurred during 1928 in the case of the radio and automobile industries, with their enormous advertising programs."

"With the installation of sound reproducing devices in their houses, the theatre owner will follow the lead of the leaders—the producers—and will advertise locally more so than ever before."

This publicity can be of several varieties, via widely read magazines or the daily press, via billboard advertising or, better yet for the theatre owners, through such increased trade paper advertising as shall enlighten the theatre owner more fully as to the attractive qualities of the advertised product, so that he in his turn may create a wider demand among his patronage for the pictures he is playing. The worst that can happen to any producer doing this, even those who may be seeking to merge with some other company or to sell out to one of the great electric or disc recording companies, is to increase their respect for him and his company and to get a better price for his holdings.

Being a practical theatre owner who is actively engaged in operating his own houses, I am, naturally, pronouncedly in favor of any publicity that will *aid* me in publicizing my programs; and will make it possible for me to help enlighten my patrons as well.

Curtailment Inopportune

About a year ago most all of the producers, whether by pre-arrangement or not, curtailed their trade paper and other advertising and this had hit directly at the box office of these same producers' customers—the theatre owners.

This curtailment of advertising came at a very inopportune time. It was just after a public announcement by one of the largest producers of the need for economy in stars' salaries, studio expenses, etc. The fact that this was not a subject for public comment is beside the fact. The point is that it was made. It was a negative note. It did damage. For years theatre owners and producers had been telling the public the *good* things—the affirmative ones—about their theatre and their pictures.

Why don't producers try for a period of at least six months (because I feel certain the time will be extended after the experiment), to increase their advertising in all trade papers that are read, both national and regional? Let them make it as comprehensive and efficient as their best advertising minds can make it. Where possible, take advantage of billboard advertising, newspaper and magazine publicity. It will be found to be self-serving as well as customer-serving, for good merchandise cannot be too extensively advertised.

Then with the installation of sound reproducing devices in their houses, the theatre owners will follow the lead of the leaders—the producers—and will advertise locally more so than ever before. This combined effort will develop new audiences and make more frequent the visits of old patrons. It is worthwhile to try to bring this about, or otherwise there will be no justification for the many hundreds of millions of dollars that are now being invested by the industry for reproducing and sound

(*Continued on Page* 38)

U Maps $5,000,000 Campaign Of Sound with Public Approval

Company Encouraged by Many Letters of Praise in Survey

Additional Letters from Public Are Published in This Issue Through Courtesy of Universal

By PETER VISCHER

NEW YORK, Dec. 4.—The interest of the public in sound pictures, as clearly indicated in the thousands of letters received by Carl Laemmle, president of Universal, as the result of his request for information in the "Saturday Evening Post," has been the determining factor in a $5,000,000 talking program for 1929.

The HERALD-WORLD publishes in this issue, exclusively, a series of letters from the Universal files. They come from all parts of the country and represent every shade of opinion in regard to the new combination of eye and ear entertainment.

These letters, which came tumbling into the Universal offices here at the rate of more than 100 a day, were accepted by executives of Universal as ample proof that the public is keen to see sound pictures. They were accepted as clear indications of the public mind, and therefore ample justification for a generous and fearless sound program for the coming year.

On the other hand, so many letters were received in praise of silent pictures that Universal was encouraged to continue making sound pictures—synchronized and talking—without cessation. There will not be a halt in Universal's silent program.

Universal's appeal to the public has not been in vain. Answers of definite merit were received to the important question concerning sound pictures vs. silent. Confident that these answers were of interest and concern to the entire industry, rather than to just one company, Universal consented to the publication of outstanding letters of all opinions.

The Public, and Sound

This is the last installment of replies received in Carl Laemmle's international survey to obtain the public's reaction to sound pictures. These replies, of vital importance to the motion picture industry, have been published exclusively by the HERALD-WORLD.

Favorable to Sound

"I like talking pictures very well. Pick actors who have good and pleasing voices. They are still crude but nevertheless good and interesting, good entertainment."—O. N. RADA, Kansas City, Mo.

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"I like the talking pictures. I was curious about the first one I saw, but impressed when I had seen it. I believe most everybody will like them, but then some may prefer the silent drama."—B. MORROW, Kansas City, Mo.

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"I enjoy the synchronized pictures, and especially the spoken lines."—MRS. EFFIE M. THORNTON, Sherwood, Mich.

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"I have seen and heard a few talking pictures. They are wonderful and deserving of praise. I believe that talking motion pictures are one of the world's greatest inventions. I think that they will dominate the theatrical world in a few years."—JOHN CARROLL, Brooklyn, N. Y.

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"I enjoyed talking pictures extremely, only I believe their only fault is that action pictures will not film good as talkies."—H. H. STEINBERG, Brooklyn, N. Y.

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"I enjoy sound pictures very much. I seem to live through the whole picture."—MISS NELLIE JENKINS, Oroville, Cal.

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"Wonderfully impressed with the possibilities of sound pictures and I have liked most of them for the novelty; but one or two have been really good. The trouble with most of them are the stories, most of them have been nothing as a motion picture and got by solely on the spoken lines. Musically synchronized pictures are very good, but they can hardly be called talking ones. The short subjects are best of all. Most of the players are from the stage, too, which shows that the trouble is not with the talkies not being far advanced, but with the players and the stories. They will change, though, and I look forward to greater things in this line."—THORNTON FRIDELL, Seattle, Wash.

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"Of course when I first saw and heard a sound picture, it was a distinct novelty. I liked

Abram F. Myers Is Elected Chairman Of U. S. Trade Body

(Special to the Herald-World)

WASHINGTON, Dec. 4.—Commissioner Abram F. Myers will serve as chairman of the Federal Trade Commission for the coming year, having been named to that position to succeed Commissioner William Humphrey.

Myers was elected in accordance with the commission rule providing that the five members serve in rotation as chairman for one year each.

Ban on Minors in Quebec Theatres Upheld by Justice

(Special to the Herald-World)

MONTREAL, Dec. 4.—Once more all children under 16 years of age, whether accompanied by adults or not, are prohibited from attending a motion picture show in the Province of Quebec at any time as a result of the handing down of a judgment by Justice P. Demers in the Superior Court. His Lordship upheld the constitutionality of the new anti-juvenile law in the province and quashed the 30 writs of prohibition which had been obtained by as many exhibitors of Montreal to halt criminal proceedings against them for alleged infractions.

There was some consternation in the ranks of the moving picture men but the matter is being taken to a higher court.

Phonofilm Projector as Interchanged with R C A Is Hailed as a Success

(Special to the Herald-World)

CANTON, O., Dec. 4.—The premiere of the new Phonofilm projector took place here Saturday at the Alhambra theatre operated by the Strand Theatre Company, which is controlled by Jacob and I. Silverman. R C A Photophone was interchanged with the installation made by General Talking Pictures, and was hailed by newspapermen as a success.

"The Toilers," a Tiffany-Stahl feature, was chosen to inaugurate the first program on the Phonofilm device, and starting with the matinee the business of the theatre showed a large increase over the previous week. The installation at the Alhambra was prepared under the personal supervision of Dr. Lee DeForest at the New York factory of General Talking Pictures Corporation.

No special advertising was used, with the exception of 500 half-sheets, which were added to the regular posting quota of the house. No advance was made in newspaper space, and for house display only an announcement of the premiere of Phonofilm was used on each side of the marquise.

Theatre Opening Feb. 15

(Special to the Herald-World)

CANADA, Dec. 4.—The New Capitol theatre in Canada will open February 15. The house is equipped for Movietone presentations and will seat 1,600.

the idea of the thing. At first it seemed there was some uncanny lack of coordination, but perhaps this is only newness. It seems to me that now that people's voices are being reproduced, we might give some very definite thought to how we can best use to the greatest advantage other seemingly trifling and incidental noises which could also weigh heavily dramatically, such as the puffing of a locomotive, the whirring of wind through taut wire, the scraping of a chair, the lonely cry of a wolf in the icy moonlight."—FREDERICK ROBBINS, Oakland, Cal.

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"I have seen and heard talking pictures. The first one I saw, 'The Lights of New York,' I absolutely did not like. I couldn't sit through the performance. But now give me a talkie or give me nothing. I must congratulate all those concerned who have improved the 'speakies.' When I saw 'The Singing Fool' the silent part of the picture didn't appeal to me as much as when I could hear the players."—MISS TESSIE MANN, Providence, R. I.

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"I have seen several talking pictures and like them best. But a talking picture cannot be appreciated or heard if others are talking or crackling paper bags. When a talking picture is shown one must hear as well as see and before it is shown, I would advise a polite request to all to refrain from whispering or making noises. The last one I heard I could not get any satisfaction from as there was too much talking around. This request should be thrown on the screen before the pictures start. And I think Conrad Nagel has a fine voice for talking pictures."—MRS. L. E. LUNDEAU, San Diego, Cal.

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"I like talking pictures very much but only to be used in big Broadway productions. If you put an ordinary type picture on Broadway with talking, it wouldn't go over so big but put a big spectacular picture with talking, on the whole it would be a success. You have two things to its credit, a big picture and a talking picture."—LAWRENCE SIEVERS, Bronx, N. Y.

Unfavorable to Sound

"I think sound pictures are fine as a novelty. There is no indication as to their popularity, however, because people go to see them because they are new. Second, it takes a lot of equipment to make the talkies and if they don't prove profitable enough to pay for the expense of making them, the production would have to stop and there would be a great loss. Talking pictures may become popular, but I am not in favor of them. Of course I think the Movietone reel, giving the events of the world in sound, are all right, as well as other reels that could be made of famous singers, orchestras, operas and such things. But I am not in favor of dramas and feature pictures and comedies and the rest of the pictures now being made, to be equipped with sound mechanism. The people prefer music as an accompaniment, not a series of squawking sounds called conversation and musical accompaniment put on the film in the manner the voice is would be no better than an orchestra or organ and a lot more expensive. Think of all the deaf people who find pleasure in the movies. One mechanical difficulty which must be overcome before the pictures become popular is the method of recording the sounds on the film. If recorded directly on the film, a section of the film may possibly be torn and will have to be cut out which would throw the whole picture out of synchronism. Where records are used to accompany the film, they may get broken or mixed, the latter occurrence already happening in New York twice."—FRED KOHLER, Harrisburg, Pa.

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"I am dead against sound pictures, for the reason that I love music and so far I have heard no sound arrangement that could take the place of an orchestra or a pipe organ. We hear such wonderful music over the radio and of course would like to have some of the stage folk come to us through the movies, but give us silent features every time.

"Most of us are movie fans, if we only knew it, and we all have our favorites and those who are not our favorites. Some of us think that nearly all pictures are alike nowadays, but we still keep on going and like each picture as it comes along. If there is a slump in theatre attendance, I think it will be caused by sound arrangement with the feature.

"Just last week, one of our theatres presented Lon Chaney in 'While the City Sleeps.' I liked the picture very much but the sound photophone played over and over again some selection that was old a year ago, and after about 30 minutes it surely was tiresome."—MRS. R. H. MARTESEN, Dallas, Tex., Sec'y Chamber of Commerce.

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"I want to write a few opinions in favor of the silent moving pictures. It seems to me that a voice no more belongs to them than does solidity. The attraction of the movies up to now was in great part that they were waking dreams. I do not mean the evening attendance so much, that was more in the nature of theatregoing; but the enormous all-day attendance. There was no dressing up, it was dark, it was still and a refuge to many under stress, in grief, in trouble, a place to escape to and be taken out of themselves by the moving figures of a dream, because all the visitors were far from being happy people looking for amusement. With the speaking figures, all that will have vanished."—MISS A. ST. CLAIR MOORE, Rockaway Beach, N. Y.

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"The purpose of this is to express my opinion and that of a party of friends on the synchronized movies. I had German measles several years ago and it left me partially deaf. Therefore, I can see how they will be to people who are deaf. We go to the movies and really get a great deal of enjoyment out of them, but if they did not have anything but pictures and no reading, we would surely not enjoy the pictures. My friends, excepting one, think that they will be a flop. If they last long, it will surely be a surprise to us. I do not know what you think of them, but I am sure you will see the way we look at it. Some of the stars' speaking voices are good while others only squawk. It is much better to read than try and strain your ears to hear, because there are more of us who can read than hear."—MISS BETTY LaSALLE, Northampton, Mass.

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"I always read 'Watch This Column' in the Saturday Evening Post and this week I notice you are to make Universals 'talk.' What about the thousands of deaf people whose lives have been brightened by the movies? I am one, and very much worried, as I suppose no words will be thrown on the screen, so we will be no better off than if we went to a stage play."—MISS MARY A. SMITH, Northampton, Mass.

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"What do we think of synchronized talking movies? Do we think sound effects improve or detract from the picture? For one, I think the silence and darkness restful and enjoyable while the pictured drama unfolds, whereas the addition of sound, talk and noises completely upset the harmony of sense. I mean the original purpose of the invention was photographing moving objects and portraying motion on a screen, an improvement over 'stills,' which it was. It was founded on one sense, viz., sight—that's all. To now attempt to combine hearing with it, I consider a great mistake. If I were giving advice, I would say stay out of it. Others will go ahead with Vitaphone and jam it into the theatres and the public will have to stand it whether they like it or not for awhile, but friends have recently volunteered to tell me they dislike talking movies, and those who have been in the habit of going almost nightly to pictures say they have quit and turned to cards, auto riding and other amusements." — GEORGE W. SCHULTZ, Reading, Pa.

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"This afternoon I heard my first talkie. I can't say that I was crazy over it. I feel this way about it; after you hear stars speak, often their voices are disappointing and you don't like them as well thereafter. I didn't care for Dolores Costello's voice, though I think she is lovely. The picture I saw was 'Glorious Betsy,' in which Miss Costello starred with Conrad Nagel." — MISS CATHERINE WILLIAMS, Rochester, N. Y.

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"I wish to express my opinion of the talkies. I believe anyone after seeing a few of them will realize what a blessing the silent drama is. I think it would be a shame for all the movies to turn into talkies, as the great majority of movie fans appreciate especially the fact that there are no spoken lines. I have been an ardent movie fan for years, and at one time worked in a theatre and studied the likes and dislikes of the movie public."—MISS E. K. VAN BIBBER, Terre Haute, Ind.

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"I think talking pictures are very poor. They are too unreal and artificial. They are very

Physicians Thank Film Industry for Assistance

(Special to the Herald-World)

NEW YORK, Dec. 4.—After the showing of the French films of surgical operations, at the Waldorf-Astoria hotel, the following resolutions were passed:

"Be It Resolved, That this meeting of physicians, on behalf of the Medical Board of the French Hospital and its friends, tender formal thanks to Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., for making available to us the first New York showing of the four medical films produced under the direction of the 'Comite de Propagande pour l'Enseignement Medio-Chirurgical par le Cinema' through the cooperation of Mr. Hays and Mr. George Eastman.

"And Be It Further Resolved, That we express our appreciation of the spirit of the motion picture industry in regarding as an important obligation the development of the non-entertainment phases of motion pictures to aid the progress of civilization."

disillusioning, too, because when I hear some of the actors and actresses speaking, it almost makes them ugly, if their voices are not attractive and well modulated."—MISS SOPHIE WISHIK, Flushing, N. Y.

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"For my part, I am sorry to see the advent of the talkies—it will kill the chief charm of the cinema—pantomime. I likewise believe that it will put the stage and screen on too much the same basis; if the latter be true, then evident decrease in number and financial returns will result. Furthermore, the voice, despite its many charms, will rob the audience of the necessary and welcome vocal and mental action for the actor whose agony or joy they are following. There are many who can act but cannot speak with appropriate ease and success; there are many plays that 'act' better than they could ever 'read.' For my part, words are quite useless."—JOHN A. SAMUELS, Council Bluffs, Ia.

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"I have seen several talking pictures and I certainly don't care for them very much."—MISS HELEN WALKER, Beach Bluff, Mass.

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"Talking pictures impressed me as something which is going to ruin movies, speaking generally. I love them like poison. They remove from you all use of imagination. The poor actress must keep her face as stiff as an Egyptian mummy in order to give the mouth a chance to speak. All expression is lost while he or she is speaking. All the peace of the movies is lost with the voices booming with the hoarse loudness necessary. If we want to see and hear at the same time, we could go to the stage itself and see the real flesh and blood and not go to movies where mobility and beauty of face together with expression developed to perfection reign. Not only the destruction of most of the present joys of the movies, but also the destruction of a large part of Hollywood's income. We cannot send abroad to foreign countries talking pictures when the talking is done in English. It will limit the Hollywood producer to English speaking countries alone. No, this latest invention should be only for orchestration and such, but should not affect the silver screen."—ARTHUR MARGULIS, Brooklyn, N. Y.

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"As for the talking movies, I think they would be a hardship for lots of people. It's so nice to have silence and read the captions oneself, for no movietone can sound like the human voice. Let the folks that want to hear voices go to a legitimate theatre, is the verdict of my family."—MRS. ANNETTE BLACKBURN, San Antonio, Tex.

"I have seen some talking pictures but do not like them for features. They sound mechanical."—MERLE BRIGNOR, Ferris, Tex.

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"The talking pictures leave much to be desired. The diction is rough and not of a quality to teach proper speaking. (The screen is a great teacher.) As at present constituted, give me silent drama."—MISS MARY A. POWELL, New York City.

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"Family comment as regards talking movies among the young people does not seem to be very flattering.—'A jumble of sounds like screaky doors—etc.'"—MRS. ALICE HOLD, Indianapolis, Ind.

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"I am not very well impressed with talking pictures. They break the charm of pantomime. I prefer just plain movies. I suppose in time I'll be reconciled to sound pictures, but at present there is that vague something you miss—I'll define it a personal touch emanating from the stage, lacking on the screen. Even in the so-called 100 per cent talking picture, that feeling of uncertainty is ever present."—ELMER RINEHART, South Bend, Ind.

On the Fence

"Sound pictures are, in general, good enough. I enjoy them fairly much. Of course, a few stand far above the rest. My main criticism is that so few of the actors are voice-trained and I have heard some pictures, talking ones, that made me dislike the actors although I enjoyed their work heretofore. In my opinion, if the talkies continue to be improved and people demand the best, many of the popular stars of today will have outshined themselves and will be of the past. Voice-culture in the talkies as well as on the speaking stage will be a necessity for the star, in fact, one of the most essential necessities. So far, in my consideration, the talking motion pictures are yet infants and need to be taught to speak properly."—H. A. GUSTAFSON, Chicago.

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"The talking pictures will be popular but I do not think that they will ever rise to the height that the silent picture has attained. They have not impressed me much. Only time will tell."—MISS EVELYN L. DIVOLL, Worcester, Mass.

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"'Optional.' Talking pictures are a passing fad that will soon die out. At present they are attractive and interesting with large audiences." — MRS. CAR'LENA CAMPBELL, Indianapolis, Ind.

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"Now that the talkie seems to have arrived, I wish some method could be found to give us some straight plays, with cast consisting of both our own and foreign artists. Personally, I prefer the cinematograph to be just that. I may change my mind, but so far results have not been very convincing as to sound and synchronization with the exception of one or two episodes in 'The Jazz Singer' and 'The Dixie Jubilee Singers.' Both Al Jolson's and the voices of these singers seem to lend themselves beautifully to sound reproduction, without the tinny tinkle that a good many of the others have."—MRS. CHARLES L. PASSMORE, St. Louis, Mo.

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"I enjoyed the talking pictures I saw, but I think they should be used as a feature and not do away with the orchestra and presentations."—MILFORD KRIEGER, Detroit, Mich.

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"I saw and heard one picture and it greatly disillusioned me; at times the talking revolted against my sense of ethics. Rome was not built in a day, however, and I hope to see the talkies outgrowing infancy rapidly."—L. R. SILBER, Lansdowne, Pa.

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"I have seen and heard 'Glorious Betsy,' 'Tenderloin,' 'Lion and the Mouse' and 'The Terror' and I think they are very good but would not care to see them continually. Screen films are called silent drama and should be left so. For diversion, the talkies are interesting, but that's all. Also, I prefer a picture that is only talk in part."—MISS MAVIS WILSON, Forest Hills, N. Y.

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"I wish to say that I would not like to see synchronized movies become a permanency. They are a diversion and we all enjoy them now, but the fickle public is soon going to become annoyed at having to strain their ears as well as their eyes from back seats and far away balconies to hear what the actors are saying, and after the newness wears away, many will be seeking the silent drama again where they can rest and enjoy the show."—MRS. OLA I. HICKS, Marbury, Alabama.

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"I saw 'Caught in the Fog' last night and I enjoyed it. But the actors or actresses sometimes spoil the picture as their voices do not always correspond with the character they portray on the screen. Besides, talking pictures at times get very monotonous."—MISS HOPE HOLLEY, Middletown, Conn.

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"I like talking pictures very much, but they are just a novelty and I like more my silent drama with titles."—G. L'ESPERANCE, Montreal, Canada.

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"Until the talking pictures get depth, or third dimension, they cannot be a perfect artistic success. It is difficult to make the imagination harmonize the sound of voices with flat objects on a screen. It does not seem real, but rather artificial."—J. M. RHODES, Homestead, Pa.

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"I like sound pictures all right, but prefer silent ones."—MISS AUDREY HARDING, Hudson, Wis.

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"I saw 'Lonesome,' Universal's first talking picture, yesterday. I enjoyed the picture very much as I always look forward to seeing Barbara Kent and Glenn Tryon at their best. The sound accompaniment is good for the first trial but it seems as if the synchronized portions are not run together with the film. This is practically true of all talkies that have been produced during the last months. In some, the results may be compared to the moving pictures of the 1914 vintage. However, I'm sure that the talkie will improve greatly in the future just as the present day movie did. I am confident bigger and better talking pictures will soon be here."—LEWIS PEARL, New York City.

Same As Selling Other Goods, Says Hiram Brown

(Special to the Herald-World)

NEW YORK, Dec. 4.—"Selling entertainment, if you have the goods, as Radio-Keith-Orpheum has, is just the same as selling anything else," is the spoken attitude of Hiram S. Brown, newly elected president of Radio-Keith-Orpheum. "We have the product," he declared, "and all we need is coordination to sell that product to the people at the lowest possible cost and at the most advantageous prices."

Brown expressed his confidence for the future of the company by pointing to the assets of the company such as its large number of theatres, its rights for Photophone, with RCA for sound pictures and its production facilities of F B O.

Mystery Note (Publicity Stunt) Brings Police to Reichenbach's Door

Letter to Exhibitors on Universal's "Last Warning" Sent Out by Boy and He's Been Fired, Says Exploiter Deluxe

(Special to the Herald-World)

NEW YORK, Dec. 4.—A spectacular publicity stunt brought police and postal authorities to the office of Harry Reichenbach, exploiteer deluxe, at 565 Fifth avenue last week as a result of a letter mailed to small town exhibitors. The letter, mimeographed but in longhand and signed by the fictitious name "Richard Quaile," read:

"I WROTE several weeks ago but the letter evidently went astray for I never heard from you and it is natural to assume that you would have answered so important a communication.

"Since writing you the meeting I spoke of occurred at a certain office on Fifth Avenue and it vitally concerns you, not only your theatre, but your very existence. If you did not get my former letter, someone is butting into your affairs right under your nose.

"Key Is Enclosed"

"The key I mentioned is enclosed. You need not worry if you use fair judgment. I suggest you discuss the matter thoroughly with your wife and then make up your mind. They key is for the side door and if you decide not to use it please return it to me.

"I am leaving New York to be gone about five weeks so you will have to act alone from now on. This is the last warning I can give you, in fact, I wash my hands of the affair after this is mailed. Very truly yours, Richard Quaile." A door key was enclosed in the letter.

Mystified Exhibitors Write

EXHIBITORS HERALD-WORLD learned of the letter which was mailed November 20 when it received letters from several mystified and worried exhibitors seeking to have the letter explained. An investigation at Reichenbach's office was promptly made.

According to Reichenbach's father-in-law, a contractor by the name of William Millard, who occupies a room in Reichenbach's suite, number 1019, in the building at 565 Fifth avenue, about 25 letters came to Reichenbach's office before he notified the postoffice to stop delivering them. About half a dozen people called personally at the office, until Millard became so bothered that he instructed the elevator starter to tell all people inquiring for "Richard Quaile" that there was no such person and that the letter was merely a publicity stunt on a moving picture.

Says Followup Was Mailed

Millard also stated that he thought the letters were sent mostly to small town exhibitors, but that he had no idea how many were sent out. He said when it was learned how much confusion they were causing no more letters were mailed. A followup letter explaining the purpose of the letter was mailed three days after the first one, Millard said, though he did not show a copy of it. He emphatically denied all knowledge of who mailed the original letter.

The superintendent of the building at 565 Fifth Avenue, J. E. Allen, said he became interested in the situation upon the arrival of police and postal authorities. Apparently the police did not decide to take action, he said, explaining they were too busy chasing robbers and murderers to be bothered with publicity stunts.

Sent by Boy, Says Reichenbach

Reichenbach told the HERALD-WORLD that the letter was sent out by a boy in his office as a publicity stunt for the Universal picture, "The Last Warning," and that the boy has been fired. "An outrageous stunt," Reichenbach characterized that, adding "Lay off."

Paul Gulick of the advertising and exploitation department of Universal said today that Reichenbach works independently from his department as special Universal exploitation man and that he knew nothing about the stunt.

Sound, Not Mergers, Taking His Time in West, Says Kennedy

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—Joseph Kennedy of Pathe and F B O stated today that mergers have been taking none of his time while on the Coast but that practically all his time has been given to routine matters and to sound picture production.

"The sound picture situation is hot one day and cold the next," he stated. "I feel that the definite conclusion is rapidly being reached that a different technique will have to be developed for this type of production. The early talking films are showing that. They are deficient in some innate and essential attraction and the only way that drawback can be overcome will be by a new technique in production. It would be extremely fortunate if this new technique could be developed in the short talking subjects. This would seem the most natural evolution for it. It is simply that the silent picture as it exists at present does not blend properly with synchronization. The novelty of talking films is wearing off because of this and will continue to wear off even more rapidly with a consequent renewal in all likelihood of the interest in silent pictures."

All of which points to the conclusion others draw that Pathe will soon set in on a schedule of short talking pictures.

Ohio M P T O Trustees Call Postponed Session On Joining Allied States

(Special to the Herald-World)

COLUMBUS, Dec. 4.—The meeting of newly elected board of trustees of the Motion Picture Theatres of Ohio, which was to have been held on November 20, was postponed until December 6. The meeting was called off when many of the officers were unable to attend. Affiliation with allied states is one of the important matters to be decided.

Sound Negotiations Going Slowly Ahead—Ludvigh

(Special to the Herald-World)

NEW YORK, Dec. 4.—"Negotiations between the producers, Western Electric and the representatives of music publishers looking toward greater freedom in the making and showing of sound pictures are making slow progess," said Elek John Ludvigh, counsel for Paramount and leader of the producers' negotiators. He thought that in another week or so there might be something definite to report.

Milton Silver Takes Rothstein Post as "U" Advertising Head

(Special to the Herald-World)

NEW YORK, Dec. 4.—Milton Silver already has taken up the reins relinquished by Nat Rothstein last week, and the work of advertising Universal pictures is going right along without a hitch.

The advancement of Silver to the post of advertising manager came last week following Rothstein's resignation. Silver first became connected with the Universal advertising department in 1924 as a copy writer and was promoted to assistant advertising manager in 1926 and has occupied that position since. He has been in the industry seven years.

He also will have supervision over Universal's exploitation department. In the Laemmle association, his advancement is regarded as another instance of Carl Laemmle's policy of advancement from within the ranks.

New Jersey Backs Any Body Aiding Independent Exhibitors, Say Directors

(Special to the Herald-World)

NEWTON, N. J., Dec. 4.—"The M P T O, N. J., is an independent organization and has no affiliation with any national organization, but it hereby declares that it will cooperate with any independent motion picture organization on any project for the welfare of the independent exhibitor. Furthermore, no individual has been authorized by the M P T O, N. J., to represent it in any national organization."

That is the stand of the New Jersey organization as decided by the board of directors and announced by Sidney E. Samuelson, chairman, in the absence of President Joseph M. Seider in Europe.

The statement follows inquiries as to the New Jersey M P T O's attitude toward Allied States. Col. H. A. Cole told the HERALD-WORLD, as announced in last week's issue, that New Jersey was all set to go with Allied.

Mooring and Fowell Are Appointed Joint Acting Editors of the Bioscope

(Special to the Herald-World)

LONDON, Dec. 4.—William H. Mooring and Frank Fowell have been appointed joint acting editors of "Bioscope," motion picture publication. Associate Editor Thompson and Advertising Manager Harris are no longer members of the staff, having launched a fan magazine. J. Cabourn continues as editor and publisher.

Victor Deal with Radio Corporation Reported Near Close

A merger between the Victor Talking Machine Company and the Radio Corporation of America is near, according to press dispatches from New York. These dispatches say that banking interests have declared the terms have not been finally agreed upon but it is intimated that the decision will be made soon.

Samuel Blaskey Marries

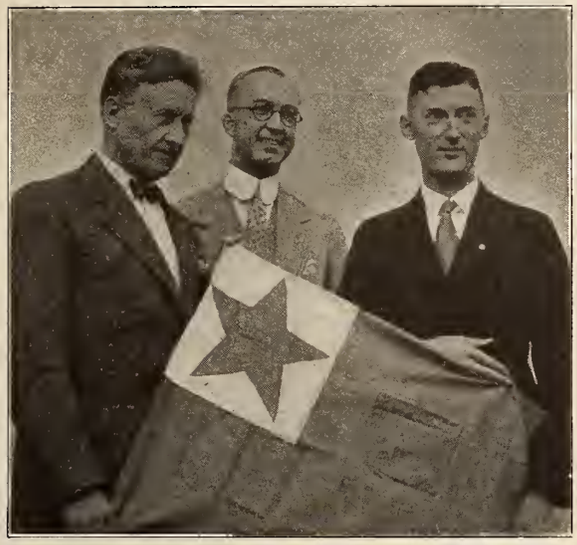
(Special to the Herald-World)

PHILADELPHIA, Dec. 4. — Samuel Blaskey, assistant controller of the Stanley Company of America, married Essie V. Farber, November 29. The couple left for a honeymoon tour through the South.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera



Esperanto, its supporters hope, will be the international language, and that day is being helped forward by an M G M production directed by Fred Niblo (left). As a result, Niblo has been made an honorary member of the Esperanto Society, of which Dr. Charles Witt (center) is vice-president; and James Sherer, president. [Herald-World photo]

Another stage star to respond to the call of the talkies—Ina Claire, who has been signed by Pathe for a series.
[Photo by Hal Phyfe]

Elevated above the male star and the director, by those very personages themselves, which goes to show what goodfellowship is current at the Warner Brothers studio. May McAvoy is the feminine luminary of "No Defense," new Vitaphone production which Lloyd Bacon is directing, and in which Monte Blue is co-starred. [Herald-World photo]

Syd Chaplin, the American screen comedian, shown with a group of U F A folk as he visited the studio at Neubabelsberg, Germany, while sojourning in Europe. From left to right are pictured Gustav Froelich, star of "Asphalt," a forthcoming Erich Pommer production; Joe May, the director; Betty Amann, feminine lead; Albert A. Sander, foreign publicity director of U F A; and Chaplin. (He peeking through from the background is, we regret, unknown to us.)

Two born of the screen, one of the stage, all three now joined in the film family. Ruth Chatterton, famous representative of the stage, has made a talkie with Emil Jannings and now is on another Paramount dialogue picture, "The Doctor's Secret." With her are Charles Rogers and Richard Arlen, Paramount players, both of whom began their careers in pictures and can easily remember the time when they did.

Left: Polly Moran selects a hefty plate of the modern Greek restaurant variety to impersonate the ancient discus thrower. Note, please, the exquisite grace, the perfect poise of this M G M featured player! Nevertheless, despite the anachronism, the proper title of this study is assuredly "Fore!"

Virginia Cherrill, blue-eyed Chicagoenne whom Charles Chaplin has selected as his feminine lead in his new United Artists production, "City Lights."

Edmund Goulding, former M G M director who, having completed instruction in synchronization, has joined the Pathe sound division.

Preparing to cross the great American desert. As a matter of fact, Dita Parlo has already crossed it and is now in Hollywood to work in Paramount pictures. But in this age it takes a telephoto to beat out our women, so this picture shows the U F A star merely ready to leave the Neubabelsberg studio, saying auf wiedersehen. But not goodbye. For she returns in January.

However indignant we may grow over the evils of militarism and monarchism, we must admit that they do make pretty pictures, like this of Aileen Pringle and Nils Asther, who appear thus in M G M's "A Dream of Love," which features Joan Crawford.

The

104 Biggest Money Makers of 1928

Selected by a ballot of the theatre owners of United States and Canada

WILL BE PUBLISHED

in the

December 29th Issue

of the

HERALD-WORLD

This annual feature is awaited with keen interest by the entire industry. Experience has shown that every picture chosen has its exhibition life extended many months by the demand for bookings from theatre owners, who want their patrons to have the best.

The response of the theatre owners to the invitation of the Herald-World to participate in the balloting is nearly fifty per cent greater than any previous year.

This year, the ballot assumes unusual importance, as due to the vogue of the sound picture, theatres not equipped are hard pressed for authoritative guidance on the available silent pictures.

Watch for the December 29th Issue

Maxwell Floats New British Firm to Take Over 40 Theatres

British International Starting Production of Sound Films on Large Scale —Ban on "Phantom of the Opera" Lifted

[By Special Correspondent of the Herald-World]

LONDON, Dec. 4.—John Maxwell of British International Pictures, is floating a new $5,000,000 company, called Associated British Cinemas, to acquire about 40 British cinemas, including those now owned by Savoy Cinemas, Ltd., Favourite Cinemas, Ltd., and Scottish Cinema Theatres, Ltd., in each of which he had a holding. This consolidation of theatre interests, and its definite linking to the B. I. P. organization, makes it a powerful triangular rival to the existing producer-renter-exhibitor concerns.

A PUBLIC issue is to be made by Associated British Cinemas, and British International already have acquired the controlling interest by taking 2,000,000 of the ordinary shares. A further million ordinary shares will be issued to the general public with preference to shareholders in British International. The formation of this new concern is part of a definite policy by which John Maxwell makes himself one of the giants of the British film industry. At Elstree studios British International Pictures are fully occupied, and already the foreign department of his renting organization—Wardour Films—has completed arrangements for the distribution of his product in every important country of the world. His American distribution, as already announced, is secured through the recently formed world-wide pictures, in which J. D. Williams is so interested.

Starting Sound Production

British International Pictures are to commence almost at once the production of synchronized films on a large scale. The construction of four big sound stages near the existing British International studio at Elstree is being commenced at once, and it is hoped that the work will be completed in time for production to commence seriously next February. It is probable that British International will work under license with the Western Electric, although at the moment John Maxwell has not completed his investigations of the various American and European systems.

Ban on "Phantom" Lifted

A staggering announcement was made following a meeting of the General Council of the Cinematograph Exhibitors' Association. A letter from Carl Laemmle was considered. In the letter Laemmle referred to the fact that he had agreed some four years ago to withdraw the film, "The Phantom of the Opera," as an acknowledgment of an error of judgment which was deemed to have been made in connection with its exploitation in England. He asked that the matter might now be reconsidered, and he appealed to the sense of British justice which, he said, did not contemplate unending punishment. He gave a definite assurance that his firm would never again give offense to British sentiment.

After a lengthy consideration the General Council decided to lift its ban, and it is expected that the film will soon be tradeshown here and booked. It will be remembered that the acknowledged error of judgment arose through the employment of British troops, who were induced to meet J. V. Bryson, Universal's managing director in this country, in order to escort the film from Southampton to London.

Press Called It Hoax

A great cry arose in the British Nationalist press against what was described as a hoax on the British army, it being alleged that the film tin which Bryson brought with him from America did not in fact contain a copy of "The Phantom of the Opera," but was actually empty. Several attempts since had been made to amend the situation and to obtain exhibition of the film in this country, but all had been unsuccessful. Now that the matter is closed I may say that a large number of British exhibitors are well satisfied that the ban has been lifted and that perfectly friendly relations now exist between the exhibitors' organization and the great Universal Film Company.

Bolting Delegates Tell Of Autocracy of Chase Group at Conference

(*Continued from page 25*)

motion pictures and the passage of the Brookhart and Hudson bills which advocate this.

As members of one of the largest and most important group of women authors, musicians, artists, newspaper women and lecturers in this country, the National League of American Pen Women, which has gone on record as opposing federal censorship, we found that our suggestions, views and objections were not kindly received, welcomed or even considered. Realizing that the small group comprising the Federal Motion Picture Council had definitely decided before the sessions to go on record for federal censorship, our group, as did several other representative groups, withdrew from the meeting, plainly registering our decided opposition to the policies of the conference.

Clara Keck Heflebower, National Motion Picture Chairman, National League American Pen Women, Cincinnati, Ohio.

* * *

Upon invitation of Mrs. Robbins Gilman, president of the Conference, I was sent as a voting delegate by the Indiana council of women. At the opening session announcement was made that no one not registered would be recognized by the chair, that registering indicated approval of federal regulation and the censorship bill. This action barred me from voting or taking part in the discussion. Near the closing of the conference I was told I could speak and gave a short talk.

I was surprised at the small number present—about fifty—also at the lack of information regarding the vast number of people doing constructive work, and at the aggressive attitude toward the Hays office. No good pictures were mentioned. It seemed the desire was to make all pictures conform to the mentality of a child. There was nothing to be gained by staying so I came home.

Mrs. David Ross, President, National Endorsers of Photoplays, Indianapolis, Ind.

Six Months Campaign Urged by Sydney Cohen To Increase Audiences

(*Continued from page 30*)

devices on which interest, etc., must be made.

Theatre-going is a *habit,* and producers and theatre owners together should employ every means to keep alive, and if possible increase this habit. And let us not forget the good silent pictures of which there are so many. These have been left like orphans, neglected, abandoned and forgotten. All recent talk has been about "talkies" most of which did not really exist.

By all means proclaim the "talkies," but do not neglect the fact that almost 85 per cent of the industry are not yet equipped with sound reproducing devices, and will not be for a long time to come because of their inability to secure installation. Not being able to secure immediate installation of expensive reproducing devices, every effort should be expended upon simple, inexpensive devices, *easily handled,* which would serve at least to play various "theme songs," that have proven so attractive, and other special effects designed to increase the attractiveness of the picture.

And during this time "silent" pictures of necessity will be the backbone of many thousands of theatre programs. These, therefore, must not be neglected in producer advertising. There are so many good *silent* pictures among current releases, pictures that producers ordinarily would shout their heads off about, that it seems a shame that these pictures should be shoved into the background by the fact that the bulk of producer publicity is regarding their forthcoming *sound* pictures.

Conditions can be bettered only by a sincere and common mutuality of purpose on the part of both producer and theatre owner. The public is the ultimate goal of both of these factors, and the public can be reached and multiplied I feel sure, if this concerted effort of man, brain and screen power which I have suggested is put into immediate effect.

Censorship OK Forced Through with Gag Rule

(*Continued from page 25*)

sponsor it, I know that any exhibitor is silly if he does not ask all the self-constituted friends of the industry to let us solve our problems in the American way.

"A certain Pete Harrison who was quoted here as speaking for all the motion picture exhibitors of the country, never has had authority from any considerable group. I know what I am talking about, because I myself represent the group which is supposed to have interests opposed. We are at peace. We don't want anything but the friendliness of the American public for motion pictures at large."

Dr. Simon apparently found much to interest him as a criminologist in the meeting, particularly in the "open forum" part of the program.

"Many sincere and excellent persons attend meetings of this kind," he said.

"The censorship complex is in itself a manifestation of well-understood impulses. The way in which the chairman of this meeting calmly announced an 'open' forum but forbade any arguments against the bills under consideration is perfectly typical of bigotry, although the scientist knows that unfortunate twists from the normal should be viewed with pity.

"Motion pictures have nothing to do with crime, but censorship might well help increase it. I note that Chicago has the strictest form of municipal censorship of any city."

At the New York Theatres

NEW FILMS

PARAMOUNT—"Someone to Love," a Paramount comedy with Charles Rogers and Mary Brian, directed by F. Richard Jones.
ROXY—"Riley the Cop," a Fox comedy drama with David Rollins, Nancy Drexel, Farrell McDonald and Louise Fazenda, directed by John Ford.
STRAND—"Caught in the Fog," a Warner Brothers Vitaphone production with May McAvoy and Conrad Nagel, directed by Howard Bretherton.
FIFTH AVENUE PLAYHOUSE—"The Bohemian Dancer," a German sound synchronized film with Lya Mara and Harry Leidtke.
HIPPODROME—"Craig's Wife," a Warner production with Irene Rich and Warner Baxter.
FIFTY-FIFTH STREET PLAYHOUSE—"Jealousy," a U F A film with Warner Krauss, Lya de Putti and George Alexander.
CENTRAL—"The Barker," a First National special with Milton Sills and Dorothy Mackaill and Douglas Fairbanks, Jr., and Betty Compson, directed by George Fitzmaurice.

HELD OVER AND REVIVED

WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
GAIETY—"Four Devils," Fox, opened October 3.
LITTLE CARNEGIE PLAYHOUSE—"Ten Days That Shook the World," opened November 3.
RIVOLI—"The Woman Disputed," United Artists, opened November 9.
WARNER—"On Trial," Warner Bros., opened November 14.
ASTOR—"Alias Jimmie Valentine," Metro-Goldwyn-Mayer, opened November 15.
CRITERION — "Interference," Paramount, opened November 16.
EMBASSY—"The Viking," Metro-Goldwyn-Mayer, opened November 28.
CAMEO—"The Somme," New Era Producers, held over for another week.
RIALTO—"Behind the German Lines," U F A, revived for another week.
CAPITOL—"Submarine," Columbia, revived for another week.
COLONY—"Marriage by Contract," Tiffany-Stahl, revived for another week.

Horace Judge Resigns As Advertising Manager For First National Pathe

(Special to the Herald-World)

LONDON, Dec. 4.—Horace Judge has resigned as publicity and advertising manager for First National Pathe, effective at the end of this year. Judge held the same post with First National Pictures, Ltd., prior to the amalgamation.

Horace Judge

Judge brought to his position an international experience. A graduate of London University, he served with Charles Dillingham, handling the companies of such stars as Fritzi Scheff, Frank Daniels, Elsie Janis, Robert Loraine and others in the United States. In association with George C. Tyler, he managed the tours of Alexandra Carlisle and of George Arless in America, and was co-manager with the All-Star tour which in three weeks netted $750,000 for the American Red Cross Fund. Next followed several years of theatre management in the United States and Canada.

Cutler-Hammer Atlanta Staff Opens New Office

(Special to the Herald-World)

ATLANTA, Dec. 4.—The Cutler-Hammer manufacturing company's staff here has moved into new quarters at 150 Peters street. The new location provides warehouse facilities where many new types of standard devices will be carried in stock.

Pathe Sound Units Offer Small Exhibitor Full Show in One Can

Typical Program Will Include Overture, Long Feature, Two-Reel Comedy, Novelty and Exit March—12,000-Foot Show Will Be Delivered in Single Shipment and All Ready

(Special to the Herald-World)

NEW YORK, Dec. 4.—Unit shows in sound, with a complete and varied program ranging from overture to exit march, are to be delivered to exhibitors by Pathe as a new service, particularly for the small-town exhibitor. Each show will be delivered to the theatre in a single shipment and ready for immediate exhibition.

A complete show of 12,000 feet or more will be shipped in one can, mounted on 2,000-foot reels ready to run. Some of the other benefits of this unit show service pointed out by Pathe are: Booking details will be greatly simplified, rigid inspection at each exchange will guarantee perfect condition, and the sound prints are treated with special processing so that projectionists will be free from the exacting duties of assembling and patching, particularly difficult in sound films.

A long feature, a Pathe Sound News reel and a two-reel comedy will form the nucleus of each unit show, with the Aesop's Sound Fables, Topics of the Day Talkers and the Grantland Rice Sound Sportlights rounding out the complete audible program.

Here is a program that might be typical of this unit plan:

(a) Overture—von Suppe's "Light Cavalry"; (b) Topical—Pathe Sound News; (c) Sports Novelty—Grantland Rice Sound Sportlight—"Winning Patterns"; (d) Feature, with dialogue—"Show Folks"; (e) Smitty Sound Comedy—"Uncle's Visit"; (f) Aesop's Sound Fable — "Stage Struck"; (g) Exit March—Sousa's "Stars and Stripes Forever."

The symphony orchestra idea will be carried out in both the overture, a descriptive picture of a famous musical composition synchronized with the orchestral rendition, and in the closing number, which will be music only.

It is to be noted that this sound unit show innovation will not interfere with separate bookings on any of the subjects.

This development is the latest of a series which reflect the rapid strides being taken by Pathe in keeping in the front line of sound progress, the last previous move being the signing of Ina Claire, stage star.

Following the decision to make all recordings by R C A Photophone, Pathe signed Benjamin Glazer as supervisor of the sound division. Then dialogue sequences were announced for all features, and Colvin W. Brown, executive vice president, next stated that "The Missing Man," written by Glazer and Melchior Lengyel, had been acquired for Pathe's first all-dialogue production. Edmund Goulding was signed as director of dialogue productions.

In the short subject field, Pathe News announced a sound edition, worked out by Terry Ramsaye and Ray L. Hall. Gaston Chanier, superintendent of laboratories, equipped the plants with the latest developing and printing devices, and the first Pathe Sound News appeared on Armistice Day. Then the Van Beuren Enterprises placed the following in sound: Topics of the Day Talker, Aesop's Sound Fables, Grantland Rice Sound Sportlights and Smitty Sound Comedies.

After the pictures and dialogue recordings are made on the West Coast, they are shipped to Sound Studios, Inc., in New York, where synchronization of sound and musical accompaniment are supervised by Josiah Zuro.

Sunday Shows Are Legal, Superior Court Justice At Montreal Decides

(Special to the Herald-World)

MONTREAL, Dec. 4.—According to the judgment handed down by Justice Desaulniers in Superior Court, a motion picture show is not a theatrical performance within the meaning of the law in Canada and proprietors of moving picture theatres are within their rights in giving Sunday shows. In rendering this judgment, Justice Desaulniers maintained a writ of prohibition applied for the United Amusements, Ltd., operating 13 theatres in Montreal, in an effort to test the law prohibiting Sunday performances.

Cleveland Exhibitors Give Dance, Program Dec. 10

(Special to the Herald-World)

CLEVELAND, Dec. 4.—The Cleveland Motion Picture Exhibitors Association will give a dance and entertainment at the Hollenden Hotel, Monday, December 10. Tickets will be $1.00 a person.

Dog Racing Barred by Louisiana Court When Bench Rules Injunction Is Legal

(Special to the Herald-World)

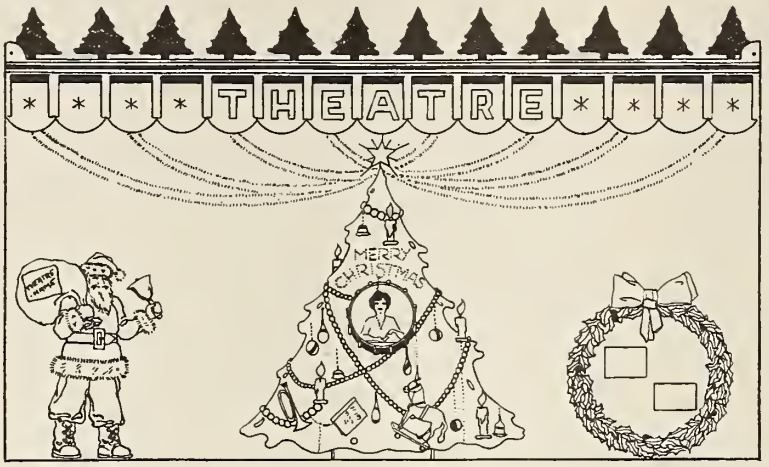
NEW ORLEANS, Dec. 4.—There will be no dog racing in Louisiana, the Louisiana State Supreme court ruled in a decision on an injunction suit brought against the sheriff of Jefferson parish by the Louisiana Greyhound Racing club. The case was taken to the high court on the grounds that the state act was unconstitutional and amounted to seizure of property without due process of law.

When the act was first passed the club took the matter before Judge Rivarde in Gretna asking an injunction against the sheriff to prevent seizure of the club property. Judge Rivarde upheld the act and denied the injunction. The club operates a greyhound track in Metairie Ridge.

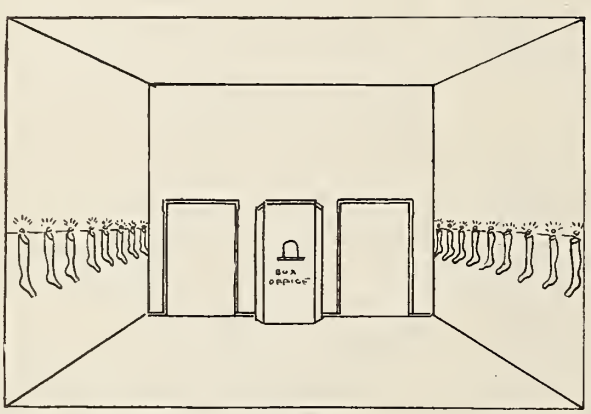
Yule Theatre Suggestions

[Reproduced from Publix manual on Christmas promotion]

RIGHT: Suggestions for ballyhoo, box office and lobby board. No description of the ballyhoo is necessary. For the box office, the tree is cut from beaver board and covered with metallic flitter and tinsel. Light bulbs are placed over painted candles.



Real toys are hung on the beaver board tree. The marquee is trimmed with Christmas tree cut from beaver board and painted in deep green or white with silver metallic treatment. The lobby board also is cut from beaver board and is trimmed with holly.



ABOVE: Suggestion for a small town theatre lobby. Hang stockings around lobby. Apparently these are filled. From the top of each stocking appears a card bearing names of pictures and players to appear at theatre.

BELOW: Copy and setup for Christmas issue of house organ.

A
long
t i m e
ago there
came to the
little town
of Bethlehem
three sages who
were seeking a star.
Not a star that shone
in the Heavens, but a
star that meant brightness
happiness and the joy of
living. And lo, the star was
found. In gratitude for it's rev-
elation these wise men bestowed
gifts. There was great rejoicing and
Christmas was born! Two thousand Years
Ago! To-day Christmas is commemorated.
Gifts are bestowed, there is rejoicing and
great festivity embracing our thoughts, our
homes, entire communities and our institutions.
The Strand Theatre plays its part in this celebra-
tion and rejoicing. At this time when Holiday
Spirit prevails and the discovery is a lasting
memory, The Strand extends to you
it's wishes for a Very
M e r r y
CHRISTMAS
and a most
HAPPY
NEW YEAR.

ABOVE: Suggestion for decoration of proscenium opening for theatres not equipped for stage prologues. The decorative effects are obtained through the use of cutouts made from beaver board. with metallic decorations.

Rumor Hath R K O Deal on for Tiffany-Stahl

(Special to the Herald-World)

NEW YORK, Dec. 4.—The latest record on the rumor synchronizing device concerns Tiffany-Stahl. Edward Smith, general sales manager, went to Detroit last week for the rather prosaic but still important business of selling pictures. Apparently, this is still being done.

However, the rumor machine began to grind out the news (with soft accompaniment) that Tiffany-Stahl is therefore being sold to Radio-Keith-Orpheum via the Fisher brothers of automobile fame, who can't find anything to do with their money.

Next week: "East Lynne."

Institute for Theatre Managers Is Observing Its First Anniversary

(Special to the Herald-World)

ELMIRA, N. Y., Dec. 4—The Moving Picture Theatre Managers' Institute is celebrating its first anniversary as a school for training theatre managers.

The institute was originally a resident school in New York City. With the demand from those who could not attend a resident school, the institute changed its policy to a home study school with the approval of the New York State department of education.

The graduates are beginning to progress, according to officials of the institute. The reports from them show that many are now owners, managers and advertising men. The enrollments, the school reports, are very heavy of late, so that the institute is taking larger quarters. A. Milo DeHaven has been appointed New England representative of the institute. He will be located in Boston, Mass.

Option Is Taken on 100 Stage Works for Sound Pictures on Phonofilm

(Special to the Herald-World)

NEW YORK, Dec. 4.—A large quantity of story material has been turned over in a deal between General Talking Pictures Corporation and the Sanger and Jordan division of the Anglo-International Play Bureau. General Talking Pictures Corporation, which controls the DeForest Phonofilm system, has taken an option on 100 musical comedies and stage plays from which a selection of 60 will be made and purchased for the use of the producing companies licensed under the Phonofilm patents.

The 100 subjects include full-length dramatic pieces, farces, comedies, modern melodramas and mystery plays, as well as musical comedies. They were selected by Walter C. Jordan, general manager in America of Anglo-International Play Bureau.

Publix Books Columbia Productions; "Submarine" Opens at the Capitol

(Special to the Herald-World)

NEW YORK, Dec. 4.—A deal has been closed between Columbia Pictures and Publix whereby Columbia pictures will play in Publix houses in Duluth, St. Louis, Davenport, Iowa, Rock Island, Ill., Des Moines, Lincoln and South Bend.

"Submarine," Columbia's sea special, opened at the Capitol theatre December 1. The Capitol will present the picture in its "See and Hear" version for the first time in New York.

Christmas Cheer, Goodwill Go Hand-in-Hand in the Theatre

Exhibitors Now Have the Opportunity to Promote the Spirit of Real Cheer Among Those of Their Community; Cards, Gifts and Parties Are in Order for Yuletide

By JOSEPH FISHER

Of all the holidays in the year, Christmas offers the exhibitor the best opportunity for creating goodwill and building additional prestige for his theatre. I sometimes wonder if all of us do not minimize the importance of this season of goodwill. It is true we have Christmas decorations, Christmas cards and gifts but do we do the things which actually promote this spirit of goodwill.

I know a theatre man in Michigan who holds a Christmas theatre party each year for the children in a local orphanage. This one institution, for it has grown into an institution by this time, has won him the respect and admiration of every citizen in his town.

But that is not all he does. He has another party about a week before Christmas for his regular patrons. The admission to this matinee is any sort of gift the patron may desire to bring. All gifts are distributed to the poor folk of the town on Christmas Eve. The amount and variety of gifts obtained for the poor are amazing. They range from potatoes to overcoats.

Regarded as a Philanthropist

The fine thing about these two Christmas benefits held by this exhibitor is that the people who need help and amusement most are the ones who receive it. As a consequence, this exhibitor is regarded almost as a philanthropist in his town, and perhaps he is. The personal satisfaction and pleasure in doing these things mean more to him than any financial gain that he may derive.

I know many theatres who hold some sort of party each Christmas. They have become community institutions. People look forward to them each year as a real Christmas treat. If you do not hold some sort of Christmas party, you are overlooking a real opportunity for building goodwill.

Alive to Situation

Many theatres put over tieups with newspapers and merchants at Christmas time for their special Christmas matinees, and this is found very effective for securing presents for the party. Perhaps you will be able to tieup with a local candy store to furnish small boxes of candy for each child. The local creamery more than likely will be glad to furnish ice cream. Some novelty shop will probably cooperate with you to furnish whistles and such things as gifts. Tieup with your local newspaper so that you will insure plenty of publicity for the party.

It might be noted here that Educational Pictures is alive to the need for such Christmas parties, and in an ad in the November 24 issue of this paper has listed a number of short features suitable for showing.

One exhibitor last year sent Christmas cards to every patron listed in his mailing list. On a separate card but in the same envelope were printed his programs for the two holiday weeks. He found that this one little bit of promotion not only boosted his business these two weeks up to his weekly box office average, but that people also appreciated receiving the cards.

Another exhibitor advertised a special checking service for parcels during the week before Christmas as a special service to women Christmas shoppers. This boosted business appreciably. Hundreds of women took advantage of the service and checked their purchases at the theatre during the day while they continued their shopping. In this way they did not have to lug all their purchases from store to store with them. And it worked out just as the exhibitor had anticipated. Women who came to the theatre to check their parcels for a few hours stayed to see the show.

The only expense attached to this service was the salary of a check girl for one week, but he was more than repaid for this in increased business in an ordinarily dull week and in goodwill.

Ties Up with Store

Another exhibitor last year tied up with a department store in mailing out special cards to all patrons of the theatre. On one side of the card, the department store offered gift suggestions, on the other side the exhibitor advertised his week's program. Special morning matinees were run the entire Christmas week, and shoppers were urged to break up the monotony of shopping by visiting the theatre for rest and entertainment.

The two holiday weeks are known as dull weeks for theatres, but if you plan your entertainment and your advertising right, Christmas should not be a bugaboo for you. And remember, there is no better time to build goodwill than during the Christmas holidays.

Louisiana Ideal for Films, Says Shipman

(Special to the Herald-World)

NEW ORLEANS, Dec. 4.—This section has advantages superior to California's for production, says Ernest Shipman, producer and head of the Louisiana Academy of Motion Picture Arts. He has just acquired the St. Tammany hotel of Mandeville as a sort of "coaling station." He is to establish a cinema college and sees active cooperation in the decision of the State Chamber of Commerce to establish a motion picture department.

Police Seek "Director" On Charge of Passing Worthless $50 Check

(Special to the Herald-World)

NEW ORLEANS, Dec. 4.—Hal J. Ross, said to be a motion picture director, is being sought by the local police on a charge of passing a worthless check for $50 on the secretary of the Young Men's Gymnastic Club for the rent of chairs at a dance marathon. Ross is also being sought by employes and nine dancers, who kept the floor since November 3, the opening date, till his departure November 28.

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Theatres Make Yule B. O. Appeal with Shorts

Ten Comedies and Novelties for Christmas Set in by Educational

There is a special place for short features in the Christmas program of any theatre. One of the appeals of the wideawake managers is that the theatre provides a welcome resting spot for the tired shopper as well as an ideal center for entertainment of children in keeping with the season. With that appeal should go the arrangement of the program so that at least one picture, and a cheerful one, can be seen in its entirety in a few minutes. That's the spot for the Christmas short feature. Educational is one of the companies which has had that fact in mind in arranging its December releases of comedies and novelties. Five of two reels and five of one reel each have been made available, as well as ten issues of Kinograms.

"Be My King," called Lupino Lane's best comedy to date, shows the Educational comedian as a shipwrecked sailor on a cannibal isle. Lane's efforts, aided by Wallace Lupino, his brother, in keeping his skin whole during the encounters with wild animals and wilder cannibals of the island provide many of the most ludicrous moments.

"Big Boy" at School

"Big Boy," Educational's youthful comedy star, has the principal role in "Follow Teacher," which takes the five-year-old youngster into an old country school. "Big Boy's" attempts to amuse his baby brother and his "puppy love" affair in the classroom constitute some of the funniest scenes of the picture. Evelyn Mills, a new leading woman, appears opposite the young star. Charles Lamont directed.

Jerry Drew, star of the new Ideal Comedy series, plays the stellar part in "Wives Won't Weaken," his third laughmaker in this group. Beautiful girls again prove to be Jerry's downfall. Estelle Bradley and Betty Boyd head the beauty contingent. Stephen Roberts was director.

"Hot or Cold," the first Mermaid Comedy of the month, features Al St. John, the veteran acrobatic comedian. Al is pictured as a college student at a get-together banquet that ends up in a free-for-all snowball battle. Shephen Roberts had the direction.

Collins as a New Croesus

Monty Collins, who has just been signed by Educational on a long term contract, is featured in the other Mermaid Comedy for December. It is titled "Social Prestige." Monty appears as a common laborer who suddenly inherits great wealth and its accompanying social functions. The fun comes when Monty attempts to become socially perfect but makes the mistake of asking some of his old pals to aid him in the effort. This picture, directed by Stephen Roberts, is another Jack White comedy.

Three Cameo one-reel comedies are listed for the month. Jerry Mandy, who has already made one for Educational, is featured in "Playful Papas," Amber Norman, a former Christie beauty, plays opposite the comedian. Vernon Dent, who previously has been seen largely in two-reel comedies, is featured in "Murder Will Out" and "In the Morning."

The fourth issue of "Our World Today," the modern screen magazine, will be released in December. It is untitled as yet. A new Lyman H. Howe's Hodge-Podge also is scheduled for this month's program.

Two Kings Talk to Coolidge—on Movietone

(Special to the Herald-World)

NEW YORK, Dec. 4.—Two kings talked to Calvin Coolidge the other night at the Swannanoa Country Club at Waynesboro, Va. Movietone was the medium and Fox the agent.

The program of talking pictures arranged for the President included a 15-minute talk on the Movietone by His Majesty, Alphonse XIII, King of Spain, following his film introduction by the American ambassador to Spain, Ogden Hammond.

The President also heard the dedicatory remarks of His Majesty George V, King of England, made last October 11th at the opening of Tyne Bridge at Newcastle-on-Tyne. This was followed by the three talking newsreels issued last week by Fox Film Corporation and a talking feature picture.

Arrangements were made by Jack Connolly, European representative of Fox Film Corporation, who sails tomorrow on the Leviathan.

Releases

WEEK OF DECEMBER 9

EDUCATIONAL—"Untitled," Our World Today, one; "Be My King," Lupino Lane Comedy, two.
M G M—"Kisses Come High," Chase, two; "Feed 'Em and Weep," all star.
PATHE—"Burglar," Sennett series.
UNIVERSAL—"A Horse Tail," Oswald, one; "Mystery Rider," Desmond, two; "Collegians," No. 8; "Watch the Birdie," Buster Brown Series, two; "International Newsreel," No. 99, one.

WEEK OF DECEMBER 16

EDUCATIONAL—"Follow Teacher," Big Boy, two; "Murder Will Out," Vernon Drew, Cameo comedy, one; "Wives Won't Weaken," Drew, Ideal comedy, two; "Untitled," "Hodge-Podge," one.
M G M—"The Spanking Age," Our Gang.
PATHE—"No Camping," Smitty Series, No. 3.
UNIVERSAL—"Daring Chances," Jack Hoxie, Western, two.

WEEK OF DECEMBER 23

EDUCATIONAL—"Social Prestige," Monty Collins, Mermaid, two.
M G M—"Strange Prayers," oddities, one—"Untitled," Chase, two.
PATHE—"Taxi Beauties," Dan the taxi man series, two.
UNIVERSAL—"Farmyard Follies," Oswald, one—"International Newsreel," No. 102—"Mystery Rider," No. 5, William Desmond, two—"Bookworn," Collegians, No. 9, two—"Newlyweds Need Help," Snookums, two—"International Newsreel," No. 103—"A Fighting Tenderfoot," Bob Chandler, two.

WEEK OF DECEMBER 30

EDUCATIONAL—"In the Morning," Vernon Dent, Cameo comedy, one.
M G M—"Untitled," one.
PARAMOUNT—"Should Scotchmen Marry," Sandy MacDuff, two.
PATHE—"His New Stenographer," Tired business man series, two.
UNIVERSAL—"Sleeping Through," Arthur Lake, one; "International Newsreel," No. 104; "The Fatal Shot," Mystery Rider series, No. 6, Desmond, two; "Sailors Suits," Stern Brothers, two; "International Newsreel;" "Tracked Down," Art Acord, two.

Newspictures

PATHE SOUND NEWS NO. 2—Davis Turkey Farm in Massachusets presents its turkey stock—4-year old children in Boston have band with jazz effects—Stars train for hockey season.

PATHE NEWS NO 97—Lava flow in Sicily keeps flowing into towns—Tex Richard and wife take vacation in Miami—Two mile session bears Emperor Hirohito to his throne.

FOX NEWS NO. 18—Mrs. Coolidge inaugurates service linking countries of western hemisphere—Hirohito is crowned Japanese emperor—Fury of Mount Etna continues unabated.

PARAMOUNT NEWS NO. 35—40-hour rain floods territories of Mississippi and Missouri—Hoover starts on goodwill tour to nine Latin American republics—Nippon hails 124th emperor as Hirohito starts majestic journey to Kyoto.

PARAMOUNT NEWS NO. 36—Austria celebrates its 10th year as republic—Benjamin Mendez starts on 4,600-mile flight—Beauty winners from eight European countries seek new honors in United States.

M G M NEWS NO. 31—Six-mile race for national championship is won by Jimmy Reid of Harvard—European beauties seek new laurels in United States

SOUND PICTURES

R C A Photophone Will Go into 654 Theatres Before May 1, 1929, Declares Bucher

(Special to the Herald-World)

NEW YORK, Dec. 4.—Six hundred fifty-four theatres will be installed with R C A Photophone film-type talking picture devices between now and May 1, 1929, according to E. E. Bucher, vice-president of R C A Photophone, Inc.

"We plan to manufacture 2,500 film type reproducers for theatres during 1929," declared Bucher to a HERALD-WORLD representative, and by the last week in February we will be turning out 120 large film-type sets per month.

"We are also now in production on a small disc type machine for use in theatres with a seating capacity up to 600 seats. Although we have not decided upon the exact price of this machine it will sell at a price between $4,500 and $5,000. R C A Photophone realizes that the small exhibitor must have sound, and that he cannot afford to pay the price for the large equipment, and it is for this reason we are going to produce this small machine. It has been designed specifically and solely for the small house. Installations of this machine will be underway in the early part of 1929. Tentative plans call for a production of 2,500 of these machines next year.

"More than a half dozen theatres are now installed with Photophone and by the end of the year at least 30 others will be wired. We are now making installations at the rate of 12 a week.

Four Types of Equipment

"At present we have four types of film equipment, with which is furnished our own projector. The four types are for theatres of 750, 1,500, 3,000, and 5,000 seating capacity, respectively. These sets are furnished either with or without our projector. When we do not furnish the projector, five per cent is deducted from the price of the complete machine."

It is understood that the type A machine is to be continued and that the type B machine will be used for all theatres with a seating capacity of 1,500 up to the largest theatres. Equipment for the types B, C and D machines follow.

Type "B" Photophone

1—Two combination picture and sound projectors complete, less lens and projection lamps.
2—One amplifier complete with switching panel.
3—Two storage batteries, Exide, type 3-XCR-19.
4—One four-unit motor-generator set.
5—One motor-starting switch (remote control).
6—One generator fuse panel complete.
7—Twelve loudspeakers complete—six with 45° mounting, six with 15° mounting.
8—One monitoring loudspeaker of electro-dynamic type.
9—One visual signalling system with lamps.
10—Radiotrons as follows: (a) Two UX-210; (b) One UX-841; (c) Eight UV-845.
11—Two photo-electric cells, type PJ-15; four photocell lamps (prefocused).
12—Instruction book.

Type "C" Photophone

1—Two combination picture and sound projectors complete, less lens and projection lamps.
2—Input control panel with visual signalling system, including lamps and fader extension.
3—Amplifier rack, including (a) Voltage amplifier control panel; (b) Power amplifier control panel; (c) Two voltage amplifiers; (d) Two power amplifiers; (e) Two battery shelves.
4—Batteries as follows: Six heavy duty 45-volt "B" batteries; five general duty 45-volt "B" batteries; four 4½-volt or two 9-volt "C" batteries; four Exide type MVJ-131-192 ampere hour 6-volt batteries.
5—Battery charging equipment with switch panels.
6—Eight loudspeakers complete—four with 45° mounting, four with 15° mounting.
7—One monitoring loudspeaker, R C A 100-A (special).
8—Radiotrons as follows: Twelve UX-210; four UX-250; four UX-281.
9—Two photo-electric cells, type PJ-15; four photocell lamps (prefocused).
10—One M. G. set complete with starter, fuses and switch panels.
11—Instruction book.
NOTE: Item number 10 is for D. C. equipment only.

Type "D" Photophone

1—Two combination picture and sound projectors complete, less lens and projection lamps.
2—Input control panel with visual signalling system, including lamps and fader extension.
3—Amplifier rack, including (a) Voltage amplifier control panel; (b) Power amplifier control panel; (c) One voltage amplifier; (d) One power amplifier; (e) One battery shelf.
4—Batteries as follows: Three 45-volt heavy duty "B" batteries; five 45-volt general duty "B" batteries; two 4½-volt or one 9-volt "C" batteries; two Exide type MVJ-13-192 ampere hour 6-volt batteries.
5—Battery charging equipment with switch panels.
6—Four loudspeakers complete—two with 45° mounting, two with 15° mounting.
7—One monitoring loudspeaker, R C A 100-A (special).
8—Radiotrons as follows: Six UX-210; two UX-281; two UX-250.
9—Two photo-electric cells, type PJ-15; four photocell lamps (prefocused).
10—One M. G. set complete with starter, fuses and switch panels.
11—Instruction book.
NOTE: Item number 10 is for D. C. equipment only.

Following is the list of theatres equipped with R C A Photophone up to November 27, 1928:

Proctor's theatre, 125th St., New York City.
Harris Majestic, Johnstown, Pa.
Franklin theatre, New York City.
Victory theatre, Providence, R. I.
Eastman theatre, Rochester, N. Y.
Theatres in which Photophone equip-

(Continued on page 46)

Just as modern as talking pictures is this projection room at R C A Photophone, Inc. Modernistic in color and design, this little theatre is a pleasant place to preview the latest offering in talking pictures by Photophone.

This view of a Paramount sound stage in Hollywood in full operation was taken from the "mixing" room under the ceiling rafters. Ruth Chatterton and John Loder are making a scene of "The Doctor's Secret," all-talking picture. William C. DeMille, director, is sitting offstage to the right, listening to the lines through headphones.

Theme Song Tieups Have Shops In Scramble to Outdo Rivals

Repetition of publicity stunts is the keynote of the success of publicity in putting over pictures at the Minneapolis State, according to Clem Pope, manager. For several months past, the State has tied up regularly on the theme song for each of the pictures shown. After the first few attempts, such as "Ramona" and "Lilac Time," which were primarily "feelers," this house has used a regular procedure to sell the pictures to Minneapolis with the aid of music.

The music stunt starts at least one week before the picture goes on the boards, and, in the case of pictures which are apt to be big hits, the stunt starts as early as three weeks in advance. The State symphony orchestra manages to work in the song from time to time, then Inda, the organist, puts it on, while either the State quartet or one of the women soloists, appearing in the stage presentation, sings it. The announcement is made, of course, on the screen, previous to the playing or singing of the song, that the number is the theme song for a certain picture which is to be shown the following week.

Song Played in Lobby

The song, in most cases, is also played in the lobby of the theatre to familiarize people with the music.

Then after taking care of the music as far as the theatre is concerned, Pope makes arrangements for music tieups around the city. There are about 60 music stores that are willing to cooperate with windows and posters on the play and the song. In addition, there are another 8 or 10 places upon which the State can rely for windows. These are mainly department stores and various sorts of small shops who handle either music or musical instruments.

The windows, however, are not always strictly on music. During the showing of "The Tempest," one of the department stores used a window to display "Tempest Brown" silk.

Orchestras and Radio Help

Dance orchestras and radio stations are the other two outlets for advertising the song and the play. Now every dance orchestra of any proportions and all the radio stations feature the theme song because of the popular interest evoked by such procedure.

"We had trouble at first in getting tieups," Pope said. "The trouble with most of the stores was their fear of giving us some free advertising. It seems they never stopped to think that the advertising would be mutual.

"We started with 'Ramona' and stopped for several weeks because of the rather discouraging effects. Later, we tried it again with 'Lilac Time,' which was somewhat more of a success but still short of the mark. We persevered, however, until 'The Singing Fool' came along and turned the tide. Since then, we have no trouble in getting tieups. In fact, music shop owners are falling over each other in trying to outdo the fellow next store with elaborate windows."

Music Booths Authorized

"The Singing Fool" was a record breaker in more than one way. In addition to running three weeks at the State, it broke all sales for music in the Twin Cities for all time. One phonograph company sold 60,000 records of "Sonny Boy." Within a few hours after the opening of the show there was not a copy of sheet music of the song to be had in the city. Beyond this no figures have been compiled as yet. Some of the dealers are still trying to figure out just how much money they made on "The Singing Fool."

Among the other plays which have been shown with music tieups are "Beggars of Life," "Sunrise" and "Revenge."

To aid further in the music tieup, Finkelstein & Rubin has authorized the erection of music booths in each of the theatre lobbies so that theatregoers may purchase either sheet music or records of the theme songs of the current attraction, the one just past, and the one for the coming week. In certain cases where there is a demand for a particular song, long after the picture for which it was written has gone off the boards, these music booths will carry the sheet music and the records.

Despite the repetition of the music tieup publicity each week, the regular publicity stunts have not been eliminated.

The Roxy theatre inaugurates its first all talking show, and uses this ad to announce it. With two short features, "Napoleon's Barber" and "The Bath Between" taking the place of the long feature, the program is quite an innovation, and how effectively this ad announces it! The mass of information contained in this ad is almost amazing, yet it has perfect reading sequence with dignity and beauty in layout and design.

"Evangeline," Next Carewe Picture, to Have Dialogue

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—"Evangeline," Edwin Carewe's first picture upon his return from Europe, will be made with dialogue and sound effects, it was revealed this week upon the receipt of a letter from Carewe by Roland Drew, who will play the male lead opposite Dolores Del Rio.

"Brush up on your French," Carewe wrote the young actor he boosted to the ranks of featured players when he cast him in "Ramona." "We are going to have several of the French folk songs in the picture, and I shall want you and Dolores Del Rio to sing them." Several other interesting innovations will be made in "Evangeline," Carewe indicated. Finis Fox is now writing the continuity for the film of Longfellow's epic poem.

Install Sound or Miss Parade, Says Exhibitor

Install sound at once or watch the parade go past your theatre without stopping, said Caldwell H. Brown, general manager of the Brown Theatrical Enterprises, in an address before the M P T O of Ohio. Following introductory remarks in which the speaker stated that it is not fair to judge sound product of producers other than Warner Brothers and Fox by current releases because of their new arrival in the field, nor reproducing devices of companies other than Western Electric, for the same reasons, Caldwell's address was as follows:

"About sixteen months ago we opened our new Liberty theatre in Zanesville, this being about six or eight months after Warner Brothers had announced and had publicly presented the Vitaphone in a very few key cities in this country. From the first I was sold on the idea largely because it was new and we were opening our new theatre with a combination policy under a rather peculiar local conditions. Zanesville is a Sunday town for pictures only, as nothing is permitted on the stage on Sundays.

"We decided we would play our larger pictures for four days, starting on Sundays with Vitaphone acts, and then follow with a three-day run with vaudeville and pictures starting on Thursdays. This policy for several months proved very successful.

Audiences Enjoy Novelty

"Our audiences enjoyed the novelty of Vitaphone acts whether they were good, bad or indifferent, but we did have a distinct shock when we discovered that they did not care for the synchronized musical score which we used with the Warner pictures, which were, at that time, the only product that could be secured with synchronization. As a result we only played a total of six to eight synchronized Warner pictures, although about thirty were available for us. We also found that the public enjoyed good Vitaphone acts but, frankly, it was very difficult for us to arrange a good program of acts. This is a condition that always prevails in arranging a vaudeville show.

"In other words, we were beginning to get badly discouraged with sound and were thinking seriously of trying to find some way to dispose of our equipment.

"Then out of a clear sky came 'The Jazz Singer.' We played this picture last March to unbelievable business—breaking every record and playing to a number of admissions that I could hardly believe the theatre was capable of handling. This picture was followed, as you know, by 'Tenderloin,' 'Lion and the Mouse,' and 'Glorious Betsy,' some of which were played in the hottest days of a very hot summer, as you will all remember, and each and every one of these pictures did remarkable business.

"As a result, both myself and my associates completely changed our attitude on 'sound pictures' and promptly added Fox Movietone to our sound equipment. We then went a step further. We decided to put our Liberty theatre entirely on sound. This we did on September 23, starting our first all sound program with 'Lights of New York,' three Movietone acts and Fox Movietone News.

Experiment Huge Success

"The experiment was a huge success from the opening day. Business increased steadily and we have twice broken the record held by 'The Jazz Singer.' First with 'Wings' and then with 'The Singing Fool' and this week it looks as if all records will be broken with 'Lilac Time.'

"So much for our actual experience. I would now like to give you a few of my own thoughts and ideas on sound. I am taking it for granted that few in this room have sound equipment, but that practically every one of you is considering the installation of sound in your theatre. In other words, I am going to try to reason this out with you just as if I did not have sound equipment in my theatre and was considering the purchase of the same.

"In the purchase of equipment I am considering three things. First, service and reliability of the equipment. From my former experience I know that Western Electric has supplied reliable equipment and has given me excellent service, for in over a year I have never had a break that interfered with the 'proper' presentation of the picture.

"I also know that most of the larger producing companies are licensed for sound under the Western Electric patents and that I am fully protected for the use of films of these companies. On the other hand, I read and hear that many other companies are offering improved devices for the reproduction of sound, and I also know and believe there is room for improvement in the equipment of the Western Electric—whether this improvement lies in the reproducing or recording, I am not certain.

Delivery a Big Factor

"Then I come to the second question—delivery. Western Electric, I am reliably informed, will not promise any delivery until the summer months and perhaps not then. On the other hand, R C A, Bristolphone and others are promising immediate delivery, which is an important factor and one that should not be overlooked by any exhibitor who knows that the next six months are the cream months of his business.

"Then third and last we come to the question of interchangeability and cost. As to interchangeability, I cannot answer nor do I think that anyone at the present time can definitely and with authority make a clear statement on this. I can only cite you to the various opinions cited in the trade journals and then let you decide for yourself.

Equipment Cost Studied

"On the question of costs, there is no question but that the prices asked for Western Electric are very, very high for the average city.

"I understand the R C A equipment can be purchased for slightly less than Western Electric, this followed by Bristolphone, which can be purchased at a price that is in the range of any exhibitor's pocketbook in any town of 10,000 or over.

Favors Two-Way Equipment

"Before closing on the type of equipment to purchase, there is just one point I want to bring out strongly. Do not purchase any equipment that does not provide for both the disc and film method of reproduction—and here is the reason. While Warners are definitely committed to the disc methods and Fox to the film method, Paramount, Metro, First National, Universal, United Artists and possibly some others are licensed for both disc and film.

"At the present time, they are all using the discs, but there is nothing to prevent them from using the film method or from releasing some of their product on discs and some of it on film. As a matter of fact, Metro is, at the present time, using both methods. The certainty of buying a reproducing machine that will take care of both disc and film is, in my opinion, the most important one in selecting your equipment.

"I now want to take up another important phase of sound. Do not imagine for one minute that you are going to reduce your overhead by the installation of sound in your theatre. Overhead may be reduced by its use in very large cities where expensive large orchestras may be dispensed with, but the average small exhibitor will find his overhead largely increased by the installation of sound. On the other hand, he may be able to advance his admission prices slightly to take care of a portion of this but I believe he will find his real profits lie in the increased attendance he will gain.

"You will find with the installation of sound, not counting your investment in the equipment, that you will have a weekly service bill of from $35 to $55. You will also have an added cost to your film for synchronization of your picture and this, you will find, amounts to a pretty penny. You will have a large increase in your film transportation bill; our express and postage bills average $25 per week with two complete changes of bill per week.

Time to Install Is Now

"You may find that operators will demand more pay or an extra man for the operation of sound projection machines and, lastly, you will find the film companies demanding and getting tremendous increases in film rentals for synchronized pictures. To offset this additional cost, about the only savings you will get is the savings of your musicians' bill in case you use an all-sound policy or a very slight reduction in this item in case you present a mixed program of silent and sound pictures.

"In closing, however, there is just one strong thought I want to leave with you. Regardless of type of instrument, of cost or of interchangeability, we must all remember the public is demanding this new form of entertainment right now and we, as their servants, must bow to their will and we must also remember that every producer is bending every effort to sound—they seem to have forgotten the words 'silent drama.' So I am sure that every big picture, every real money-getter that comes from the studio will come out with sound, so that the parade is going to pass for each and every one of us that does not install sound equipment in our theatres and reap the real benefits and the real profits right now."

Culled From Brown's Talk On Sound Film

Had success in running the bigger pictures for four days, starting with Vitaphone acts on Sundays, and following Thursdays with three days of vaudeville and pictures.

"Then out of a clear sky came 'The Jazz Singer'; we played this . . . to unbelievable business."

"As a result, . . . promptly added Fox Movietone."

Next placed Liberty theatre entirely on sound. . . . "The experiment was a huge success from the opening day."

"The average small city exhibitor will find his overhead largely increased by the installation of sound."

"On the other hand, he may be able to advance his admission prices slightly, . . . but he will find his real profits lie in the increased attendance he will gain."

Cost of R C A Photophone Equipment

Seating Capacity	0-5000	0-3000	0-1500	0-750
Type	"A"	"B"	"C"	"D"
1-Year term for Deferred Payments				
25% Down	$ 4,250.00	$ 3,375.00	$ 2,750.00	$ 2,125.00
75% in 12 equal monthly payments from date of installation of	1,062.50	843.00	687.50	531.25
Total Leasing Price	$17,000.00	$13,500.00	$11,000.00	$ 8,500.00
2-Year Term for Deferred Payments				
25% Down	$ 4,625.00	$ 3,625.00	$ 3,000.00	$ 2,312.50
75% in 24 equal monthly payments from date of installation of	578.13	453.15	375.00	289.06
Total Leasing Price	$18,500.00	$14,500.00	$12,000.00	$ 9,250.00
3-Year Term for Deferred Payments				
25% Down	$ 5,000.00	3,875.00	3,250.00	2,437.50
75% in 36 equal monthly payments from date of installation of	416.67	322.92	270.83	203.13
Total Leasing Price	$20,000.00	$15,500.00	$13,000.00	$ 9,750.00

Deferred monthly installment prices date from day installation begins and are covered by a series of notes.

Prices subject to change without notice.

Addison Goes into Air Himself To Drop Heralds on "Air Circus"

Applying the theory that an air picture should be exploited from the air, H. M. Addison, managing director, Great Lakes theatre, Buffalo, worked airplanes overtime to put over "The Air Circus," Fox's sound feature. Not to be outdone by the youngsters in the picture, Addison himself took to the air the day before the opening Saturday and distributed 50,000 heralds from a plane. On Sunday and Monday, 50,000 additional heralds were distributed the same way in suburban cities within 25 miles.

Five hundred members of the Buffalo Evening News model airplane builders' club were the guests of the newspaper and the theatre management on Friday and Thursday evenings. The newspaper gave out the invitation through articles in the paper. Pictures, too, were run of the exciting moments in the picture.

The management posted 60 pictorial 24-sheets 50 6-sheets with special 2-sheet tops, 100 3-sheets, 1,000 1-sheets and 2,000 cards, 21 by 28. Special painted panels, 14 by 21 feet, with an elaborate paint job, numbered 75. All this in addition to 22 window tieups and a $2,000 display advertisement bill for three local papers, plus 2 columns by 7 inches display in 42 country papers.

Air mail stamps were sold at the inside ticket office which was decorated with flags and signs boosting air mail service. In an easel beside the box office were approved forms of envelopes, postcards and paper used in air mail correspondence. The postoffice department provided the decorated mail box used in air mail service.

In "Movienews," the Great Lakes theatre's own newspaper, airplane makers, flying schools, parachute makers and all air craft dealers in the city co-operated in making the edition an all-aerial number.

The main lobby was decorated with airplane parts, instrument boards, propellers and all sorts of flying apparatus.

Three Writers Join Paramount Staff For Talking Shorts

(Special to the Herald-World)

NEW YORK, Dec. 4.—With a large number of one and two-reel talking pictures planned for production at the Long Island studio of Paramount and half a dozen others now being made, Jesse L. Lasky, first vice president in charge of production, also announced this week the addition of three writers to the staff of the short feature department.

"They are S. Jay Kaufman, widely known newspaper man and author of many dramatic works; Morrie Ryskind, co-author of the book of 'Animal Crackers' and of other plays, and William Grew, author of 'The Sap,' 'Undressed Kid' and of the books for several of Earl Carroll's Vanities," Lasky said. "We intend to spare no efforts to get the best and freshest material from the most talented writers for our talking short features.

"These writers will be at the studio for a long term, writing original short comedies, sketches and novelties and adapting material from other fields. They also will assist Joseph Santley, the director."

George Abbott, director of "Coquette," "Broadway" and other stage hits, now is directing "The Bishop's Candlesticks." This is expected to be one of the most important short talking features yet made at the studio. The cast of Broadway stage actors is headed by Walter Huston, late star of George Cohan's "Elmer the Great."

"The Bishop's Candlesticks" is based upon the incident at the beginning of Victor Hugo's novel, "Les Miserables."

Abbott will direct still another short feature, after which it is expected that he will make one or more full-length pictures.

Other short subjects in sound either completed or still in production at the Long Island Studio, include the sketch, "If Men Played Cards as Women Do" by George S. Kaufman, "Highlowbrow" by S. Jay Faufman, Eddie Peabody and his band, Borrah Minnevitch and his troupe of harmonica-playing boys, songs by the Geirsdorf Sisters and a group of songs in an Oriental setting by Anna Chang and other Chinese and Japanese artists.

Meanwhile, under the supervision of Monta Bell, production executive, work is beginning on "The Hole in the Wall," crook mystery play with a spiritualist setting. Robert Florey will direct.

R C A Photophone In 654 Houses by May, Says Bucher

(Continued from page 43)

ment will be installed by December 31, 1928:

Chester theatre, New York.
Keith-Albee, Youngstown, Ohio.
Uptown theatre, Cleveland, O.
Golden Gate, San Francisco, Cal.
Proctor's 5th Ave., New York City.
Harris, Pittsburgh, Pa.
Keith-Albee, Akron, O.
Proctor's 86th St., New York.
Riverside theatre, New York.
Proctor's, Mt. Vernon, N. Y.
Proctor's, Yonkers, N. Y.
Madison, Brooklyn, N. Y.
Hennepin, Minneapolis, Minn.
Hillstreet, Los Angeles, Cal.
Proctor's 4th St., Troy, N. Y.
Proctor's, Schenectady, N. Y.
Roanoke theatre, Roanoke, Va.
Orpheum theatre, Omaha, Nebr.
Proctor's 58th St., New York City.
Proctor's Palace, Newark, N. J.
Proctor's, Albany, N. Y.
Clairidge theatre, Montclair, N. J.
Proctor's Hall, Albany, N. Y.
Belmont theatre, Chicago, Ill.
Brighton theatre, Syracuse, N. Y.
Auditorium theatre, Winston-Salem, N. C.
Strand theatre, Cumberland, Md.
Coliseum theatre, New York City.

[Another illustrated article on R C A Photophone from a technical standpoint will appear in the next issue.]

15 Large Circuits Sign Bristolphone, Rogers Points Out

(Special to the Herald-World)

NEW YORK, Dec. 4.—Fifteen large circuits have ordered Sonora-Bristolphone, says Charles R. Rogers, general manager, in pointing out that this disc device is not only attracting the small exhibitors because of its price.

"It might be illuminating to the showmen of the country," said Rogers, "to know that besides the many contracts received from exhibitors of smaller houses throughout the United States, some of the most important circuit operators have evidenced a pronounced faith in the efficacy of Sonora-Bristolphone."

Vitaphone

Temporary Release Chart

2548—Eddie Nelson and Company in "Stop and Go."

2628—Joseph Regan singing "Mary Ann," "I'll Take You Home Again, Kathleen" and "Jo-Anne."

2631-38—"Beware of Bachelors" Score. Vitaphone Symphony Orchestra. Reels 1 to 8.

2641-47—"Land of the Silver Fox" Score. Vitaphone Symphony Orchestra. Reels 1 to 7.

2700—Jean Barrios in "Feminine Types," impersonations. Songs—"You're a Real Sweetheart," "What'll You Do?," "Dream House."

2769—Red Corcoran in "I'm Afraid That's All." Banjo and songs "I Love to Dunk a Hunk of Sponge Cake," "She May Know Her Oil but It's Crude," "Love 'Em and Leave 'Em," "She May Be a Wow in the Parlor."

2783—Irene Stone in "Songs as You Like Them." "I've Got a Big Date with a Little Man," "Tom-Cattin' Papa," "I'm a Goil of Very Few Woids," "I Ate the Bologney."

2821-36—"Noah's Ark" Score. Vitaphone Symphony Orchestra.

2841-47—"Little Wildcat" Score. Vitaphone Symphony Orchestra. Reels 1 to 7.

2851-60—"On Trial" Score. Vitaphone Symphony Orchestra. Reels 1 to 10.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

ON A LOT OF THE LOTS

Regarding:

Danny O'Shea	Roland West
Dorothy Arzner	Regis Toomey
Wilfred Noy	James Bradbury, Jr.
Helen Foster	Joe E. Brown
Alice Lake	Al Ray
Harry Girard	Harry Richmond
Neil Hamilton	Dave Butler
Eddie Frazier	Harry Brand
Justin Johnson	Nick Stuart
Irma Harrison	Sue Carol

HOLLYWOOD, Dec. 4.—Danny O'Shea, who is gaining a better reputation with each picture, is wavering between the stage and screen. His latest showing, "Manhattan Cocktail," which Dorothy Arzner directed for Paramount, is no gentle reminder that stage training is the basis of good screen presence. Danny has been featured in several Broadway successes as well as in local musical comdies, but illness for several months forced him to take a rest. He is one of the best in the field in talking sequences.

—

Wilfred Noy, director, has recently completed the fourth of a series of Chesterfield productions, "Circumstantial Evidence," which he also wrote. The cast includes Helen Foster, Connie Keefe, Alice Lake, Ray Haller and Harry Girard. Lon Young is supervising.

—

Neil Hamilton, young Paramount star, is mourning the damage of his sailboat, "Digby," which is docked near his home at Malibu beach. A high wind tore the mast head which fell to the deck, playing much havoc. Neil is an able seaman, having made several trips up and down the Coast in record time, with only a companion as an assistant.

—

Eddie Frazier and Justin Johnson have recently composed a song, "I've Never Seen a Smile Like Yours," which Irma Harrison will sing in "The Nightstick." Roland West is directing it for United Artists. Regis Toomey, well known stage star, has been assigned to one of the leading roles. The cast includes Eleanor Griffith, Mae Bush, Chester Morris, Purnell Pratt, Harry Stubbs, James Bradbury, Jr., George Cooper, Al Hill, and several others of stage prominence. This epic, glorifying the American policeman, will be made silent and also 100 per cent talking.

—

Joe E. Brown, comedian, has completed a week's engagement on a local stage, and at the same time finished a picture for Al Ray at Tiffany-Stahl, entitled, "Reputation." He will leave for New York in the next few days to start on "Song of Broadway" for United Artists, which Alan Crosland will direct. Harry Richmond and Brown will play the leads, but the balance of the cast has not been decided upon.

—

DAVE BUTLER, world traveler, explorer and bonvivant, was feted Monday evening on the Fox lot by all the directors, officials and executives of the corporation. After telling many of Dave's experiences and giving him the razz all around, the m. c. gave Dave a chance to defend himself. What Dave told them would make the best of the explorers ashamed of themselves. He told his colleagues about Harry Brand, Russell Muth and Sid Wagner, and a little about Nick Stuart (who is Sue Carol's "steady"). But very little was said regarding these young stars. You know banquets. It is a place and time where every one has a good time but the guest of honor.

—BOB FRAZIER.

Hollywood Hit; Cinema Talent Appeals to Santa; M G M Busy

Fox Shooting Eight Films with Newmeyer Picture in Last Frames; Sloane Starts All-Negro Movietone Production; Corinne Griffith Finished

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—Hollywood is hard up. Unless something happens that replenishes the bankrolls of our actors, directors, writers and cameramen, Santa Claus will pass by a number of silk stockings this year.

Election year notwithstanding, it is the popular opinion that 1929 will see a gradual return—but a slow return—of prosperity. They no longer lay the whole blame for their difficulties at the doors of film producers who 18 months ago sponsored a "10 per cent cut" in salaries.

That long remembered "10 per cent cut" has now grown, due to circumstance, into a 60 per cent cut in hundreds of cases. It has become a 100 per cent cut in many others.

Motion picture companies have reached the point where they find it necessary to make pictures without spending money on labor or talent. The producers themselves are victims of Eastern ideas and are merely obliged to do with the money that is given them.

Forty-five pictures, however, are in the making, and whether they are up to the standard of entertainment must be determined by exhibitors whose box offices pass judgment.

Actual Shooting on M G M Talkers

Two Metro-Goldwyn-Mayer companies, who have been rehearsing their 100 per cent talking pictures for the past week or 10 days, are now ready to start actual shooting. One is the Alfred E. Green company working on "The Five O'Clock Girl," in which Marion Davies will make her talking debut. There will also be singing and dancing in the picturization of the stage hit. George K. Arthur is in the supporting cast.

The other is M G M's most ambitious talking picture undertaking. It is "The Trial of Mary Dugan," a big dramatic feature with Norma Shearer in the starring role. Bayard Veiller, author of the celebrated stage hit, is directing the picture. Raymond Hackett, who played the hero of the stage version, plays the male lead opposite Miss Shearer, and H. B. Warner will be seen and heard in an important role in this courtroom murder mystery.

Miss Shearer's talking tests have been acclaimed as sensational. In both productions, actual stage rehearsals have been held just as for a theatrical performance, and the entire play is perfect in each case before a single foot is "shot" and recorded.

Movietone Colored Film

Fox Films has launched production on an all-Negro Movietone feature, "Hearts in Dixie." Paul Sloane is directing from a story of the old South by Walter Weens. Movietone will, of course, record the old plantation songs, Negro spirituels and jubilees. Charles Gilpin has the leading role and is supported by Bernice Piloit, Stepin Fetchet, Gertrude Howard and Zac Williams.

George Archainbaud is directing "The Miracle" for Tiffany-Stahl. Production started last week with Eve Southern in the starring role. The story and script are by Frances Hyland. Miss Southern recently made a trip to London, where she visited the Lime House district, which is the locale of the story. No supporting cast has been selected.

F B O started production of "Pals of the Prairie," under direction of Louis King, during the past week. It is a Buzz Barton feature with Frank Rice playing the part of Buzz' pal. Natalie Joyce plays the feminine lead.

"Saturday's Children" Finished

First National completed two big productions during the past week. Benjamin Christensen directed "Seven Footprints of Satan," with Thelma Todd starring in the role of "Eve." Creighton Hale plays opposite and the supporting cast includes Sojin, DeWitt Jennings and William V. Mong.

The other was "Saturday's Children," starring Corinne Griffith, with Grant Withers in the leading male role. Gregory LaCava directed.

Scott Dunlap completed the direction of "Object, Matrimony" for Columbia last week. Lois Wilson and Hugh Allen were featured in the cast. The story is an original by Sig Herzig, adapted to the screen by Peter B. Milne. Ethel Grey Terry and Douglas Gilmore are also prominent in the cast.

Bancroft Obera

The only picture to be completed on the Paramount lot during the week is Roland V. Lee's "The Wolf of Wall Street." George Bancroft is starred in the role of a man who has a passion for accomplishment in big business to the point of ignoring everything else in life. Baclanova is cast in the role of a faithless wife and Nancy Carroll is seen as the housemaid. The picture has talking sequences in the last three reels. Paramount has given Bancroft some clean clothes to wear in this picture and it is said that he gives the most forceful characterization of his career.

The list of
MONEY MAKING STARS
of 1928

Selected by a ballot of the theatre owners of the United States and Canada.

Will Be Published in the

December 29th Issue of the
HERALD-WORLD

Orders for extra copies of this issue must reach Chicago by Monday noon December 24

All Hollywood Works Sunday to Make Up Time Pilgrims and Irish Cost

Fox Gets a Pair of Mexican Girls for Screen Work; La Cava Buys a Truckload of Turkeys; Influenza Hits Production

By DOUGLAS HODGES

HOLLYWOOD, Dec. 4.—Production felt the influence of the Irish, the Trojans and our Pilgrim Fathers last week. Because of a preference to observe Thanksgiving and to see the Notre Dame celts mix with the U. S. C. eleven many directors abandoned work for a day and a half. They worked their companies all day on Sunday, however, to make up for the lost time.

Eight units at Metro-Goldwyn-Mayer came back to the studio Sunday morning to catch up. It is estimated that 230 men and women on M G M's weekly payroll took time off Saturday afternoon and returned to the studio the next day for a 10-hour shift.

Other studios attempted to continue shooting on all units all day Saturday, but lost the complete day Thanksgiving. Because of that loss Sunday became a workday to nearly every production person in Hollywood.

* * *

Gregory La Cava's Thanksgiving Day became a success when a Bohemian gentleman arrived on the lot Wednesday afternoon with a truckload of turkeys. La Cava was completing work on Corinne Griffith's picture, "Saturday's Children," at First National. He handed the Bohemian gentleman $100 and then handed each member of his company a big fat bird.

None of the 20 assistants refused his offer.

* * *

West Coast Hard Hit
By Colds and Pneumonia

Influenza and pneumonia have also crippled studio progress in the past few days. The most serious of the group of people who are suffering are Richard Barthelmess, Marie Prevost and Clara Bow. Miss Bow is convalescing at her home, but the other two are still in the hospital.

Alice White and Mary Philbin are much improved from attacks of influenza. Others who are soon expected back to work following illnesses are Lois Wilson, Sally Phipps, Jean Arthur, F. W. Murnau, Edward Sedgwick, and Ruth Taylor.

* * *

Two More Mexicans
For the Screen

Lots of film producers have decided Mexican girls make popular box office players. Here comes Dolores Del Rio, Raquel Torres, Lupe Valez, Rose of Monterey and Santa Maria.

You've heard of all of them.

Fox Films has brought the most recent immigrants from the Southern republic. They are Delia Magana and Lapita Tovar. Delia will play the lead in Victor MacLaglen's next picture, "The Cock Eyed World." Lapita hasn't been told yet what her plans are.

* * *

A woman on the M G M lot has written to Clarence Darrow, one of the ablest defense attorneys in criminal court procedure, to ask him how to construct the defense of her heroine in the film, "The Trial of Mary Dugan."

If Mr. Darrow meets with her request and if he charges the kind of fees that are his custom—which he would—the scenarist will be presented with a bill that will make the overhead on "The Ten Commandments" look the price of a postage stamp.

* * *

Dorothy Parker, whose verse is printed (and read) in the *Saturday Evening Post* and other traveling men's magazines, has come to Hollywood. She'll write a lot of dialogue for M G M to use in sound pictures.

* * *

Sam Katzman, assistant director, and Hortense Petra, filmster, were wedded last week on the Fox lot. Katzman's children may often be witnesses to his wedding: He was married under the lens of a camera on Norman Taurog's set.

Newly Produced
The Great
"Palestine Film"
Highest Grade Educational and Travel Film
2132 meters (6994 feet)
Absolutely tax-free in Germany
Glowing press notices
This is the only film in existence that completely sets forth objectively the entire Holy Land as well as its various cultural and religious aspects.
License rights may be obtained through the Producers
Palestine Film Company
Oranienburger Strasse 16 Berlin N 24, Germany
Telephone: Norden 8769

If U Plagiarized, So Did Writers, Court Rules in Film Suit

HOLLYWOOD, Dec. 4.—Universal won the decision in the plagiarism suit Saturday brought by William James and Dorothea Martin, scenarists, who wanted an accounting of profits. Court ruled plaintiffs had failed to establish proof in all but one situation. That was in the fact that the genius in their story regained his voice while hearing an aria sung in the Hollywood Bowl.

The judge stated that in other stories it is a cabaret or in an opera house. He also declared that if Universal copied the story of "Symphony" from the scenario of James and Miss Martin that they had copied theirs too from someone else because both "Symphony" and "Echo in the Hills" followed the idea in the opera "Linda" produced in 1847. Using music in dramatic stories to cure mental and physical ills has long been a popular theme.

Report Lindsey Will Try To Stop Stahl Feature

HOLLYWOOD, Dec. 4.—Judge Ben Lindsey has arrived here supposedly to make speeches at the Criterion theatre where his "Companionate Marriage" is on the screen, but his visit is actually an attempt to restrain showing of "Marriage by Contract" which opens Wednesday at United Artists theatre. He denies this is the purpose of his trip.

Titles Registered at Washington

Copyright Registrations for Week Ended November 29, 1928

25854	Broken Barriers	Excellent
25855	Marriage by Contract	Tiffany-Stahl
25856	Tropical Nights	Tiffany-Stahl
25857	The Girl on the Barge	Universal
25858	Manhattan Cocktail	Paramount
25859	Believe It or Not	Paramount
25860	Blindfold	Fox
25861	On Trial	Warner Bros.
25862	Playful Papas	Educational
25863	Hold that Monkey	Educational
25864	The Booster	M G M
25865	West of Zanzibar	M G M

Franklin Lauds This Season's Product in A Holiday Message

(Special to the Herald-World)

LOS ANGELES, Dec. 4.—Harold B. Franklin, president of West Coast theatres, in a Thanksgiving Day message, declared that "never in the history of Pacific Coast entertainment has the product from the major studios been as wholesome, as entertaining, as penetrating as it has been this season. For that the industry, and the public, is thankful."

Continuing he said, "The William Fox organization, of which we are a part, has set a definite policy of making West Coast theatres the homes of the finest entertainment the world can offer. Loew's State, the Criterion, the Boulevard, Grauman's Egyptian, the Figueroa, the Uptown, the Ritz, and all of our theatres in reality belong to the public, and our responsibility is to that public.

"That responsibility we will not forget."

Doris Dawson Stays with F N at $125 a Week

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—Doris Dawson got her option exercised despite First National's announcement that she would be released. Following her work in "Ritzie Rosie" Al Rockett reconsidered her. She gets thereby six months further employment at $125 a week instead of her former $75.

Echometer Perfected to Chase Sound Rebounds

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—The echometer, a device that pursues elusive sound rebounds to their source so that they may be put to death, has been perfected by technicians at the Paramount studios in Hollywood.

Continue Goudal Suit

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—Jetta Goudal's suit for $42,500 was again continued yesterday. She is suing DeMille Pictures Corporation for back pay which she said accrued after DeMille terminated her services.

Carol in DeMille Film

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—Carol Lombard landed the second feminine lead in the first picture Cecil DeMille will make for Metro-Goldwyn-Mayer. Monte Blue is slated for the male lead but the other roles are under debate.

Frederick Lange Visits P F L

NEW YORK—Frederick W. Lange, managing director for Paramount in Argentine, Uruguay and Paraguay arrived in New York last week for his annual visit.

Sound Alters Studio System; Rehearsals Take 75% of Time

Going Over Dialogue Requires, in Some Instances, Six or More Hours a Day; Action Then Continues Until Entire Reel Has Been Shot; No Break Can Be Made

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—Studio methods have been revolutionized. Although "shooting schedules" are simplified with the advent of sound pictures an entirely new step has been inaugurated in the studio system. It is "Rehearsal."

In the four or five weeks that are required to make a dialogue picture three-fourths of the time is devoted to rehearsals. Shooting itself requires no more time than the dress rehearsal and staging of a stageshow.

In one case six hours each day is devoted to rehearsing the sequence. Then, the camera and record is started and the action goes on the apparatus. The action continues until the entire reel has been shot. No break in the reel can be made.

A number of companies are making great efforts to turn out talking pictures. The other lots are just as enthusiastic but very cautious.

Finish Six with Dialogue

Paramount has completed six pictures that have dialogue sequences. Not all are so-called 100 percenters. "Interference" is. Others that are completely talking are "The Letter," "The Doctor's Secret" and "The Dummy." Jean de Limur, William DeMille and Robert Milton directed them, in the order named.

"The Letter" has the distinction of being the first talking picture to be completed by Paramount at the Long Island studio. Jeanne Eagels and O. P. Heggie are in the cast.

In "The Doctor's Secret" are H. B. Warner, John Loder and Robert Edeson. It is the Barrie story formerly known by the title, "Half an Hour."

The third is Robert Milton's first cinema effort. In it are Ruth Chatterton, Frederic March and John Cromwell.

Only talking versions have been made of these three stories. In the case of "Interference" a silent negative has been made for the benefit of exhibitors unequipped with Movietone apparatus. In many of the pictures planned and in the making Paramount is going to considerable expense to make two negatives. It is impossible to make both at once.

"Tong War" Also Silent

"Tong War," which features Florence Vidor and Wallace Beery, is an all-talkie that will be released with a silent version. The talking negative has not been completed.

Although "The Canary Murder Case" has been completed it has not been included in the pictures above mentioned because it is not an all talking film. It is well filled however with talking sequences and also boasts a silent negative. In the picture are William Powell, James Hall, Jean Arthur and Louise Brooks.

Incidentally, it might be noted that many of the names listed in this material are unknown to exhibitors in general. It is greatly explained by the fact that Paramount as well as the other producers have installed hundreds of New York stage people in the studios for roles in dialogue films.

Paul Lukas, Baclonova and George Bancroft are in the important roles of "Wolf of Wall Street." It is neither completed nor is it an all talking picture. When it is ready for release a silent print will also be available.

Three others that are in production are "Wolf Song," starring Gary Cooper and Lupe Velez; "The Genius," with O. P. Heggie, and "Four Feathers," with Dick Arlen and William Powell. None of them is 100 per cent talking films.

"The Shopworn Angel" is completed but is only part talkie. Nancy Carrol and Cooper are in it.

"Screen Book" Is Unique Fan Periodical Printing Complete Novelizations of Films

Edited by H. K. Fly It Is Achieving Great Proportions as National Circulation Grows

(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—*"Screen Book,"* a fan magazine along different lines, made its debut last July 15. Its pages are chiefly devoted to novelizations of the most popular love stories of the screen, illustrated with stills in rotogravure process. In each issue there is one novelization which runs 60,000 words in complete form, and there are three or four short ones of about 5,000 words each. In addition, a special article is published each month concerning some outstanding person in the industry who has been eminently constructive as a producer, director, title writer, scenarist, etc., and a gallery of six pages.

With its first number, *Screen Book* published 150,000 copies and it was a sell out! The second issue repeated this performance and the third issue is on its way to accomplish the same end.

B. A. Mackinnon of Novel Magazine Corporation is one of the outstanding circulation men in the country. He began his career as a circulation expert with *McClure's* in 1900. In 1907 when he took hold of the circulation of *Pictorial Review*, the edition was 150,000 copies. At the same time the *Ladies Home Journal* had 1,174,862; *Delineator* had 1,554,203; *Woman's Home Companion* had 510,862; *McCall's* had 708,353—a mighty formidable array of long established, successful competition.

When he resigned last April the ABC figures were 2,552,199. Novel Magazine Corporation, in addition to *Screen Book*, publishes *Plain Talk, Wild West Stories* and *Complete Novel Magazine* and *Complete Detective Novel Magazine.*

H. K. Fly has been in the book business all his life, originally with the Bobbs, Merrill Company and later in business for himself with the title of the H. K. Fly Company. This company had as a definite part of its line each year the novelization of big New York stage successes. Some of the novelizations which he published and sold were "Madam X," "Within the Law" and "A Fool There Was." Fly was the publisher and close friend of Larry Evans. He was the first publisher of Peter B. Kyne in book form, and also published popular novels by Grace Miller White and Eugene Manlove Rhodes.

Hal Howe, west coast editor, was for 11 years with the editorial and manufacturing departments of Doubleday, Page and Company, serving under Walter H. Page. On leaving Doubleday, Page and Company, he became assistant circulation manager under B. A. Mackinnon of *Pictorial Review* and later art and fiction editor. He left that post to become editor of *Housewife* and stayed with that magazine for three years until he joined the scenario department of Vitagraph under George Randolph Chester and later under John M. Quinn became production and publicity chief.

Exhibitors Herald and Moving Picture World Production Directory

Columbia Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Faker"	Phil Rosen	Jacqueline Logan Warner Oland Charles Delaney		November 19

F B O Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Pals of the Prairie"	Louis King	Buzz Barton Natalie Joyce Frank Rice		November 26

First National Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Saturday's Children"	Gregory LaCava	Corinne Griffith Grant Withers		October 30
"Weary River"	Frank Lloyd	Richard Barthelmess Betty Compson		November 5
"The Comedy of Life"	Alexander Korda	Milton Sills Maria Corda		November 9
"Children of the Ritz"	John Francis Dillon	Dorothy Mackaill Jack Mulhall James Ford Doris Dawson		November 12
"That's a Bad Girl"	William Seiter	Colleen Moore Neil Hamilton		November 19
"The California Mail"	Al Rogell	Ken Maynard Dorothy Dwan		November 15

Fox Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Our Daily Bread"	F. W. Murnau	Charles Farrell Mary Duncan David Torrence Warren Burke		August 20
"Christina"	William K. Howard	Janet Gaynor Charles Morton Rudolph Schildkraut		September 25
"False Colors"	James Tinling	George O'Brien Lois Moran		October 20
"White Fury"	Charles Klein	Nancy Carroll Lawrence Grey Josephine Dunn Anders Randolph Myrtle Stedman		November 12
"Exiles"	William Beaudine	Madge Bellamy Don Terry		November 9
"Strong Boy"	John Ford	Victor McLaglen Leatrice Joy Clyde Cook Farrell MacDonald		November 12
"Scarehead"	William Newmeyer	Robert Elliott Sally Phipps Frank Albertson		October 22
"Hearts in Dixie"	Paul Sloane	Charles Gilpin All-Colored Cast		November 26

Metropolitan Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Ted Wilde	Harold Lloyd		September 17
"Circumstantial Evidence"	Wilfred Noy	Helen Foster Cornelius Keefe Charles Gerard Raymond Hallor Alice Lake	Chesterfield Productions	November 19

Metro-Goldwyn-Mayer Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
Untitled	Sidney Franklin	Greta Garbo Nils Asther Lewis Stone		October 21
"Hallelujah"	King Vidor	Daniel Haynes Honey Brown		October 15
"The Broadway Melody"	Harry Beaumont	Bessie Love		October 19
"Hunted"	Willard Mack	Robert Ames Duane Thompson Mary Doran Charles King		November 14 October 15
"Thirst"	William Nigh	John Gilbert Mary Nolan Ernest Torrence		October 30
"The Pagan"	W. S. Van Dyke	Ramon Novarro Dorothy Janis		November 6
"The Duke Steps Out"	James Cruze	William Haines Joan Crawford Karl Dane Edward Nugent		November 5
"Spite Marriage"	Edward Sedgwick	Buster Keaton Dorothy Sebastian Leila Hyams Edward Earle		November 14
"Five O'Clock Girl"	Alfred E. Green	Marion Davies		December 1
"The Trial of Mary Dugan"	Bayard Veiller	Norma Shearer Raymond Hackett H. B. Warner		December 1

Paramount Famous Lasky Corp

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Four Feathers"	Merian Cooper Ernest Schoedsack	Richard Arlen All-Star		September 18
"The Wolf of Wall Street"	Rowland V. Lee	George Bancroft		September 25
"The Wolf Song"	Victor Fleming	All-Star		October 12
"The Case of Lena Smith"	Josef von Sternberg	Esther Ralston James Hall Gustav von Seyffertitz		October 17
"Tong War"	William Wellman	Florence Vidor		October 17
"Sunset Pass"	Otto Bower	Jack Holt		November 6
"The Dummy"	Robert Milton	All-Star		November 6

Pathe Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"The Missing Man"	Benjamin Glazer	George Barraud Russell Gleason Frank Reicher Robert St. Angelo Jean Nash		November 5
"Square Shoulders"	E. Mason Hopper	Junior Coghlan Louis Wolheim Phillippe DeLacy Anita Louise		November 14

Tec Art Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"She Goes to War"	Henry King	Eleanor Boardman Gertrude Astor Al St. John	Inspiration Pictures	September 24

Tiffany-Stahl Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Reputation"	Al Ray	Belle Bennett Joe E. Brown Alma Bennett Russell Simpson		November 18
"The Miracle"	George Archainbaud	Eve Southern		December 3

Universal Studios

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"His Lucky Day"	Eddie Cline	Reginald Denny LoRayne DuVol		November 9

United Artists Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"Queen Kelly"	Eric von Stroheim	Gloria Swanson Walter Byron Seena Owen	Gloria Productions, Inc.	November 1
"Nightstick"	Roland West	Pat O'Malley Mae Busch Chester Morris George Copper		November 15
"The Iron Mask"	Allan Dwan	Douglas Fairbanks William Bakewell Marguerite De La Motte Dorothy Revier		August 29
"King of the Mountains"	Ernst Lubitsch	John Barrymore Camilla Horn Mona Rico Victor Varconi		August 25

Warner Brothers Studio

STORY	DIRECTOR	CHIEF PLAYERS	KIND	STARTING DATE
"From Headquarters"	Howard Bretherton	Monte Blue Quinn Williams Ethelyn Claire Henry B. Walthall Eddie Gribbon Gladys Brockwell		
"Alimony Annie"	Michael Curtiz	Lionel Barrymore Dolores Costello Ralph Graves Audrey Ferris Albert Gran Tom Ricketts Claude Gillingwater		November 14

PRESENTATION ACTS

Feist Songs on New Slide-O-Phone

STAGE SHOWS

San Francisco *Granada*

Week Ending November 30

This week marked the end of the operating arrangement between Publix theatres and West Coast theatres, whereby the local Publix houses have been operated by West Coast, but the stage offering at the Granada was not permitted to suffer as a result of the impending change. "Harem Scarem" was the Publix Revue offered, with added talent to make the act distinctive. Henry Busse has commenced to get the San Francisco viewpoint and this week developed into a lively master of ceremonies.

The curtain went up on a desert scene with the inevitable walled city and the Foster Girls, seventeen in number, made their appearance as Zouaves and went through a drill with guns that showed intensive training, ending by scaling the high wall in true military fashion. The whole performance was splendid exercise and the girls seemed to enjoy it.

Then Henry Busse made his appearance on a palanquin, or whatever you call those gorgeous affairs borne by a couple of stalwart slaves, to be met by Harry Savoy, star of the revue, who introduced himself as a musician, one who plays the saxophone for his "own amazement."

The wall disappeared revealing the synco-symphonists in a classy tent and director Busse led them through the reading of a lively popular tune.

A pair of tumbling clowns came on and gave a splendid exhibition of high tumbling and walking on the hands, one of them being especially skilled in contortion and balancing work. They could headline on almost any show.

Eddie Magill, San Francisco's own favorite, sang "A Song of Love," with his illuminated megaphone, and the dancing girls offered an Oriental pageant and dance.

Henry Busse directed the orchestra in his own arrangement of a medley of love tunes, bringing this to an end with a trumpet solo, the offering being "Indian Love Call."

Harry Savoy, the funster of the revue, came on with Ruth Stahl, and put over some good material, including an imitation of Al Jolson.

The act came to an end with the recital by Harry Savoy of a poem set to music, descriptive of France in wartime, giving the performer a change of pace and demonstrating his versatility. As his recital reached the climax the back curtain went up revealing the full company, and three magnificent horses came into view with their riders, galloping for dear life, with the great organ swelling the martial music and adding to the excitement.

Detroit *Fox*

Week Ending November 30

Al Smith missed being president by several million votes but "East Side, West Side" goes marching on in public favor.

S. J. Stebbins, manager of the Fox, used the familiar theme this week as his stage prologue for the feature picture "The River Pirate." It was a colorful, atmospheric piece introducing in terms of song and dance the mood and theme of the feature picture.

Various dancing specialities were the feature of the presentation, but Gus Mulcahy, with a clever assortment of harmonica tunes, got the major portion of applause. The Fox Tillerettes, 32 of them with some clever chorus numbers, also got big hands.

Then there was an operatic spectacle, "Vision of Faust," from Gounod's opera by the same name. Five colorful episodes giving the visions of Mephis-

(*Continued on Page* 53)

The Lucky Boys

Meet the famous Lucky Boys, the boys who made the Lucky Strike cigarette posters popular—This bunch of athletes are well known acrobats and enjoy the title of being the most sensational rizley troupe in the world. They have traveled every circuit in the country and have appeared almost in every notable theatre—During the summer they are in great demand for fairs and conventions and in the winter months they double between theatres and floor shows —At present the boys are touring the Publix circuit as a featured attraction.

WALTER DONALDSON
DONALDSON-DOUGLAS & GUMBLE INC.
ANNOUNCE TO THE
PICTURE HOUSE MUSICAL STAFF
TWO NEW NUMBERS
"IN A LITTLE TOWN CALLED HOME SWEET HOME" Ballad
by
Walter Donaldson
and
"ME AND THE MAN IN THE MOON"
Novelty Jazz Song
by
Edgar Leslie & Jimmy Monaco
WATCH THIS SPACE FOR FUTURE ANNOUNCEMENTS

Organ Solos in Record Form Is New Offering

Special Dialogue and Singers with Orchestral Effects Now Furnish Entire Slide Presentations

By A. RAYMOND GALLO

In order to be in keeping with the trend of the times Leo Feist, Inc., one of the leading music publishers, have conceived and constructed a new way for organists and exhibitors to present organ solos. The stunt is a special recording using a record to synchronize with slides and incorporating the music of a symphonic concert orchestra with splendid vocal and dialogue interpretation. This special record is called Feist Slide-O-Phone.

Each set carries a printed music cue-sheet in case an organist decides to play along with the record or make a special ensemble finish. There is also a very comprehensive instruction sheet for the exhibitor and the motion picture machine operator which gives simple advice as to how to present the new Slide-O-Phone presentation.

The advantages of the new Feist Slide-O-Phone should be of great benefit to the management of every motion picture theatre in the country now using a policy of sound or part sound. The most important part of this new invention is that it is so simple to operate and yet very accurate in reproducing the perfect recording without the slightest possibility of it ever going wrong.

These Slide-O-Phones can easily take the place of any short subject and can be rented for a very reasonable sum whether the booking may last one day or one week. Each set is packed carefully in one box with slides, record, cue-sheet and instruction sheet which is very easy to handle, to unpack and to return. Any amateur can operate it and it can be used in any theatre that uses any sort of a synchronizing sound device with turn-table and amplifiers.

Another advantage to this new arrangement is the fact that it will open a new field for theatre organists whom we believe will benefit by this new device rather than suffer from it. By that we mean that any organist may produce the solo as his own novelty featuring himself in the stunt with the special symphonic orchestral record. If you will notice the sample at the end of this article numbered four it will prove how easily an organist can adapt himself and apply the presentation to his own individuality.

MUSICAL STOCK TRANSACTIONS OF THE DAY

KING FOR A DAY

The Ballad Sensation
Shares quoted at—220
A gain of 30 points

OLD MAN SUNSHINE

The Fox Trot HIT
Latest quotation—342
Public buying in heavy on this one

DOIN' THE RACCOON

The Collegiate Fox Trot
Shares selling at—443
(Will cut a melon on this one soon)

WHERE THE SHY LITTLE VIOLETS GROW

The Melody Fox Trot
Quoted at—178
A solid dividend payer

REVENGE

The Theme-Supreme Waltz Ballad
of Dolores Del Rio's "Revenge"
Selling at 203

IF YOU WANT THE RAINBOW

Heavy buying on this Fox Trot
Now quoted at 142

A brand new Fox Trot Novelty now being set for the new board

THE SUN IS AT MY WINDOW

(Throwing kisses at me)
Place your order early for this one

Remick Music Corporation

219 West 46th St.
New York City
Dealers in Gilt Edge Musical Securities
Offices: Chicago, Boston, Los Angeles

The present system of using regular records of popular songs does not give neither the theatre nor the organist an opportunity for any special solo. This is for the simple reason that as a rule a song is recorded with a verse and two choruses and no special introduction or dialogue part. In this case Leo Feist have gone to the expense and trouble of hiring the best talent available to not only sing and play their songs, but also to offer patter and dialogue of a human nature and yet with enough local color in it that may enable the stunt to score a hit in any theatre and in any town.

Specially Recorded Organ Presentation

By doing this it is really a miniature production on a record and the audience can always follow the lyrics and the story by the special slides on the screen. These slides are made in black and white only with artistic lettering of a similar type that has been successfully introduced by Jesse Crawford and is still being used by him.

After carefully investigating the practicability of this new way of presenting organ solos, the **Herald-World** wishes to extend its compliments to Leo Feist, Inc., for conceiving such a splendid idea which the writer considers is another step forward in connection with music in the theatre. Those who are interested in learning more about this new device are requested to turn to Page 53 of this issue, or get in touch with Lester Santly in charge of the Special Service Department of Leo Feist, Inc. A more detailed story illustrated will appear in the next issue of **Better Theatres**, the second section of the **Herald-World**. In order to give you a slight idea of how this stunt works we are reproducing a small portion of the Feist Slide-O-Phone number 1.

FEIST SLIDE-O-PHONE No. 1
With Vocal and Instrumental Sound and Talking Effects
Presenting
A Song of Universal Sentiment
Entitled
"I'M SORRY, SALLY"

(Talking)

2. Of all the girls' names, used in song
   There's none as much as SALLY
   It seems the writers can't go wrong
   Whenever they use SALLY (Vocal)
3. She is the one, they all pick on
   She's the Queen of song, MISS SALLY
   (Vocal)
4. I have a new one for you all
   And it's called "I'M SORRY, SALLY"
   (Talking)

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: Am in business for myself and am sending you a set of my songs and you will see I have hits by hit writers. So give me a story. And send me a bill for one year's subscription to your marvelous magazine. Just can't be without it. Hope you are well, drop me a line. Sincerely—**John S. Finck, 709 Lincoln Building, Detroit, Mich.**

P. S. Formerly with Larry Conley, Incorporated. Don't fail to send me this week's and last week's edition. Can't be without it, it's like sugar in my tea.

Presentation Acts—To the Editor: I have read many of your articles of Paul Ash and truly enjoy them. Many of our Club girls buy the **Exhibitors Herald and Moving Picture World** just for the news of Mr. Ash.

Sometime ago I read an article of Al Kvale's Coo-Coo Club. I wonder if you could give our Club a write-up. There are about a thousand members and we hold meetings once a month and there are always about four or five hundred there.

We had a farewell party last Wednesday for Paul Ash and it was a wow. I have an account of it and if you care to I would appreciate a great deal a little article about it in your magazine.

If you can arrange space for it try and let me know because I can arrange to sell about fifty or sixty magazines for you. Thanking you in advance. Let me know.—**Miss Mary Fuller, 422 North Pine Avenue, Chicago, Ill.**

Alberti Returns as Capitol M. C.

Oliver Alberti, who has returned to Salt Lake City as master of ceremonies at the Capitol theatre, was accorded a warm welcome by the management of the house as well as by his many friends here, in spite of the fact that he arrived here at the height of the first heavy snow storm of the season during which the thermometer dropped lower than any previous time recorded for this time of the year.

The pictures taken at the depot upon the arrival of Alberti were shown at the Capitol as an added feature this week. He was accompanied here by his wife and Phil Kaler, who adds much to the success of the stage presentation offered this week.

Young Organist Dies from Airplane Crash

Ernest Mills, 22 years of age, organist at the Strand theatre in Syracuse, N. Y., died last week from injuries sustained when an airplane in which he was riding went into a tail spin and crashed near Syracuse.

Mr. Mills was originally from Ithaca, N. Y., but came to the Syracuse theatre some months ago. His injuries included a broken back and fractured legs. Mrs. Rose Noble, also connected with the Strand orchestra, was badly injured when the plane crashed, but will recover. The pilot was not seriously injured.

Radio Broadcasts Theme of "The Wolf Song"

"Yo Te Amo," the Spanish theme song of the forthcoming Paramount picture, "The Wolf Song," was broadcasted for the first time by WEAF during the Palmolive Hour on December 5 between 9:30 and 10:30 o'clock.

The song is sung in "The Wolf Song" by Lupe Velez, who plays the principal feminine role in the film, opposite Gary Cooper. Miss Velez was in musical comedy in Mexico before she attracted attention to herself by her acting with Douglas Fairbanks in "The Gaucho."

Kunsky and Skouras Exchange Organists

With the advent of the new Fisher theatre in Detroit, Mich., there have been many changes in the personnel of the John H. Kunsky houses, brought about by the necessity of creating a staff for the Fisher.

The latest change announced is the shifting from the Capitol theatre to the Fisher of that popular organist, Don Miller. Mr. Miller will be assigned to the Fisher indefinitely, the announcement said, and Stuart Barrie of the Skouras Brothers theatres in St. Louis, has come here as guest organist at the Capitol.

West Coast Theatres Make Changes

Important changes in management are announced by West Coast Theatres and which include the return of Floyd Maxwell to the management of Broadway theatre, in Portland, Ore., following the dissolution of West Coast-Publix partnership. Fanchon and Marco stage presentations will also be returned to the Broadway, which will be an added feature to the talking pictures booked for this house.

Bart Wheeler, formerly with the Portland theatre, will also return to West Coast banner on the publicity staff.

Boy! Page Mr. Lipstone

An announcement was received from Mr. and Mrs. J. B. Devine stating that on November 23 they were both presented with a seven pound baby boy. The new baby has been named John William and has all the ear-marks of becoming a featured organist.

Both mother and child are doing fine at the Ravenswood Hospital, Chicago. The father is the solo organist at the Patio theatre, Chicago.

Texas Resumes Shows

Lindy Coons, billed as "That Crooning Baritone," was an instant success last week upon the reinstatement of Publix stage shows at the Texas, San Antonio, after an absence of this entertainment for six weeks culminative of labor trouble. Coons is the new director of the stage band, and his voice is the talk of the Alamo city.

Movie Star Writes Song

Carmel Myers, well known motion picture star, has written a song called "Everything That's Nice to Me." This will also serve as the theme to her new Fox talking picture called "The Ghost Talks."

The song is being published by the Mills Music, Inc., of New York, publishers of the "Blackbirds of 1928" hit songs.

STAGE SHOWS

(*Continued from page* 51)

topheles were presented by **Harold Van Duzee, Lilian Bucknam** and **Nadine Ray,** assisted by the **Fox Ensemble** of 100 artists.

Hosmer's "Southern Rhapsody" was played by the Fox Symphony Orchestra under the direction of **Adolphe S. Kornspan,** with a choral ensemble of 50 voices assisting.

Detroit's own composer, **Raymond B. Egan,** was featured also. The first public presentation of "Tomorrow's Violets," his lates composition, was given. **Douglas Stanburg,** baritone, sang the new song and theme was presented also by a ballet and chorus ensemble.

Those Movietone bits are becoming more popular here each week. And it's certain they will as long as they get high caliber vaudeville and revue stars for them. This week the Movietone was of the one and only **Joe Cook,** reciting his experiences "At the Ball Game," the same inimitable skit told in the same inimitable style that has made him so popular on the stage.

New Orleans *Saenger*

Week Ending November 30

Billie Gerber heads the Publix Unit this week in an interpretation of the Flapper of 1930 who is pictured as a slim young thing, with slick, short hair, practical shirt, white, stiff bosom, short coat, cuffs, necktie, and pants—regular he-man stuff, that is the pants, or to be more masculine, trousers, and looks for all the world like a drug store cow-boy out on a whoopie-time. Miss Gerber sings well, and dances, too and received a fair share of applause. But, as one of the audience remarked after the performance, if that is the flapper of two years hence, let's stop the clock, and hang on to what we got, even if they don't wear any clothes to speak of.

Coscia and Verdi, a musical team, did not sit very well with the critics of the local papers, and one K T K, whose writings are widely read said, "Verdi engages in the most deliciously vulgar antics imaginable, cleaning his nails with his bow, for instance."

Even at that probably they needed cleaning, and the violinist took time by the forelock and "did his toilet" in full view so there would be no deception. The team was clever, nevertheless.

Mildred Schmidt, our own personality girl was on the bill this week and scored a hit.

The Foster Girls seemed to be a distinct branch of the family, probably distant relations, this week and their work in the chorus was a trifle weak, taking into consideration the many beautiful settings and wealth of wardrobe displayed in the past. However, they will pass muster.

This concludes the Publix Show "The Flapperettes"—one local act, one double and one single and a chorus of eight, to a city of over four hundred and fifty thousand population.

Jack Stanley and the stage band with their "Melancholy Baby" entertained immensely with the assistance of **John Hammond** at the organ.

Many of the patrons missed **Castro Carazo,** who by the way sailed for a three months tour of South America November 28. In his place comes **Henry Seel** of the Strand theatre, of Shreveport, who will direct the orchestra during the absence of Mr. Carazo.

Detroit *Capitol*

Week Ending November 30

You know that old saying about your ears burning when some one is talking about you. Well, there probably were a lot of actors in Hollywood this week with burning ears.

Lew Cody, that well known fashion plate and flapper's friend, was the headliner at the Capitol this week as the star of a hilarious comedy skit during which he told a number of stories about screen personages and related some of his adventures on location.

And then Lew blossomed out with a gorgeous French Canadian dialect. We suspect it won't be long before he is signed up for such a part in talking pictures. Lew fell to yarning about Johnny Canuck in delightful habitant French, ending up with an unusually good delivery of Drummond's familiar "Wreck of the Julie Plante."

Those French Canadian poems aren't done very often on the stage—they're too difficult for one thing, and fall flat unless they're put over exceptionally well—so Lew's offering got him a big hand.

Cody, you know, was born at Berlin, New Hampshire, but after his preliminary schooling studied medicine at McGill University in Montreal. It was there, we suspect, that he picked up his French Canadian dialect. Incidentally, Lew received his degree in medicine at McGill.

The rest of the stage show was titled "Sunny Spain," and featured **Boyd Senter,** billed as the "world's greatest clarinetist." There's no doubt but what he is close to the top, if not at the very top, as a musician, and the way he extracted jazz harmonies from his diamond studded clarinet was nobody's business.

Grace and Marie Eline, formerly Ziegfeld stars, proved to be two clowning young ladies with a sense of burlesque. **Dolores Espanoza,** "Maid of Madrid," presented Spanish dances excellently, assisted by the **Capitol Girls** garbed as senoritas.

Walters and Russell, the "upsidedown dancers," had a very clever routine, including a difficult "stairs" dance which they do exceptionally well.

Then there was a song team. And what do YOU suppose they were called, boys and girls of the radio audience? **Harm and Nee!** Now, what do you think of that? But, all kidding aside, the boys were there with some clever numbers and they put them over in nice, close harmony style.

Del Delbridge, of course, was his usual sunny self as master of ceremonies. Incidentally, during the week Del ran his total of performances at the Capitol up to 1,800. There's a mark for some one to shoot at. For his orchestra specialty, Del had a medley of hits from this year's "Scandals."

And by the way. Have you seen that perfectly marvelous news reel of the last eruption of Mt. Etna? A lot of people have thought Etna was just a word you found in crossword puzzles until they saw those pictures. Everybody's talking about them here. They certainly are wonderful shots.

Philadelphia *Carman*

Week Ending December 1

Something new under the sun was the stage feature "The Indian Love Call," offered at the Carman this week. The act is extremely picturesque and charming music and artistic costuming add to its appeal. A high dive from a rock is a novel and sensational climax to the act.

The Six Indian Maidens in their attractive costumes, in addition to showing thorough training in dancing, possess pleasing and well blended voices. **Easter and Hazleton** are dancers of unusual ability and their act was greeted with much applause, while **Earl and Bell,** clever instrumentalists, added variety to an all-around good performance.

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Los Angeles *Metropolitan*

Week Ending November 29

Joseph Santley's initial production, "Babes on Broadway," for the Publix circuit, gave the crowds 35 minutes of real entertainment. He has added a punch in his "idea" that will be a hard precedent for the others that follow.

The **Gamby-Hale Girls** in a ballet number opened the show. They made their appearance doing a wood nymph number followed hy a fairy godmother, doing a song in front of a scrim.

The **Collette Sisters** followed with a specialty singing "Show Us the Way to Old Broadway" to which the girls danced. **Freddie Bernard**, the congenial blackface followed. His opening song, "Everywhere You Go," brought down the house. He answered with an encore of "Call of the South." His voice is pleasing and proved exceptionally popular with the audience.

Misses Larkin, Fursa, Love and Baker, the "Three Musketeers" but this time four, offered as their bit, the sword dance. They did their work well and after all. it was novel.

Frank Jenks, the master of ceremonies, as a band specialty offered his conception of a phonograph on the verge of running down. The number "There's a Rainbow 'Round My Shoulder," which Frank aided by playing the chorus on his trombone.

The two dainty little **Collette Sisters**, next sang "Because My Baby Don't Mean Maybe Now" and followed with a dance to "Two Loving Arms." They made a big hit and answered by a fast "Varsity Drag."

Lita Roberti, the little Polish songbird, who has appeared for the past two weeks on the bill was held over to again entertain her following, sang a number distinctly all her own, and she makes such a mammoth hit on account of her expressions. She puts everything that she has in her work and she is one of the most popular to appear here for some time. She is very likely to remain for an indefinite stay.

Frank and Lita, make a great team, and have put over their gags in a big way. Their baby buggy stunt, made a hit, with Frank as the haby.

DuCalion, the English comedian came in with his share of the honors, when he joked, walked and played the mandolin on a ladder. Sally Starr and **Freddie Bernard** opened the way to the closing, singing "Getting Hotter on Broadway." The girls appearing from the side doing a line dance and waving their arms in such a manner to appear as dressed in double costumes. They made a wonderful showing, capping the climax of a great presentation.

Portland *Portland*

Week Ending November 27

The Thanksgiving Spirit predominated in the final stage show concocted by Genc Morgan, master of ceremonies at the Portland theatre, who brought out the beautiful "River Idea" manufactured by Fanchon and Marco in inimitable style. Mississippi blues with lullaby songs, and the attractive chorus of 16 blended into an elaborate stage setting.

Alexander Akimoff put his own interpretation on "The Volga Boatman." Other outstanding members of the company as soloists and dancers included **Rick and Snyder; Helen Warner, Jellybean Johnson—Howitt and Jones—Phillips and McBeth; Daniels and Daniels, Sammy Cantor** and **Cherie O'Day.**

On the screen "Me, Gangster," with June Collyer and Don Terry, both blessed with gifted interpretations, in spite of which politicians "shoot" crooked and guns "shoot" straight, but box office registered fairly well.

Salt Lake City *Capitol*

Week Ending November 17

"Greater Stage Show Season" was instituted by Fanchon and Marco at the Capitol theatre here this week, with the advent of the "Denver Beauties" idea; consisting of sixteen girls, who present a well trained dance revue, featuring the "Rocky Mountain Hula" and other eccentric dance ensemhles.

The Trado Twins, song and dance comedy artists, and late of George White's "Scandals," were received favorably.

A special feature of the stage presentation this week was the added attraction offered in conjunction with the return to the Capitol of **Oliver Alberti** as master of ceremonies, who brought with him **Phil Kalar** to assist in the stage acts offered here. Kalar's true toned and beautiful voice proved to be a great success during this opening week of his appearance here. He featured the song "Ready for the River."

Alberti and his orchestra offered some specially arranged musical numbers including a good deal of comedy entertainment.

Philadelphia *Stanley*

Week Ending December 1

Ledova, recently seen here in "Hello Yourself," was the sensation of the surrounding program at the Stanley this week. The Stanley Orchestra conducted by **Vito La Monaco**, played as its main offering the overture from "La Forza Del Destino," but the Magic Fire Music played during the news reel showing the eruption of Mt. Etna was a more meritorious and outstanding effort.

Harry Breuer, xylophone soloist of the Stanley Orchestra, played a popular medley and his skillful manipulation of the instrument won a good hand. He responded with an encore in which he was accompanied by the orchestra.

The charming dancing of **Ledova** and her partner, **Ivan Luttman**, was handicapped rather than enhanced by the appearance of the Three Peers and by the presence of two grand pianos on the stage.

The act opened with a piano duo by **Misses Kingsley and Gibson.** The curtains at the rear of the stage were drawn aside showing the Peers in Spanish costume and as they sang **Ledova** in ballet costume of red and green executed some difficult Spanish steps. One of the singers threw about her a black embroidered Spanish cape lined with scarlet, which she swirled around in a typical Spanish dance giving the effect of a poppy. This was followed by a song "If You Will Make My Dreams Come True," by the Peers. Then one of the singers threw his hat at Ledova's feet and she nimbly danced around the brim without touching the crown. Another one of the singers threw a green scarf around her waist, holding the ends as she pirouetted around the stage in a colorful dance.

In the next number there was a beautiful and artistic setting consisting of a tree in Japanese effect against a silver background with blue lighting as **Ledova** in black velvet and rhinestones gave a marvelous exhibition of sustained toe dancing assisted by Ivan **Luttman** in black and white futuristic costume.

Misses Kingsley and Gibson gave a brilliant piano duo displaying technique but no tone color. The curtains at the hack of the stage were again drawn aside showing the Peers grouped in front of a raised dais on which **Ledova** in green and gold ballet costume with bells on her wrists stood poised. She descended from the dais and executed a difficult toe dance which demonstrated her skill and mastery of her art.

In the finale, **Ledova** in a stooping position, poised on the toe of one foot, was whirled about by **Ivan Luttman.** Ledova is a beautiful little creature, the embodiment of grace, lightness and highly trained skill. She was given an ovation by the audience.

Kansas City *Mainstreet*

Week Ending December 1

Jim McWilliams, billed as "The Pianutist," was given a prominent place on the stage program at the Mainstreet. His number consists of a few rambling notes on the piano, accompanied by a rapid flow of humorous dialogue which is climaxed by a burlesque political speech which makes it difficult for him to leave the stage without an encore.

Esmond and Grant, billed as "The Flapper and the Jelly Bean," show some real ability at dancing, which is spiced by humorous dialogue and a song.

George Wong & Company are six versatile Chinese who have just about everything in the way of acrobatic stunts to offer. The act's finale consists of a "parade" across the stage by a baby Chinese hoy who looks to be about 2 years old. That got a laugh out of the crowds each day.

Jones and Huli are seen in a sketch titled, "What's Up," in which dialogue is mixed with vocal numbers.

Harlan Christie, master of ceremonies, who has been confined to his hed two weeks because of illness, again was back on the job with as much "pep" as ever. **Davidson's Louisville Loons**, the stage orchestral attraction, offered a selection of popular numhers as the overture.

Minneapolis *Minnesota*

Week Ending December 7

"Wonderful Girl," the presentation this week at the Minnesota theatre, is an unusual offering in a number of ways. First it is entirely different from anything that has been done at this theatre which is recommendation enough. There is no exact class into which the presentation falls. The nearest approach is to designate it a revue-play.

Action opens on board the "Berentania." **Al and Ray Samuels**, the singing and dancing stewards, give the audience a line on all the characters as they pass by on the upper deck.

The Dave Gould Girls, who have remained on the lower deck rather more or less draped over the deck chairs, rise and present themselves upon the failure of the Samuels to do it. They give a dance in formals.

Al Mitchell is on next, this time without the stage band in evidence. He takes the part of Oscar Bolton, a fast talking author who could run the 20th Century a good race.

Marie Pauli (Cecily Mayfair, an English actress), **George Riley** (C. B. Ziegbert, theatrical manager) and **Helene Heller** (Rosette, an immigrant) wander onto the lower deck to entertain with quick talk and some singing. Miss Heller, who sings "Wonderful Girl," has an uncommonly fine voice. **Al and Ray Samuels** come on again, this time confining their activities to a clever tap dance.

Scene II finds the travelers at the pier with a brass band out to meet them. After considerable jabbering and argument, the theatrical company finds itself minus the leading lady, Cecily Mayfair, who has walked out on Ziegbert to marry Percy, an aviator. This leaves an opening for Rosette (Miss Heller) who is groomed for the leading part of Zieghert's show which goes into immediate rehearsal.

Scene **III** shows the play in dress rehearsal. Alberta

(*Continued on next page*)

THE GREATER DRUNKARD
DANCERS
JEAN **HUBERT** FRITZ

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UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way N. Y. City

HELLO GANG! . . . . Gee, how I missed you, dear old gang of mine . . . . it seems that every time I go East I never get too much time to write up the doings. . . . However, now that I'm back I promise to be good for Santa may look me up this Xmas . . . . he forgot me completely last year, well anyway I moved and forgot to send him my forwarding address. . . . Talk about a grand and glorious time—we had that and then some. . . . I say "we," because my side-kick Edmund T. Dawson, otherwise known as Ed, was with me on my journey East. . . . Nor were we alone, either, Paul Ash, the daddy of all band leaders was on the same train and so were George Dewey Washington who sings "Chloe" like nobody's business, and Phil Tyrrell, that ever determined booking agent. . . . I say "determined," because Phil reminds me of "Abie the Agent," always on the go and after something. . . . Oh, yes, Phil is quite a heart breaker too, at least he tried to pretend that when he challenged Paul Ash, George Dewey and "me and the boy friend" to a game of Hearts via the cards . . . . sorry to say that Phil lost and so did the rest for Paul not only proved to be a record breaker M. C., but also a heart breaker in this game . . . . to be truthful I really believe Phil would have won out but a telegram from his baby "Vaness" took his entire mind and attention . . . . and if you saw her beautiful face and figure in front of the New York Palace you would also be occupied. . . . Lucky Phil, always gets 'em young and good looking. . . . Luck in love, and unlucky in card games, and so ended the perfect game of the Century (train). . . . After registering at the Bristol we paid Broadway a visit. . . . Well, it's the same old place with the same old glare. . . . It sure deserves the name of the Great White Way. . . . Among the many well known people we met were Benny & Western, dancers, Fritz & Jean Hubert, who capitalized on Volstead, Fauntleroy & Van, the rubes and several other presentation artists . . . . talk about the "Cross Roads of the World," here's where you'll meet anyone you know from your mother-in-law to your gas bill collector, that's how accommodating Times Square is. . . . In Tin Pan Alley we met Mose Gumble, genial partner of Donaldson, Douglas & Gumble, Inc. . . . what a great fellow Mose is and a friend to everyone. . . . After dining at Dinty Moore's we hopped over to Newark and saw Eddie Cantor in "Whoopee," the Ziegfeld show that Walter Donaldson and Gus Kahn contributed their master songs. Boys and girls also, you can't afford to miss seeing this show, it's a wow! . . . At Shapiro-Bernstein we saw George Piantodosi, still guiding its destinies, which so far have been very successful and Herman Schenck, formerly in charge of their Chicago office, now at the head of the band and orchestra department. . . . At Berlin's, Joe Hiller was up to his old tricks getting Phil Spitalny to play one of the firm's tunes. . . . At Feist's, Lester Santley was all het up about his new Slide-O-Phone and so was Joe Decatur and why not, it's a great stunt. . . . At DeSylva-Brown & Henderson's, there are only two more men busier than Bobby Crawford and they are Dan Winkler, general sales manager and Sam Lerner, publicity manager and what not. . . . . Saw Abe Olman also, who formerly kept Chicago music representatives running a close tie and now is in charge of the Forster Catalogue from the East. . . . Al Piantodosi, brother of George and Arthur is now in new and larger quarters and doing fine with "Just a Dance Program of Long Ago." . . . At Remick's, we had a general organists' convention in the office of Cliff Hess and those who took part in the nomination were Henry Murtagh, now at the Brooklyn Paramount, Don Baker also there, Bernard Cowham, formerly of Milwaukee and soon to open for Radio-Keith-Orpheum, Ken Widener, formerly of the Chicago Piccadilly and now on a regular pleasure trip, Henry Santley, Lester's brother and professional manager for Remick, Arlo Hultz, of the Kenmore in Brooklyn, and last but not the least, Maurice Workstel, the genius slide maker of New York . . . . of course Cliff Hess was there and to top it all he even rattled off a brand new song while the gang talked about the menace of the talking pictures .

A. Raymond Gallo

Donaldson, Douglas & Gumble Are Making Plenty Whoopee

Donaldson, Douglas and Gumble, Inc., Broadway's newest publishing firm headed by Walter Donaldson, America's most famous hit song writer, and Walter Douglas and Mosc Gumble, two of the most well known and well liked music exccutives in the business has been making wonderful strides in the field of song publishing. Although the firm has been organized only a few months, they alrcady have a catalog of many hit numbers.

Walter Donaldson in conjunction with Gus Kahn are responsible for the lyrics and the music of the new Eddie Cantor-Ziegfeld production called "Whoopee." The writer having witnessed a performance of this show on a recent trip East can truthfully say that "Whoopee" with its tuneful music is one of the best musical comedics that ever graced the Great White Way. Among the many beautiful songs in the show is the hit called "I'm Bringing a Red, Red Rose." The Donaldson firm are also publishers of all the show numbers.

It has been learned that since the show opened Florenz Ziegfeld has been so impressed with the success of the picce that he wired Mosc Gumble for the exclusive right to Walter Donaldson's and Gus Kahn's future services as writers of his shows. It is expected that they will accept the offer.

Two brand new numbers published by the above firm which have all the ear-marks of becoming sensational hits are "Me and the Man in the Moon," and "My Troubles Are All Over," written by Edgar Leslie and Jimmy Monaco.

STAGE SHOWS

(*Continued from preceding page*)

Haynes, the Des Moines, Iowa, personality girl, appears first with "Ten Little Miles From Home." Miss Haynes does not belong with the show but she fits in very well at this point, receiving her usual number of encores. This is her second week at the Minnesota of an indefinite stay.

The Dave Gould chorus present a "Sitting Down Dance." The group of 12, who are dressed in green and silver tights, and green and silver helmets, are seated in what appears to be the pit of a theatre. By manipulation of hands, arms, and heads, the girls give a well timed number which may or may not be called a dance, according to the individual conception of what dancing is. The number is good, however, if for nothing other than a little variety.

Scene IV, the finale, takes place before a church door. The entire cast, with the exception of the chorus and the leading man and lady of the show, assemble on the stage to sing "Wonderful Girl."

New York *Paramount*

Week Ending December 7

The Paramount presented this week "Bubbles," with the well-known and long-looked-forward-to Frank Fay directing the Paramount Stage Orchestra.

The curtain rose on a bubble scene with the orchestra as a background, in front of which were the Dave Gould Girls screened by a filmy curtain of many colored bubbles which constantly rose upward. The curtain rose on the Dave Gould girls who presented a bubble dance with large silver balloons.

The Paramount Stage Orchestra then played "I Can't Give You Anything but Love," directed by the versatile Frank Fay who sang the chorus.

Frank Fay then presented a nervous little St. Louis boy—Gene Sheldon—who proceeded to highly entertain the audience by an almost too realistic case of nervousness. His fingers constantly stuck to everything he touched, especially his banjo, which he was trying so hard to play. He finally suddenly broke into a rendering of the sound of a train in motion on his banjo which ended in the old popular song "I'm Alabamie Bound." The audience was sufficiently grateful to recall him and he amused them further by some antics and dancing on the stage.

A St. Louis girl—Ruth Petty—was then introduced who sang "Pretty Baby," using Frank Fay as her target, much to that man's delight and amusement.

The Dave Gould Girls next appeared in rainbow costumes and at the end of their presentation a ballet dancer who balleted in the fashion of a hundred years ago and the fashion of today.

Ross and Edwards, two comedians, pleased the audience with a combination of songs, wise remarks and dancing. The Gatanos presented an Apache dance. Frank Fay sang a song all about two cars, two children and two in clover followed by "How About Me," one of Irving Berlin's latest hits. In spite of Mr. Fay's alleged nervousness—he assured his listeners again and again that he was not nervous and then proceeded to show them that he was—he gave a well received performance and had hardly time to catch his breath between songs, so enthusiastic was his following.

The entire ensemble closed this pretty presentation on a stage with a remarkable background curtain of a bubbled silk rainbow, each number on the program going through a few steps or words of his or her presentation.

Brooklyn *Paramount*

Week Ending December 7

The second week's offering of this marvelous house was opened by an overture called "Orpheus in the Underworld" by the Paramount Pit Orchestra and Henry B. Murtagh at the organ. Near the finish the curtain parted, disclosing two men and a girl, dressed as devils, who offer adagio and acrobatic dancing. Though this was a little rough in spots, they received a good hand.

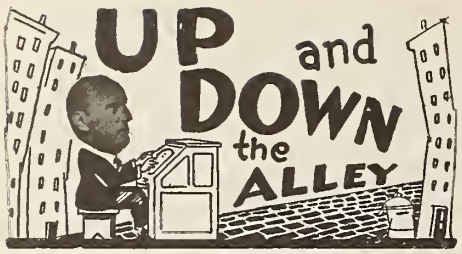
"Miniatures of 1928." This was the first half of the stage show and Singer's Midgets were featured.

Paramount-Movietone of the manager, John L. McCurdy, who announced various points of interest about the theatre and also that Paul Ash wanted to meet the patrons, personally at noon of each week day, was shown.

Paul Ash and the Paramount Stage Band offer the "Spell of the Blues." Ash, when he made his appearance won a very fine reception. The first number, "Jeannine" with a chorus sung by Paul Small won a good hand. Little Anna Chang, a Chinese blues singer, next sang, to Paul, in a sweet voice, "That's All I Want to Know" and "There's a Rainbow 'Round My Shoulder." Anna certainly knows how to put this type of song over. She won a fine hand and had to beg off.

The next number (the hit of the entire show) was "The Spell of the Blues" with George Dewey Washington singing. He received a marvelous reception with the applause subsiding only when the motion picture "Someone to Love" was starting.

Dick Marjorie
MAXWELL and LEE
"JUST JESTERS"
Back in America
After Three Successful Months of European Engagements
Direction—William Morris Agency



My partner, Sam Coslow, now has the floor. He just came back from his first trip to Sunny California. Let's hear what he has to say:

* * *

"Well, it's just six weeks today that I hopped a rattler bound for the West. Four days and nights on a train is too much for a fellow who just can't snooze on a sleeper, so I broke it up with a lot of stops, which also gave me a chance to say hello to some of my pals around the country.

* * *

"My first stop was Indianapolis, where I ran into Al Dubin and Russell Robinson. (It happened to be Russell's home town.) We went to Russell's mansion on the outskirts, where a couple of Indiana highballs made us feel good enough to write a hit song entitled 'The Show Is Over.'

* * *

"Far be it from me to rave, but all you folks who did 'Laugh, Clown, Laugh' and 'King for a Day' better be nice to me. In Indianapolis I also found that Dick Powell, the local John Steel, had left the Indiana theatre to do a Paul Whiteman at the Indiana ballroom, where all the Hoosiers go to do their jiggin'.

* * *

"Between trains in Chicago, I ran into Ilomay Bailey, who told me she was coming to New York to prima donna a new musical show; the famous Lombardo brothers (had to buy seats from a speculator to get into their Granada cafe on a week night); Sid Berman, who also writes Columns; Messrs. Coon and Sanders, who played me some great melodies, including 'Here Comes My Ball and Chain,' which they had recorded on Victor that day. And I called up Benny Meroff, Ray Miller and Milton Charles, but their lines were busy.

* * *

"Struck Minneapolis, and never saw so many blondes (natural) in all my life. Chairman of the welcoming committee was Shorty Struebel, who is the mayor (musically) of the town. Shorty and I attended a dinner given by the local music dealers, where he surprised me (and everyone else present) with a two hour extemporaneous address on the future of the popular music industry. And for several reasons, I shall never forget the Twin Cities. One was the thrill of hearing Eddie Dunstedter play the organ for the first time. Wotta man! All you birds who think you have heard organs being played, you ain't heard nothing yet! Took in a party at the home of Bill Kregness, one of the big music men of the Northwest, and trolleyed over to St. Paul to see one of the stage shows put on at the Capitol theatre by Clem Murphy, of which I had heard so much. Was certainly impressed.

* * *

"Stopped off in Denver just long enough to pay a visit to Jimmy Ellard and Mrs. Jimmy, backstage at the Publix Denver. Found him in the 18th (or was it the 28th) week of the longest run any M. C. has ever had there.

* * *

"Received a big kick in Salt Lake City when I found Ralph Pollock featuring two of my compositions with his stage band at the local Publix house. And not because one boost deserves another, but because I really mean it, here is one of the greatest finds in years as an M. C. Besides leading with the stick this boy can do everything and I look to see him on Broadway before long or I'm crazy. Heard another great organist in this town, Alex Schreiner, and a girl who certainly can massacre a piano on the radio. Lucille Darton.

* * *

"And so I arrived in Los Angeles. Getting in on a Sunday, there wasn't much to do, so my Western manager, Frankie Kelton, and myself hired a driveurself and proceeded to see what Hollywood, Beverly Hills and the Pacific Ocean looked like. And—I suppose it's an old story and you're all fed up with it—but California is all they say it is, and then some. My first evening we drove over to Culver City to see Roscoe Arbuckle's Nite Club 'The Plantation,' where all the film stars gather to make whooping. Roscoe introduced me to the gang and I sang them some ditties 'fresh from Broadway,' thereby knocking off some heavy cover charges. And by the way, the 'Plantation' now has a real New York orchestra, led by Cass Hagan and the one and only Red Nichols.

To Be Continued
NEXT WEEK
SAM COSLOW
Pinch hitting for
Larry Spier

Three Theme Songs Coming for Christie Pictures

Sterling Sherwin, theme song tie-up expert and author of many successful numbers, has written three songs which are closely tied up with various Christie productions, released through Paramount.

First of the songs completed is "Dooley-Dooley-Do," which is a catch novelty song for all of the Billy Dooley nautical comedies which are released as two-reel pictures by Paramount. "Dooley-Dooley-Do" is in publication by Sherman, Clay and Company of San Francisco.

Another of the new Sterling Sherwin songs is a theme song for Douglas MacLean in "The Carnation Kid" called "Carnations." Sherwin wrote the music as well as some clever lyrics for this new song, which is a comedy and dance number.

Third of the new Christie songs by Sterling Sherwin is "Melancholy Mama," a good blues song number written around the idea of "The Melancholy Dame," the first of the famous Octavus Roy Cohen stories of colored characters, which is being produced by Christie as a short talking picture.

ORGAN SOLOS

Jesse Crawford (New York Paramount) presented first "Chalita" with a vocal refrain by some one in one of the boxes, heard but not seen. This was followed by a "Popular Song Parade," a combination as its name suggests, of popular songs including "Where the Shy Violets Grow," "I'm Sorry, Sally," "Sonny Boy," "King for a Day," "Angela Mia," "Get Out and Get Under the Moon," 'Just Like a Melody from Out of the Sky," "Ramona," "My Blue Heaven," "My Window of Dreams," "It Goes Like This," "Roses of Yesterday," "I Loved You Then," "You Are the Cream of My Coffee," "Old Man Sunshine," "I Can't Give You Anything but Love," "Jeannine," "There's a Rainbow 'Round My Shoulder." Only two or three bars of each song were played which amused the audience who had only time to begin to hum or sing one song when the organ started on another.

Arlo Hults (Brooklyn Kenmore) used a novel community stunt called "Football Novelty." Hults uses an animated trailer to make his announcements, and after his announcement a news reel of Yale-Harvard football game was shown on the screen, which aroused a lot of enthusiasm. He then played "Varsity Girl" and "Doing the Raccoon." All this time there were no lights on him and the organ was not to be seen. At the last chorus of "Doing the Raccoon," the organ lifted into spot and Hults appeared in a Raccoon coat. This idea gave his solo an added punch which was very well received, and got Arlo a very fine hand. Hult's last chorus of "Doing the Raccoon" deserves special mention inasmuch as it was played so hot the audience sang their heads off and applauded him long after his solo was ended.

William Meeder (Brooklyn E. F. Albee) offered Schubert's March Militaire as his opening number, this was followed by Herbert's "A Kiss in the Dark" and the Sweetheart of theme songs "Jeannine." Up until now the organ had been lowered but now the punch spot, the organ rose, disclosing Meeder. (This needs an explanation, inasmuch as the elevator on this organ is new.) Meeder finished a chorus of "Jeannine" as colored effects were played on him and the organ. "It Goes Like This" was the next number. This was amusing because Meeder, instead of playing organ notes, played drums, bells, cymbals, etc. His closing number Liszt's 2nd Hungarian Rhapsody was, as were all the rest, very well played and won him a very fine hand.

Slides
Ramley Studios
54 W. Randolph St
Chicago
State 5918
Are you getting RUMORS
Monthly Slide News for the Organist

BEST SELLERS

"Sonny Boy"—(DeSylva-Brown & Henderson).
"There's a Rainbow Around My Shoulder"—(Irving Berlin).
"Jeannine, I Dream of Lilac Time"—(Leo Feist).
"I Can't Give You Anything But Love"—(Mills Music Co.).
"Sweethearts on Parade"—(Milton Weil).
"I'm Sorry, Sally"—(Leo Feist).
"Girl of My Dreams"—(Mills Music Co.).
"I Loved You Then as I Love You Now"—(Irving Berlin).
"Happy Days and Lonely Nights"—(Ager, Yellen & Bornstein).
"Memories of France"—(Waterson-Berlin & Snyder).
"It Goes Like This"—(Leo Feist).
"Roses of Yesterday"—(Irving Berlin).
"Doing the Raccoon"—(Remick Music Corporation).
"Me and the Man in the Moon"—(Donaldson, Douglas & Gumble.)
"Where the Shy Little Violets Grow"—(Remick Music Corporation).

ANOTHER KISS—(Harms, Inc.)—A high class song by the writer of the famous Marquita. It is the theme song of the Paramount picture Manhattan Cocktail. Words and music by Victor L. Schertzinger.

* * *

I WANT A "YES" GIRL—(Leo Feist, Inc.)—A cute idea, snappy both as to words and music. Two hit writers who know their business. This song should add to their laurels. Lyrics by Irving Caesar, music by Cliff Friend.

* * *

JUDY—(De Sylva-Brown & Henderson)—A waltz ballad that is the theme song of the Fox picture entitled Romance of the Underworld. This picture from reports is being well received and should jump the song into the popular class. Lyric by Jacques Murray, music by Pierre Norman.

* * *

MY SCANDINAVIAN GIRL—(Forster Music Pub. Co.)—We haven't had a song of this type in sometime and this gives it a chance to go a long way. This novelty song should be heard a lot from now on. Words by Charles Tobias and Harry Tobias, music by Al Sherman.

* * *

ME AND THE MAN IN THE MOON—(Donaldson, Douglas & Gumble)—This number is showing up like a real hit. Has a beautiful lyric and melody. In fact, everything that goes to make a hit. By Monaco & Leslie.

* * *

I'LL GET BY (AS LONG AS I HAVE YOU)—(Irving Berlin, Inc.)—A song that is already enjoying a great radio plug. Looks like a big song as its lyric and melody are a credit to the writers. Words by Roy Turk, music by Fred E. Ahlert.

* * *

LOVE TALE OF ALSACE-LORRAINE—(Spier & Coslow, Inc.)—A ballad of the war days that reminds one of Memories of France. Has a great lyric and melody. Words and music by Lou Davis and J. Fred Coots.

* * *

A BUNGALOW, A RADIO AND YOU—(Leo Feist, Inc.)—What more does anyone want? A cut idea of the home type. Written as a fox trot. Words and music by Fred Dempsey and Dick Leibert.

* * *

ALL BY YOURSELF IN THE MOONLIGHT—(Harms, Inc.)—The sensational European success. Should also enjoy popularity in this country. By Jay Wallis.

Sid Berman

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Help This New House Organ Exchange Member Put Over Theatre!

A NEW MEMBER

H. Shulgold, Imperial Chain Theatres, Pittsburgh, Pa.

THERE'S a real opportunity for service by you members of the House Organ Exchange, and service to others is of course the backbone of the Exchange, as is evidenced daily in the letters to "The Theatre." Here is an exhibitor opening a new house this month and requesting copies of house organs used for the opening of other theatres. Dig them up and send them at once to Mr. H. Shulgold, Publicity Department, Imperial Chain Theatres, 1001 Clark Building, Pittsburgh, Pa.

THERE is ample evidence in Shulgold's letter that it will repay members of the Exchange to cooperate with Imperial Chain Theatres in presenting ideas for the souvenir number that will start its new house at McKees Rocks, Pa. And that brings up the second half of the service of the Exchange. Help and be helped. Simple—and it clicks!

In bidding Shulgold a hearty welcome to membership in the House Organ Exchange, we waive for the moment the fact that he will become an active member as soon as the theatre opens, because it's quite evident that when the McKees Rocks house organ goes into operation he will reciprocate in full.

Exhibitors Herald and Moving Picture World,
407 S. Dearborn St.,
Chicago, Ill.
"The Theatre":
Please enroll me as a member of The House Organ Exchange. I will exchange house organs with other members.

Name.....

Theatre.....

Address.....

Shulgold asks information as to the requirements for joining the Exchange, and we repeat them for his benefit and for other prospective members. All that is necessary is that the exhibitor agree to send to other members the issues of his own publication.

But let's get on to his letter:

Appreciates Exchange's Value

"I have carefully read your department concerning House Organ Exchange for some time and have always appreciated its value to the exhibitor," he writes. "At this time I would like to take more concrete advantage of it and wish to enlist your aid.

"We are opening our first house at McKees Rocks, Pa., in December, at which time I intend to become an active member of the Exchange. If I can be placed on the list of members immediately and thus have the benefit to be had from the exchange of ideas it would be a great help and would obligate me to the other members of The Exchange for life, and my obligation will never be forgotten.

Souvenir Program First Problem

"Our first problem will be a souvenir number of our house organ for the opening, and of course, copies of house organs used for the opening of other houses would interest us most at this time.

"Please send me the requirements for joining the Exchange so that we can start receiving house organs of other theatres without delay."

There you have it, folks. A simple request—and a legitimate request if there ever was one. It's the purpose of the Exchange, and we hope the postman fills the Clark building with copies of house organs mailed to Shulgold. At the same time, note again that he will especially appreciate copies of issues that marked the opening of new theatres.

These Members Will Give You Suggestions, Shulgold

R. H. Zerbel, Delft theatre, Morquette, Mich.
Albert Sindlinger, Majestic theatre, Athens, Ohio.
L. W. Carroll, Majestic theatre, Burlington, Vermont.
Montague Salmon, Boulevord theatre, Los Angeles.
Publix News, Riviera theotre, Omaha, Nebraska.
H. M. Addison, Great Lokes theatre, Buffalo, N. Y.
John Goldstone, Empire Picture House, Huddersfield, Yorkshire, England.
Wener & Green, Russell theatre, Gloce Boy, Nova Scotia.
Chorles P. Gilmore, Orpheum theatre, Oswego, N. Y.
Verner Hicks, Arcodia theatre, Olney, Ill.
Kenneth Tallmadge, Temple theotre, Saginaw, Mich.
Wally Nordby, Indiana theatre, Indiona, Po.
The Lake Tales, Lork theatre, McMinnville, Ore.
L. D. Everett, Saenger theatre, Mobile, Ala.
Hal D. Neides, Groumon's Egyptian theatre, Hollywood, Col.
Wiliam T. Meeks, Shorewood theatre, 1535 Oakland Ave., Milwouke, Wis.
Reinhold Wallach, Sheboygan theatre, Sheboygon, Wis.
L. O. Gardner, Neptune theotre, 39th ond Bell, Kansas City.
Vic Walker, West Coast-Walker, Santo Ana, Cal.
O. M. Linn, Y. M. C. A., Coatesville, Po.
I. C. L. Drummond, Hippodrome theotre, BP. Aukland, County Durham, England.
Ben Mueller, California theotre, Santa Rosa, Col.
F. M. Boucher, Empire-Colonial-Win Theotres, Winchester, Vo.
C. C. Pippin, Strand theatre, York, Pa.
J. H. Marolf, Copitol theatre, Iron Mountain, Mich.
Stephen Dziadik, Derby theatre, Derby, Conn.
W. P. Riggins, Strant theotre, Jesup, Ga.
H. A. Cook, Criterion theatre, Macon, Go.
John J. Scanlon, Palace theotre, Torrington, Conn.
Archie Baley, Riviero theatre, Omaha, Neb.
F. J. Shayne, Theatre Corporotion of Americo, Washington, D. C.
Bob Kelley, Texas theotre, San Antonio, Texas.
Russell C. Roshon, Columbus Amusement Co., New Kensington, Pa.
Benjamin Shnitka, Royal theatre, Innisfail, Alberta, Can.
Reinhold Wollach, Loke theotre, Milwaukee, Wis. (Formerly ot Sheboygan theatre, Sheboygan, Wis.)
William Leggiero Liberty theatre, Sharon, Pa.
R. W. Hester, North State theotre, Goldsboro, N. C.
C. K. Conner, Auburn theatre, Auburn, Maine.

So well prepared is this page ad as to makeup that we couldn't resist showing all of it. Note how each ad is set off in a separate box. And what gives it the grand effect. You guessed it White space! It's from the Liberty theatre at Walla Walla, Wash., and appeared in the Walla Walla, Wash., Union.

A decorative ad for F N's "Show Girl" at the Liberty.

Slogan: "A musical comedy on the screen at movie prices."

"One of the best supporters of the college is the management of the local theatres. It would be easy enough for the band to get one of the downtown houses if the students would get behind a concert by buying a certain number of tickets."

Does Inland Theatres have the students' support? There's the answer!

Birthday Cards Go To 2,000 Pupils in Walla Walla Tieup

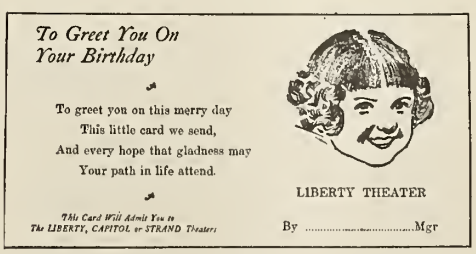
Two thousand birthday cards go to all the pupils of the grade schools of Walla Walla, Wash., as part of the exploitation of Inland Theatres, Inc. But that is not the only thing the Inland does. Read the following from F. B. Hill of the circuit:

"It has been quite a while since I sent you any 'dope' on the way we advertise in the city they liked so well they named it twice. I think you like the name at that, as I notice that you say 'The Walla Walla Theatre" instead of the Liberty. (The department humbly apologizes. Somehow that phrase, "Walla Walla, Wash." rolls up like a tide and washes away any other words.)

"Was going to send your our campaign on 'The Singing Fool,' but the week we were running it I noticed a campaign similar to ours, that was published in your good magazine.

"'Show Girl' opens today, so I am sending you copies of paper showing the teaser campaign we used (a number of teaser cuts with flashing sayings were scattered through the paper) and which, by the way, caused a lot of comment. You will notice in my opening ad (herewith) that I advertised it as 'A musical comedy on the screen at movie prices,' which I think would be good for anyone to use that has a wired house, since there is such a scarcity of roadshows.

"Here is a birthday card (reproduced herewith) that goes to all the pupils of the grade schools, which means over 2,000 happy kiddies.



"How do you like this full page ad?"

We think the full page ad great and are reproducing it.

Incidentally, the "Whitman College Pioneer," publication of the school at Walla Walla, in an editorial on support of a college band, has these good words to say:

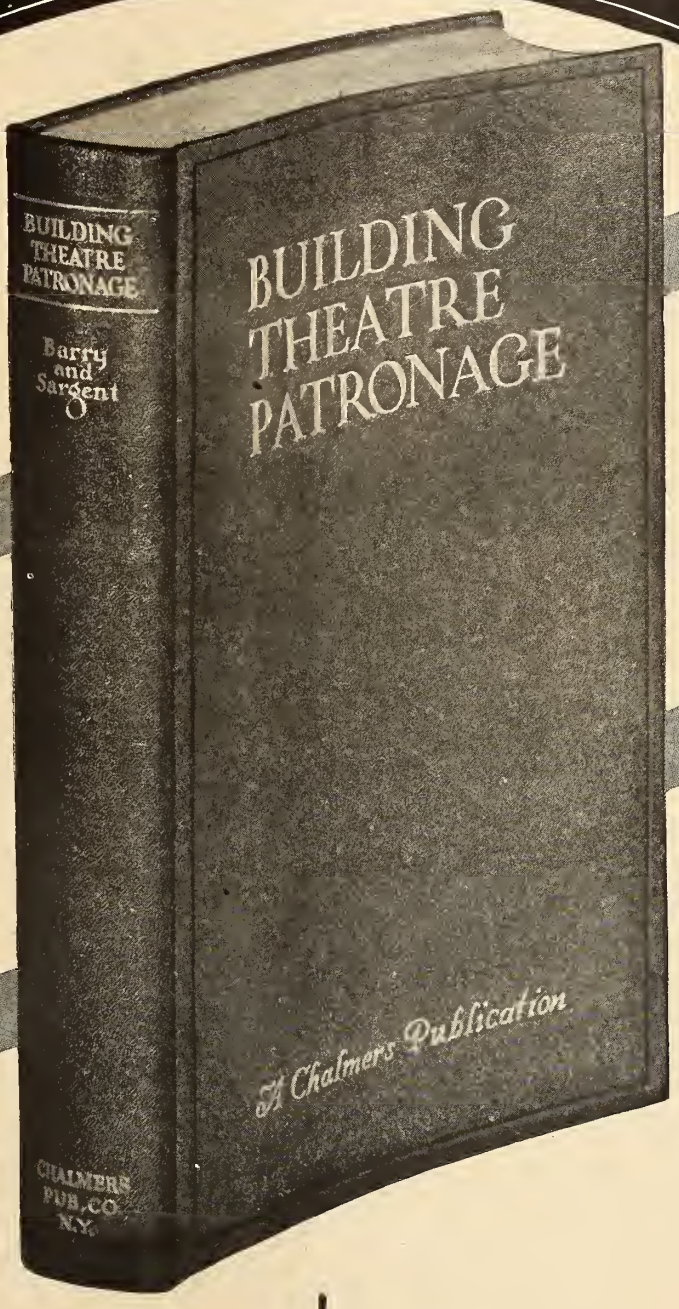
Girl "Sleeping" in Store Window Aids B.O. of "Awakening"

An idea that probably will break records for circulation in Texas was put into operation by William Taylor, exploiter for United Artists, and working out of the Dallas office. For the showing of "The Awakening," Taylor tied up with Admiration Coffee in Houston for 400 window displays in that city, half the cost to be paid by the theatre, and distribution to be made by Admiration. He also arranged to use the stunt in five other towns, making a total of 2,000 window displays on one picture, for a very nominal cost, and one hour's work.

Taylor has another idea on this picture which is attracting attention. In San Antonio it went big. A girl is employed to sleep in the window of a large furniture company, and a card announces tickets for those who come nearest to estimating the various hours of "The Awakening." The young woman awakens some twelve times a day. The stunt was worked at the Texas in San Antonio, and by actual count there were no less than 60 persons standing in front of the window at any hour of the day. Other cards carried selling copy.

Taylor recently tied up with the Old Gold cigaret representatives in Texas to put out window displays of the ad which they ran on Norma Talmadge in "The Woman Disputed," to be used concurrently with his dates in the various Texas cities. More than 900 windows were obtained without a cent of cost to the theatres.

THE MOST USEFUL BOOK EVER WRITTEN FOR SHOWMEN



Showing the Way to Greater Theatre Profits

(OVER

THE STANDARD BOOK ON THEATRE MANAGEMENT AND THEATRE ADVERTISING

There Is No Other

Read - What - Leading - Authorities - Say

"It belongs in every theatre and every exchange."—**E. V. Richards, Gen. Mgr. Saenger Theatres.**

"This volume is very helpful and essential in its objective and I feel the work has been very creditably done."—**Martin J. Quigley, President, Exhibitors Herald and Moving Picture World.**

"It contains so much useful information that it should be of great benefit to all theatre managers."—**Hugo Riesenfeld, United Artists Theatres.**

"A comprehensive manual of prime importance for all those engaged in the business of exhibition. Practical and workmanlike in its presentation. A definite aid for the theatre operator."—**Maurice Kann, Film Daily.**

"The real value of the book is incalculable."—**O. T. Taylor, D. & R. Theatres Co.**

"There is no other book like it to our knowledge. The experience of the co-authors in the field of theatre management and showmanship has fitted them perfectly to write with authority on the topics they chose."—**Exhibitors Daily Review.**

"The authors have assembled a mass of valuable suggestions—all of the most practical sort—and beyond question of genuine service to the exhibitor."—**William A. Johnson, President, Motion Picture News.**

"All our managers are using it."—**Robert T. Wilby, Pres. Wilby - Saenger - Publix.**

"Send immediately seventy five copies for our theatres."—**Famous Players Canadian Corp.**

"After fifteen years in theatre management I find Building Theatre Patronage actually invaluable. It will be in every theatre."—**Edward J. Myrick, Formerly Gen. Mgr. Jensen-Von Herberg, Now Gen. Mgr. New Orleans Suburban Theatres.**

"Send me copies for all our theatres."—**Spyros Skouras, President Skouras Theatres.**

"All our managers are using it."—**Julian Saenger, President Saenger Theatres.**

"One can say no more than that the book is comprehensive and absolutely adequate."—**The Writers Monthly.**

These few testimonials are representative of hundreds of others received praising this vital, indispensable book now in its second printing. Building Theatre Patronage is an extra large, readable book, handsomely bound, containing 460 pages of just the sort of practical information every showman wants to have on tap.

Only $5

At your dealer

(If mailed add 20 cents for postage)

USE THIS COUPON TO ORDER TO-DAY

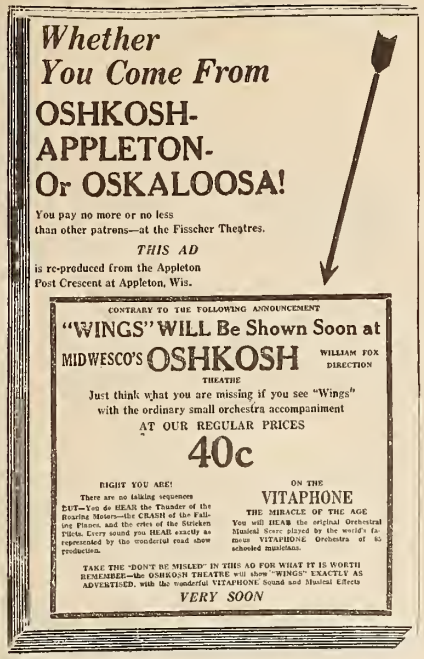
CHALMERS PUBLISHING CO.,
516 Fifth Avenue,
New York City.

Enclosed please find (check) (money order) for $5.20. Please send me BUILDING THEATRE PATRONAGE at once.

Name.....

Address.....

.....



This newspaper ad at Oshkosh, Wis., illustrates the play on patronage from surrounding cities for the Oshkosh theatres. It is novelly conceived and executed.

Drill Sergeant Aids Manager in Picking Brisk Usher Corps

When Ambrose Nolan, manager of the new Avalon theatre, Ottawa, Ont., advertised for ushers he obtained a response that he hardly expected. Long before the designated hour, the ticket lobby and street outside were crowded with young men. Manager Nolan made a tentative selection of 200 applicants and, with the help of an army drill sergeant, put them through their paces, one requirement being that applicants must have had military training.

The result is that the Avalon has a smart crew of ushers, all nicely uniformed in keeping with the atmospheric effect of the theatre. Although it is a suburban house with 990 seats on the one stadium floor, there are nine ushers on the staff, one for each 110 seats.

The Avalon is continuing the policy of selling reserved seats for all evening performances and there are no special prices for children because of the desire to cater to adult patronage except on occasions.

Hockey League, Pushed by Exhibitor, Starts Season

The Big Six Hockey League, a sport feature at Ottawa, Ont., sponsored by Manager J. M. Franklin of B. F. Keith's theatre, has resumed operations for the season. Franklin presented a trophy to the league one year ago, known as the Keith-Albee-Orpheum Cup.

New F N Talking Trailer

(Special to the Herald-World)

NEW YORK, Dec. 4.—The talking trailer for "The Haunted House" revives the First National Ad-Man, who appears in the company's trademark. He introduces the leads and they are seen in glimpses of the action.

Only Six Weeks to Put Over Big Fisher Theatre—Doob Does It!

"We want a lot of exploitation for this house, but it must be nothing sensational or gaudy. The builders of the theatre don't want that kind of publicity. And you have only six weeks to do it in." That was the kind of an assignment handed to Oscar A. Doob, director of publicity for the John H. Kunsky organization when the organization took over the new Fisher theatre at Detroit.

The theatre was virtually a secret until September 1. It was built inside of the new Fisher Building, office skyscraper, three miles from Detroit's downtown section. No publicity was given to the theatre building during its year of construction, because no arrangements had been made by the seven Fisher brothers for operating the theatre.

Time Is First Problem

The first problem was that of time. The Kunsky organization closed its deal for the theatre and turned it over to its publicity department only six weeks before the opening. Another problem was the absence of any outside indication that a theatre was in the building. A small marquee, no stick-out sign, and even the outer lobby minus of advertising poster frames.

Although sponsored by the Fisher brothers, noted automotive magnates and financial wizards, no publicity capitalizing on this fact was permitted. The Fishers, as personalities, were eliminated from the campaign. Among the difficulties was the fact that the Fishers absolutely barred spectacular circus stuff. They insisted that everything be dignified and not even a routine newspaper advertising tie-up was permitted.

With all these difficulties in mind, the successful exploitation carried on was wonderfully successful. The highlights of the campaign are here listed.

Mexican Recognition Obtained

The theatre is an example of Mayan architecture, that is, architecture of that tribe of highly civilized Indians who lived in Central America and Southern Mexico 3,000 years ago. So official recognition was obtained from the Mexican government because the Mayan architecture was considered "a symbol of better understanding between Mexico and the United States." A letter from the Mexican government to that effect, obtained from the local Mexican consul, was given space in the local newspapers.

A private dress rehearsal, socalled, was held the night before the public premiere, with a billion dollar audience of automobile and financial magnates, and members of the society set attending. The private opening was covered by the society editor of *The Detroit Times,* who described the gowns of the women over a local radio station.

Times Issues "Extra"

The Detroit Times also issued an "extra" after the performance. The entire front page was made over with news of the theatre and its opening, the other pages of the full sized edition being given over to the regular daily news. Publicity given the "billion-dollar audience" resulted in a throng standing in front of the theatre until after midnight waiting to see the society folk leave. And there were also society column stories, news page pictures and first-page stories in the *Times.*

As a little opening stunt, Corinne Griffith, star of 'Outcast," the feature film which was the first attraction, picked flowers in her garden at Hollywood and sent them by airmail to the theatre. They arrived fresh and in good condition and were displayed prominently in the lobby. Motion pictures were taken of her picking the flowers, and these were shown as part of the newsreel program. The stunt got a pictorial strip and stories in the paper. Women were especially delighted with the idea and most of them asked to see the Griffith flowers.

Banners were strung along Woodward avenue, a block away from the theatre, something never before allowed for motion picture theatres. This was achieved through the help of the General Detroit Commercial Association.

Stores Spend Own Money

It was also forbidden the publicity department to promote any street decorations, but the Central Commercial Association attended to this and through its aid 120 stores spent their own money for decorations to welcome the theatre, the window cards and center pieces of the displays being provided by the Kunsky organization.

Three of the city's largest searchlights, on office and store buildings, were focused on the golden dome of the Fisher Building on opening night. As a result the dome could be seen for at least 10 miles.

Radio was used extensively, too. Three weeks before the opening, a "radio tour" of the house was begun. The announcer, each night, devoted 10 minutes to talking about some part of the theatre, as if he was actually walking around the establishment and viewing some part of it.

Western Union Cooperates

The Western Union distributed 20,000 envelope stuffers urging their customers to send congratulatory wires to the Fisher management as a civic duty.

Taxicabs carried stickers, 'This cab to the Fisher theatre," for a downtown flash. Motorbusses and streetcars all used ads on their equipment pointing out the easiest way to get to the theatre.

Negro Minstrels Parade For "Uncle Toms' Cabin"

A negro minstrel band, hired by the State theatre, Minneapolis, helped put over "Uncle Tom's Cabin." Starting at the theatre lobby, the minstrels put on a short program and then walked through the district, followed by the crowds. This was repeated several times during the day for the first three days of the picture.

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"THREE WEEK ENDS"

DEAR FOLKS:

In case you've been in doubt about the matter, I am a very wise man. Because, says the adage, "wise men change (their minds), fools never," and I have changed my mind. I've changed my mind about Clara Bow.

I do not expect that this change of my mind will cause the planets to play leap-frog or Vesuvius to lie down and be a good volcano for another century. I do not even expect that Miss Bow will send me a pretty photograph of herself for Christmas. (Remind me, a little later on, to tell you about the star who sent her picture to an exhibitor.) Because I'm not at all sure Miss Bow has even known that I've thought her the most over-rated of picture ladies. Yet I think this conversion of the loudest complainant against her type of entertainment does really mean something. It is, at least, a sincere capitulation.

I looked at the first section of "Three Week Ends" after I had seen the third section, my arrival having been badly timed, and after a flock of vaudeville acts and things like that which were interposed between. I didn't think much of it at first. Just another of those Bow pictures, it seemed. Then Clara got going and I took it all back. About the middle of the second reel, I think it was, I changed my mind in the manner indicated above. By the time I left the theatre, I had decided to tell you folks all about it and get on the Bow band wagon. (Move over there, the rest of youse guys, and give a fellow a break.)

This little gal has got the stuff. There isn't enough story to "Three Week Ends" to bother about. But there's enough Bow about it to make it a knockout entertainment. I think she'd make a knockout of "Alice in Wonderland" or the story of the three bears or whatever else you may have in mind. And I'm sure there'll be history dated from the advent of the first Bow picture which is made upon the basis of a really good story.

(The yarn I mentioned above, about the star who sent her picture to an exhibitor who had praised her work, is a simple little thing. So impressed was she that she had the picture framed in an elaborate glass and silver encasement. The exhibitor noting that the package was designated as containing glass and having ordered some new panels for his marquee, paid a ten dollar charge on it when he accepted it. Seeing the picture he admired it reflectively for a few minutes and then said, "Well, now, that's right nice of Miss ——— to remember me, but hell I could have bought seven reels of her for seven-fifty.")

—

"THE AWAKENING"

SORRY I didn't see "The Awakening" before Thursday. Had I done so, I could have included Vilma Banky among the things which I went on record as being thankful for. I make the addition at this late date. She is, so far as I'm concerned, a new and extremely valuable motion picture star. She is several times as good as anything she ever did opposite Ronald Colman gave any reason for expecting she could be.

There was nothing particularly wrong, of course, with her Colman pictures. But she was always the recipient of secondary emphasis. Here she is the *piece de resistance* (a sort of French for big shot) and you ain't, as Mons. Jolson puts it, seen nothin' yet. Everything is precisely what she's got.

As in the past, she's a peasant girl. I don't know why she must always be a peasant girl, but she does it better than anyone else and maybe that's reason enough. Alsace is the place, this time, and the war becomes an incident in the story. A German captain is the fair haired boy (excellent, too, though I remember only his last name—which is Byron or something) and Louis Wolheim is the hero who doesn't get the girl. I wouldn't dream of telling you the story. See it.

The important thing about the picture, of course, it that it puts Miss Banky over with no mere bang but with a series of detonations which are clearly audible in the next country on a clear day. And as for visibility—*wow!* (But I said "see it" didn't I?)

—

"DREAM OF LOVE"

I MUST be getting old. For it can't be true that all these birds are getting so much better. First Miss Bow, then Miss Banky, and now Joan Crawford. Yet, if this be age, burn my calendar.

Joan Crawford in "Dream of Love" is as much better than Joan Crawford in "Our Dancing Daughters" as that Joan Crawford was better than any of her preceding identities. Better, too, is the Nils Asther of this picture—whom I now pronounce okay, if you care to know—but maybe the most important thing about the attraction is the fact that Fred Niblo directed it. As is always the case, he makes of the story much more than the author did, of the acting more than the actors do, and of everything much more than anyone else has made. Perhaps I've mentioned before that I consider Mr. Niblo and one other the best directors in all the world.

"Dreams of Love" is, to the limit of my recollections, the best example of directorial narration since Mr. Niblo's quite marvelous and widely unappreciated "Thy Name Is Woman." That was, for several reasons, a more remarkable achievement. But in this picture, as in that, Mr. Niblo's genius with the caption, the gesture and the plot, is the principal reason for the attention-holding quality which is the attraction's greatest asset. When Niblo really tells a story, it doesn't much matter what the story is. Therefore, I'll say no more of this one.

—

"ME, GANGSTER"

THERE are a number of differences between this and other gangster pictures. Firstly, this one is told in the form of a diary, with pages reproduced at regular intervals to point out the fact that the wages of sin is death or darn near it. Secondly, and maybe this is really the difference of first importance, this one looks like it might happen. That is, the criminals behave like criminals, the policemen like policemen, and even the newspaper items reproduced are written as news items are really written.

I've thought for a long time that it would be possible for someone who really tried to make a crime story without the use of a machine gun. This time it's been done. So, too, are the other frills and furbelows of the modern gangster fiction dispensed with. It comes, all in all, to the same end—a genuine crime picture with the only moral such a picture can ever have, that the straight road is the right one or there wouldn't be so many more people on it.

The young folks who play the leading roles in "Me, Gangster" are not familiar to me, but they are the correct types. So are the secondary characters. In fact, when I come to take the thing apart, there seems to be nothing at all wrong with "Me, Gangster." This seems almost too good to be true, but I'm inclined to think it is.

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

Key to abbreviations used in denoting type of sound

AT—All Talking *T—Talking Sequences*
M—Musical Score *E—Sound Effects*

If the picture contains both Talking Sequences and Musical Score, or other combinations, it is so denoted by a combination abbreviations such as TM, ME, etc.

Key to abbreviations used in denoting the type of picture

C—Comedy *F—Farce*
D—Drama *M—Melodrama*
R—Romance *W—Western*
My—Mystery

Comedy-drama, Romantic comedy, etc., are denoted by a combination of abbreviations.

Dates printed in the column, "Comment," are those on which "Service Talks" were published on pictures. Dates in the column, "New Pictures," are those on which casts and synopses were published in the "New Pictures" department.

Sound	Length	Title and Players	Released	New Pictures	Comment
1928		**Chesterfield**			
.....	5400	Adorable Cheat, The, Lila Lee-McIntosh	Aug. 15	June 9	
.....	5450	Below the Deadline	Feb. 28		
.....	5500	Campus Knights	Aug. 15		
.....	5300	Circumstantial Evidence	Jan. 1		
.....	5300	House of Shame, The	Oct. 1	Oct. 13	
.....	6000	Roaring Forties, The	Apr. 15		
.....	6500	South of Panama	Nov. 15		
1927		**Columbia**			
.....	5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1
.....	6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23
.....	5432	By Whose Hand (MyD), Cortez-Gilbert	Sept. 15	Dec. 31	
.....	5628	College Hero, The (CD), Agnew-Garon	Oct. 9		
.....	5645	Isle of Forgotten Women (D), Tearle-Sebastian	Sept. 27	Dec. 3	
.....	5750	Lone Wolf Returns (M), Lytell-Wilson			July 31
.....	5524	Opening Night, The (D), Windsor-J. Bowers	Nov. 14		
.....	5569	Pleasure Before Business (F), Davidson			May 14
.....	5892	Sally In Our Alley (M), Mason-Allen	Sept. 3	Jan. 14	
.....	1000	Screen Snapshots			Aug. 28
.....	5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21
.....	5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7	
.....	5054	Stolen Pleasures (CD), Revier			
.....	6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2
.....	5357	Tigress, The (M), Holt-Revier	Oct. 21		
.....	5426	Wandering Girls (CD), Revier-Agnew			
.....	5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3	
.....	5752	Way of the Strong, The (MD), Alice Day-Lewis		July 21	
1928					
.....	5459	After the Storm, Gilbert-Bosworth			
.....	5649	Beware of Blondes (MD), Revier-Matt Moore		July 21	
.....	5537	Broadway Daddies, Jacqueline Logan	Apr. 7		
.....	5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14	
.....	.....	Driftwood (D), Alvardo-Day		Nov. 17	
.....	5592	Golf Widows (CD), Reynolds-Ford		May 26	
.....	5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25	
.....	5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7	
.....	5540	Modern Mothers (CD), Helene Chadwick	June 9		
.....	5544	Name the Woman (D), Stewart-Gordon		June 19	
.....	6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4	
.....	.....	Scarlet Lady, The (D), Lya De Putti		Sept. 8	
.....	.....	Sinners Parade (MD), Varconi-Revier		Oct. 20	
.....	5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25	
.....	5464	Sporting Age, The, Bennett-Herbert	Mar. 2		
.....	.....	Stool Pigeon, Borden-Delaney		Nov. 17	
.....	8193	Submarine (D), Holt-Revier			Dec. 1
.....	6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28	
.....	.....	Virgin Lips (D), Olive Borden	Aug. 18		
.....	5350	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11	
.....	5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31	
1927		**Cranfield & Clarke, Inc.**			
.....	2000	Angelus, The (D)			May 15
.....	2000	Real Charleston, Lesson Novelty			Apr. 24
.....	.....	Wooden Shoes, International			May 8
		Emblem Films			
.....	6250	Husbands or Lovers, Jannings			
1927		**Excellent**			
.....	5980	Back to Liberty (D), Walsh-Hall	Nov. 15		
.....	5912	Broadway Drifter (D), Walsh-Hall	Nov. 1		
.....	6645	Broadway Madness (D), De la Motte-Keith		Apr. 14	
.....	7393	Nest, The (D), Frederick-Herbert	Aug. 1		
.....	5750	Winning Oar, The (D), Walsh-Hall	June 1		
.....	5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17	
1928					
.....	6860	A Bit of Heaven (D), Washburn-Lee	May 15		
.....	5974	Broken Barriers, Helene Costello	Nov. 1		
.....	6305	Making the Varsity, Rex Lease-Hulette	June 15		
.....	5904	Daughters of Desire, Irene Rich	Nov. 25		
.....	5280	Inspiration (D), George Walsh	May 10		
.....	.....	Life's Crossroads, Hulette Hamilton	Oct. 20		
.....	.....	Montmartre Rose	Dec. 15		
.....	5100	Passion Song, The, Noah Berry-Olmstead	Oct. 20		
.....	6600	Into No Man's Land, Tom Santschi-J. Norman	July 15		
.....	6000	Manhattan Knights, Barbara Bedford	Aug. 27		
.....	6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25	
.....	4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31		
.....	6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25	
.....	6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30		
1927		**Film Arts**			
.....	6250	Husband or Lovers, Jannings			Dec. 3
1927		**F B O**			
.....	4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10	
.....	5858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8
.....	4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26	
.....	4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24	
.....	7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19
.....	6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20
.....	6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17	
.....	4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6
.....	6680	Moon of Israel (D), Maria Corda			July 9
.....	6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20
.....	4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10	
.....	6388	South Sea Love (D), Patsy Ruth Miller	Dec. 10	Nov. 12	
.....	4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10	
1928					
.....	5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11	
.....	5000	Avenging Rider, The, Tom Tyler	Oct. 7		
.....	5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11	
.....	4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11	
.....	5000	Captain Careless, Bob Steele	Aug. 26		
.....	5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15	
.....	6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18
TME	6079	Circus Kid, The (MD), Frankie Darro-Brown	Oct. 7	Oct. 13	
.....	6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17
.....	6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 1	
.....	5594	Danger Street, Baxter-Sleeper	Aug. 26		
.....	5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17	
.....	5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3	
.....	5063	Dog Justice (M), Ranger	June 10	June 16	
.....	4803	Dog Law, Ranger	Sept. 2		
.....	4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17	
.....	4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21	
.....	4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11	
.....	6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4	
TME	6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29	
.....	.....	Headin' for Danger (MD), Bob Steele		June 19	
.....	5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21	
TME	6482	Hit of the Show, The (C), Joe Brown	Sept. 23	July 21	
.....	.....	King Cowboy (W), Tom Mix		Nov. 17	
.....	4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11	
.....	5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10	
.....	4647	Lightning Speed, Bob Steele	Mar. 11	Jan. 14	
.....	4801	Little Buckaroo, The (W), Buzz Barton	Oct. 21		
.....	6424	Little Yellow House, The (CD), Orville Caldwell	May 28	June 2	
.....	4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11	
TME	6330	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1	Nov. 10
.....	4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21	
.....	4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4	
.....	6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21	
.....	4729	Riding Renegade (W), Bob Steele	Feb. 19		
.....	.....	Rough Ridin' Red (W), Buzz Barton		Dec. 1	
.....	6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28	
.....	6279	Sally's Shoulders (MD), Lois Wilson	Oct. 7	Oct. 20	
.....	5812	Singapore Mutiny, Ince-Taylor	Apr. 24	Oct. 27	
.....	.....	Sinners In Love (MD), Olive Borden	Oct. 14	Nov. 3	
.....	5967	Skinner's Big Idea (M), Bryant Washburn		Nov. 3	
.....	6037	Son of the Golden West, Tom Mix	Oct. 1		
.....	5488	Stocks and Blondes (CD), Logan-Gallagher	Sept.9	July 14	
.....	.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22	
.....	4956	Terror Mountain, Tom Tyler	Aug. 19		
.....	4793	Texas Tornado, The (W), Tom Tyler	Feb. 26		
.....	.....	Tracked (MD), Ranger		Dec. 1	
.....	4760	Trail of Courage, The (W), Bob Steele	July 8		
.....	6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4	
.....	4898	When the Law Rides (W), Tom Tyler	June 24		
.....	4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24
1927		**First Division**			
.....	5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20
.....	5600	Eager Lips, Garon	Oct. 1		
.....	5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7	
.....	5800	Ladies at Ease (CD), Garon-Short	Nov. 15		Oct. 15
.....	5750	Naughty, Garon	Nov. 1		
.....	6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7	
1928					
.....	5500	Fagasa, Raymond Wells	Apr. 1		
.....	5700	Free Lips (MD), June-Marlowe		July 14	
.....	6300	Masked Angel, Betty Compson	Mar. 1	Apr. 7	
.....	6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21	

Sound	Length	Title and Players	Released	New Pictures	Comment
		First National			
1927					
.....	6300	All Aboard (C), Hines-Murphy	May 8	.....	Apr. 2
.....	6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22
.....	6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26
.....	6730	Camille (D), N. Talmadge-Roland	Sept. 4	.....	May 2
.....	6380	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29
.....	6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25	.....	.....
.....	7133	Gorilla, The (My), Murray-Kelsey	Nov. 13	.....	Jan. 7
.....	6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17	.....
.....	6118	Her Wild Dat (C), Moore-Kent	Dec. 25	Dec. 3	.....
.....	6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29
.....	6720	Life of Riley, The (C), Murray-Sidney	Sept. 18	.....	Oct. 1
.....	5718	Lonesome Ladies (CD), Nilsson-Stone	July 3	.....	Sept. 24
.....	7388	Love Mart, The (D), Dove-Roland	Dec. 18	.....	.....
.....	5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26	.....
.....	6520	Naughty But Nice (C), Moore-Reed	June 26	.....	Feb. 12
.....	6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14
.....	11414	Patent Leather Kid, The (D), Bart'lmess-O'Day	.....	.....	Apr. 9
.....	6897	Poor Nut, The (C), Murray-Mulhall	Aug. 7	.....	Jan. 22
.....	6400	Prince of Head Waiters (D), Stone-Tashman	.....	.....	Sept. 10
.....	6210	Red Raiders, The (W), Maynard-Drew	July 17	.....	July 23
.....	6477	Rose of the Golden West (D), Astor-Roland	Sept. 4	.....	Oct. 15
.....	5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8
.....	7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11	.....	Sept. 17
.....	5000	Sunset Derby (D), Astor-Collier	Aug. 14	.....	Sept. 3
.....	7400	Tender Hour, The (D), Dove-Lyon	June 5	.....	July 2
.....	5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16
.....	7833	Twinkletoes, Moore-Harlan	Aug. 28	.....	Dec. 3
.....	6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7
.....	6409	White Pants Willie (C), Hines-Hyams	July 24	.....	Apr. 16
1928					
TME	7135	Barker, The (D), Sills-Mackaill	.....	July 14	.....
.....	7404	Big Noise, The (CD), Conklin-White	Mar. 25	.....	.....
.....	6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7
.....	6467	Butter and Egg Man, The, Jack Mulhall	Sept. 2	.....	July 28
.....	5800	Canyon of Adventure (W), Maynard	Apr. 29	.....	.....
.....	5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11	.....
.....	6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18	.....
.....	5600	Code of the Scarlet (W), Ken Maynard	July 1	June 23	.....
M	.....	Crash, The (D), Sills-Todd	.....	Sept. 29	Nov. 24
.....	10101	Divine Lady, The (D), Griffith-Varconi	.....	Oct. 27	.....
.....	.....	Do Your Duty (CD), Charlie Murray	Oct. 14	Oct. 13	.....
ME	8030	Goodbye Kiss, The, Johnny Burke-Sally Eilers	.....	July 7	.....
.....	6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7	.....
.....	6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17
.....	.....	Garden of Eden, The (D), Corinne Griffith	.....	.....	Aug. 4
.....	5885	Glorious Trail, The (W), Ken Maynard	.....	Sept. 29	.....
.....	7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26	.....
.....	7433	Hawk's Nest, the (M), Milton Sills	May 6	May 26	June 16
.....	6070	Heart to Heart, Lloyd Hughes-Todd	.....	July 7	Aug. 4
.....	5400	Heart Trouble (CD), Harry Langdon	.....	July 21	.....
.....	7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21	.....
.....	5793	Haunted House, the (MD), Conklin-Kent	.....	Oct. 27	.....
.....	5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10	.....
.....	7695	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4
.....	6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1	.....	.....
.....	6608	Lady Be Good (CD), Mulhall-Mackaill	May 12	.....	.....
ME	8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18
.....	7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12
.....	6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17	.....
ME	6810	Night Watch, The (D), Billie Dove	.....	Oct. 13	.....
.....	7129	Noose, The (D), Barthelmess-Joyce	Jan. 29	Dec. 10	.....
.....	6100	Oh, Kay (CD), Colleen Moore-Hale	.....	Sept. 8	Sept. 8
.....	.....	Out of the Ruins, Richard Barthelmess	.....	Sept. 15	Sept. 1
ME	.....	Outcast (D), Griffith-Lowe	.....	Oct. 27	Dec. 1
.....	.....	Phantom City, The (W), Ken Maynard	.....	Nov. 17	.....
.....	5485	Sailors' Wives (CD), Hughes-Astor	Jan. 22	Dec. 24	.....
.....	.....	Scarlet Seas (D), Richard Barthelmess	.....	Dec. 1	.....
.....	8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21
ME	6133	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15	.....
.....	7535	Strange Case of Captain Ramper, The (D)	.....	July 21	.....
.....	5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28	.....
.....	6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17	.....
ME	5976	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6
.....	6874	Wheel of Chance, The (D), Richard Barthelmess	.....	June 2	July 21
ME	6058	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14	.....
.....	5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11	.....
.....	6300	Wright Idea, The (CD), Johnny Hines	Aug. 5	July 7	.....
.....	7187	Yellow Lily, The (D), Dove-Brooks	May 20	Apr. 28	.....
		Fox			
1927					
.....	4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20	.....	Nov. 19
.....	4777	Blackjack (W), Buck Jones	Sept. 25	.....	.....
.....	4556	Blood Will Tell (W), Buck Jones	Nov. 13	.....	Nov. 12
.....	5333	Chain Lightning (W), Buck Jones	Aug. 14	.....	.....
.....	4810	Circus Ace, The, Mix	June 26	.....	June 18
.....	4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7	.....
.....	8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22
.....	5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25	.....	.....
.....	4545	Good as Gold (W), Jones	June 12	.....	June 11
.....	5515	High School Hero (C), Phippe-Stuart	Oct. 16	.....	Oct. 29
.....	6940	Is Zat So? (CD), O'Brien-Lowe	May 15	.....	May 21
.....	6162	Joy Girl, The (CD), Olive Borden	Sept. 18	.....	Sept. 24
.....	8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4	.....	Oct. 8
.....	5327	Outlaws of Red River (W), Mix	.....	.....	Apr. 23
.....	6898	Paid to Love (D), O'Brien-Valli	Aug. 14	.....	Aug. 6
.....	5876	Pajamas (CD), Borden-Gray	Oct. 23	.....	Dec. 10
.....	5803	Publicity Madness (CD), Moran-Lowe	Oct. 2	.....	.....
.....	10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30	.....	May 28
.....	5467	*Shame (M), John Gilbert	Nov. 27	.....	Nov. 26
.....	5446	Silk Legs (CD), Madge Bellamy	Dec. 18	Dec. 31	.....
.....	5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29
.....	5792	Singed (D), Baxter-Sweet	Aug. 21	.....	July 16
.....	5412	Slaves of Beauty (D), Herbert-Tell	June 5	.....	June 11
.....	4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21	.....	Aug. 27
.....	6203	2 Girls Wanted (CD), Janet Gaynor	Sept. 11	.....	.....
.....	11100	What Price Glory (CD), McLaglen-Lowe	Aug. 28	.....	.....
.....	5620	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3
.....	5531	Wolf Fangs (D), Thunder (Dog)	Nov. 27	.....	.....
1928					
ME	7177	Air Circus, The, Dresser-Rollins-Lake	Sept. 30	Oct. 20	.....
.....	4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21	.....
.....	.....	Blindfold, The, O'Brien-Moran-Foxe	Dec. 23	.....	.....
.....	6418	Chicken a la King (CD), Carrol-Francis Lee	.....	June 23	June 30
.....	4293	Cowboy Kid, The, Rex Bell	July 15	.....	.....
.....	4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11	.....
.....	5708	Don't Marry, Moran-Hamilton	June 3	June 9	.....
.....	6566	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14
.....	.....	Dry Martini, Astor-Moore-Gran	Oct. 7	.....	Dec. 1
.....	5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21
.....	.....	Farmer's Daughter, The (CD), Beebe-Stone-Burke	July 8	Sept. 15	Nov. 10
M	7217	Fazil, Farrell-Nissen	Sept. 9	.....	Dec. 1
.....	4939	Fleetwing, Norton-Janis-Bard	June 24	.....	.....
M	8962	Four Sons, Mann-Collyer-Hall	Sept. 2	.....	.....
.....	5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28	.....
.....	5882	Girl in Every Port, A (CD), Victor McLaglen	Jan. 29	.....	.....
.....	4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary	.....	Sept. 1	.....
.....	6430	Hangman's House, McLaglen-Collyer	May 13	.....	May 26
.....	4618	Hello Cheyenne, Tom Mix	May 13	May 12	.....
.....	.....	Homesick, Coben-Beebe	Dec. 20	.....	.....
.....	6188	Honor Bound, O'Brien-Taylor	May 13	Apr. 21	May 19
.....	4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7	.....
.....	5782	Love Hungry (CD), Moran-Gray	Apr. 15	Mar. 10	Feb. 4
TME	.....	Making the Grade, Lowe-Moran	Oct. 14	.....	.....
.....	.....	Manhattan Cocktail (MD), Carroll-Arlen	.....	Dec. 1	.....
.....	.....	Me, Gangster (D), Collyer-Terry	.....	Nov. 3	.....
M	6807	Mother Machree, Bennett-McLaglen	Oct. 21	.....	.....
TME	.....	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28	Nov. 17	Nov. 3
.....	6679	News Parade, Stuart-Phillips	.....	May 26	.....
.....	5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23
.....	5034	None But the Brave, Norton-Phipps	Aug. 5	.....	.....
.....	4952	Painted Post (W), Tom Mix	.....	July 7	.....
.....	5260	Play Girl, The, Madge Bellamy	Apr. 22	.....	.....
.....	5640	Plastered in Paris, Cohen-Pennick-Linow	Sept. 23	.....	.....
.....	.....	Prep and Pep, Rollins-Drexel-Darrow	Nov. 11	Nov. 3	.....
M	9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22	.....
.....	6937	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29	Oct. 20
.....	4990	Road House (MD), Barrymore-Burke	.....	Aug. 4	.....
.....	5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18
.....	5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18	.....
.....	5355	Square Crooks, Brown-Dwan	Mar. 4	.....	.....
TME	9222	Street Angel, Gaynor	.....	.....	July 7
.....	8393	Sunrise (D), George O'Brien	Nov. 4	.....	July 21
.....	5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20	May 19	June 2
.....	5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25	.....	.....
.....	4921	Wild West Romance (W), Rex King	June 10	Aug. 18	.....
.....	5337	Win That Girl, Rollins-Carol	Sept. 16	Oct. 20	Oct. 6
.....	5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28	.....
		Gotham			
1927					
.....	.....	Catch as Catch Can, William Fairbanks	Sept.	.....	.....
.....	.....	Down Grade, The, William Fairbanke	Oct.	.....	.....
.....	6500	Heroes of the Night, Marion Nixon-Landis	June 1	.....	.....
.....	.....	Silent Avenger, The, "Thunder" Delaney	Nov,. 1	.....	.....
.....	.....	Sinews of Steel, Alberta Vaughn	Oct. 1	.....	.....
.....	.....	When Danger Calls, William Fairbanks	Nov.	.....	.....
.....	.....	Woman Who Didn't Care, The, Tashman-Rankin	Dec. 1	.....	.....
1928					
.....	5268	Bare Knees, Virginia Lee Corbin	June	.....	.....
.....	6987	Blondes by Choice, Claire Windsor	March	.....	.....
.....	5800	Cheer Leader, The, Graves-Olmstead	April	.....	.....
.....	6000	Chorus Kid, The, Faire-Washburn	June	.....	.....
.....	5950	Girl from Rio, The, Myers-Pigeon	Feb.	.....	.....
.....	.....	Head of the Family, The, Virginia Lee Corbin	Oct.	.....	.....
.....	6432	Hellship Bronson, Beery-Reid	May	.....	.....
.....	.....	Midnight Life, Francie X Busbman	Aug.	.....	.....
.....	6700	Rose of Kildare, The, Cbadwick-O'Malley	Jan.	.....	.....
.....	6200	San Francisco Nights, Percy Marmont	May	.....	.....
.....	6750	Satin Moman, The, Mrs. Wallace Reid	Jan.	.....	.....
.....	.....	Through the Breakers, Livingston-Herbert	Sept.	.....	.....
.....	5900	Turn Back the Hours, Myrna Loy	July	.....	.....
.....	6000	United States Smith, Gribbon-Lee	July	.....	.....
1929					
AT	.....	Father and Son, Noab Beery-Noab Beery, Jr.	.....	.....	.....
.....	.....	Knee High, Virginia Lee Corbin	Oct.	.....	.....
T	.....	Modern Sappho, A, Betty Bronson	Sept.	.....	.....
T	.....	River Woman, The, Logan-L. Barrymore	Aug.	.....	.....
T	.....	Times Square, Alice Day-Lubin	Sept.	.....	.....
		Krelbar Productions			
1927					
.....	6199	Broadway After Midnight, Betz	.....	Oct. 29	.....
		Metro-Goldwyn-Mayer			
1927					
.....	6751	Adam and Evil (CD), Cody-Pringle	Aug. 27	.....	Aug. 13
.....	6306	After Midnight (D), Shearer-Gray	Aug. 20	.....	Aug. 17
.....	8730	Annie Laurie (D), Lillian Gish	Sept. 17	.....	May 21
.....	6445	Becky (CD), Sally O'Neil	Nov. 12	Nov. 26	.....
.....	10652	Ben Hur (M), Ramon Novarro	Oct. 8	.....	Nov. 12
.....	11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10	.....	.....
.....	5836	Bugle Call, The (D), Jackie Coogan	Aug. 6	.....	.....
.....	6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31	.....
.....	6126	Callahans and Murphys (CD), Dressler-Moran	June 18	.....	July 16
.....	.....	Cameraman, The (CD), Buster Keaton	Sept. 29	Sept. 15	.....
.....	6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29
.....	4622	Foreign Devils (W), Tim McCoy	Sept. 3	.....	.....
.....	8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 10	Sept. 10
.....	6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3
.....	5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17
.....	6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31	.....
.....	5291	Lovers (D), Novarro-Terry	Apr. 9	.....	May 2
.....	6266	Man, Woman and Sin (D), John Gilbert	Nov. 10	Dec. 3	Dec. 17
.....	5966	Mockery (M), Lon Chaney	Aug. 13	.....	Sept. 10
.....	.....	Our Dancing Daughters, Joan Crawford	Sept. 8	.....	Sept. 22
.....	7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7	.....
.....	6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19	.....
.....	6781	Spoilers of the West (W), McCoy-Daw	Dec. 10	.....	Dec. 24
.....	6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10
.....	6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12
.....	5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3
.....	7899	Twelve Miles Out (M), Gilbert	July 9	.....	July 30
.....	5517	Unknown, The (M), Chaney	June 4	.....	June 13
1928					
.....	6908	Actress, The, Norma Shearer-Forbes	Apr. 28	.....	May 26
.....	6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28	.....
S	.....	Alias Jimmy Valentine (D), William Haines	.....	.....	Dec. 1
.....	5332	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11
.....	.....	Beyond the Sierras (W), Tim McCoy	Sept. 15	.....	.....
TE	7626	Bellamy Trial, The (MD), Joy-Bronson	.....	Sept. 29	.....
.....	6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7
.....	6344	Bringing Up Father, Farrell-Moran-Olmstead	Mar. 17	Mar. 31	.....
TE	.....	Brotherly Love (C), Dane-Arthur	.....	Oct. 13	.....
.....	7108	Cardboard Lover, The, Marion Davies	Aug. 18	.....	.....
.....	5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23
.....	5053	Circus Rookies (CD), Dane-Arthur	Mar. 31	.....	.....
.....	8601	Cossacks, The, Adoree-Gilbert-Torrence	May 12	.....	July 7
.....	8686	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 28

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5838	Detectives, Dane-Arthur	June 9	June 9	.....
.....	6070	Diamond Handcuffs, Boardman-Nagel	May 5	.....	June 2
.....	7358	Divine Woman, Garbo-Hansom-Sherman	Jan.14	Jan. 21	Jan. 21
.....	8436	Enemy, The, Gish-Dane-Forbes	Feb. 18	Mar. 10	May 5
ME	7180	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8
.....	4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28
.....	.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8	.....
.....	7743	Latest from Paris, The, Shearer-Forbes	Feb. 4	Feb. 18	Mar. 10
.....	7045	Laugh, Clown, Laugh, Chaney-Murphy-Hiele	Apr. 14	Apr. 21	May 12
.....	5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4	.....
.....	7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Apr. 14
		John Stuart			
.....	5441	Mademoiselle from Armentieres, Estelle-Brody-	Sept. 1	.....	.....
.....	.....	Masks of the Devil, John Gilbert	Nov. 17	Nov. 24	.....
.....	7650	Myeterious Lady, The, Greta Garbo-Nagel	June 2	May 26	.....
.....	.....	Napoleon (D), Wildimir-Dieudonne	Oct. 27	.....	.....
.....	7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Jan. 14
.....	5028	Riders of the Dark	Apr. 28	May 5	.....
.....	7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18
TE	.....	Show People (CD), Davies-Haines	Oct. 9	Sept. 29	Oct. 27
.....	6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21
.....	5801	Skirte, Syd Chaplin	June 2	.....	.....
.....	9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3
.....	5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24	.....	.....
.....	8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21	.....
TE	.....	While the City Sleeps (MD), Lon Chaney	.....	.....	Oct. 20
TME	7965	White Shadows in the South Seas (MD), Monte Blue	.....	July 7	Dec. 1
.....	5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11	.....
.....	.....	Wind, The (D), Lillian Gish	Nov. 3	.....	.....
.....	4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14	.....

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.....	6199	Afraid to Love (C), Vidor	April 9	.....	Apr. 23
.....	6951	Barbed Wire (D), Negri-Brook	Sept. 10	.....	Aug. 3
.....	9879	Beau Geste (M), Colman-N. Beery	Aug. 1	.....	.....
.....	6536	Chang (D), Special cast	Sept. 3	.....	May 2
.....	6662	Children of Divorce (D), Bow	Apr. 2	.....	May 2
.....	5408	City Gone Wild, The (M), Meighan-Millner	Nov. 12	.....	Dec. 10
.....	7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6	.....	.....
.....	6296	Fashions for Women (CD), Ralston	Mar. 26	.....	Apr. 9
.....	5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1	.....	Dec. 10
.....	6376	Gay Defender, The (CD), Richard Dix	Dec. 10	.....	Nov. 12
.....	6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15	.....	Oct. 8
.....	5880	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7	.....
.....	5862	Hula (CD), Bow-Brook	Aug. 27	.....	Sept. 10
.....	6452	It (C), Clara Bow	Feb. 19	.....	Feb. 12
.....	8656	Jesse James (D), Fred Thomson	Oct. 22	.....	Oct. 22
.....	7656	*Kid Brother (C), Lloyd	Oct. 4	.....	Jan. 29
.....	7080	Knockout Reilly (CD), Dix	Apr. 16	.....	Apr. 23
.....	5617	Man Power (D), Dix	July 9	.....	Aug. 6
.....	8039	Metropolis (D), Special caet	Aug. 13	.....	Mar. 12
.....	6258	Nevada (W), Cooper-Todd	Sept. 10	.....	.....
.....	5798	Now We're in the Air (C), Beery-Hatton	Oct. 22	.....	Dec. 17
.....	4551	One Woman to Another (CD), Vidor-Shotwell	Sept. 24	.....	Sept. 24
.....	5599	Open Range (W), Lane-Chandler	Nov. 5	.....	.....
.....	6247	Rolled Stockings (CD), Hall-Brook	June 18	.....	July 30
.....	5952	Rough House Rosie (C), Bow	May 14	.....	June 4
.....	9443	Rough Riders, The (D), Astor-Farrell	Oct.1	.....	Mar. 19
.....	5614	Rubber Heels (FC), Ed. Wynn	June 11	.....	July 16
.....	6368	Running Wild (C), Fields-Brian	Aug. 20	.....	June 18
.....	6634	Senorita (F), Daniels	Aug. 30	.....	May 14
.....	5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14	.....
.....	6170	Service for Ladies (C), Menjou-Carver	Aug. 6	.....	Sept. 3
.....	5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12
.....	6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26
.....	5179	Shootin' Irons (W), Luden-Blane	Oct. 8	.....	.....
.....	6838	Soft Cushions (C), MacLean-Carol	Aug. 27	.....	Aug. 27
.....	4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19	.....	Dec. 3
.....	6200	Stark Love (D), Special cast	Sept. 17	.....	Mar. 19
.....	6124	Swim, Girl Swim (CM), Daniels-Hall	Sept. 17	.....	Sept. 17
.....	6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22
.....	6497	Ten Modern Commandments (CD), Ralston	July 2	.....	July 23
.....	4926	Time to Love (FC), Raymond Griffith	June 18	.....	July 9
.....	5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17	.....	.....
.....	7643	Underworld (M), Bancroft-Brent	Oct. 29	.....	Sept. 3
.....	8486	Way of All Flesh, the (D), Jannings-Bennett	Oct. 1	.....	July 2
.....	5935	We're All Gamblers (D), Meighan-Millner	Sept. 3	.....	.....
.....	11764	Wings (M), Charles Rogers	Oct. 29	.....	Aug. 20
.....	5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1

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.....	.....	Abie's Irish Rose (CD), Buddy-Rogers-Hersholt	.....	Nov. 3	.....
.....	5897	Adventure Mad (M), Hall	Mar. 31	Jan. 14	.....
.....	.....	Avalanche (W), Jack Holt	.....	Dec. 1	.....
.....	6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7	.....
ME	7560	Beggars of Life (MD), Wallace Beery-Brooks-Arlen	Sept. 15	July 7	Oct. 20
.....	5930	Big Killing (CD), Beery-Hatton	May 19	.....	.....
M	.....	Docks of New York, The (D), Bancroft-Compson	.....	.....	Oct. 27
.....	5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21	Oct. 17
.....	7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16
.....	5365	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19	.....
.....	5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10
.....	6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19
.....	6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1
M	6918	Fleets In, The (CD), Bow-Hall	.....	Sept. 22	Sept. 15
.....	5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19
.....	7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4
.....	6871	Gentlemen Prefer Blondes (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13
.....	6263	Half a Bride (D), Ralston-Cooper	June 16	.....	.....
.....	5038	His Tiger Lady, Menjou-Brent	June 9	Mar. 31	June 16
.....	6528	Hot News, Bebe Daniels	Aug. 14	June 9	.....
AT	.....	Interference, Brook-Kenyon	.....	.....	Nov. 24
.....	6039	Just Married (CD), Hall-Taylor-Ford	Aug. 18	.....	Sept. 1
.....	7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23	.....
.....	6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7
.....	8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4
.....	7415	Legion of the Condemned, Wray-Cooper	Mar. 10	.....	Apr. 21
.....	5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25
M	7159	Loves of an Actress (D), Pola Negri	Sept. 18	June 23	.....
.....	6325	Mating Call, The (D), Thomas Meighan	.....	Sept. 8	.....
.....	.....	Model From Montmarte (D), Nita Naldi	.....	Sept. 15	.....
M	.....	Moran of the Marines (D), Dix-Elder	.....	.....	Oct. 20
.....	5741	Night of Mystery (D), Menjou	Apr. 7	.....	.....
.....	7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18
.....	6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25	.....
M	9818	Patriot, The (D), Emil Jannings	.....	Sept. 8	Sept. 22
.....	5582	Peaks of Destiny	Jan. 23	Jan. 7	.....
.....	6118	Pioneer Scout, The (W), Fred Thomson	Jan. 21	Dec. 10	.....
M	7646	Racket, The (D), Thomas Meighan	June 30	.....	Nov. 17
.....	6631	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17
M	5928	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9	.....
.....	7194	Secret Hour, The (D), Negri-Hersbolt	Feb. 4	.....	.....
M	.....	Sins of Our Fathers (D), Emil Jannings	.....	.....	Oct. 20
.....	7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18
.....	4720	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3	.....
.....	7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21
.....	5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18
.....	6218	Street of Sin (D), Janninge-Wray	May 26	Apr. 28	May 26
.....	6763	Sunset Legion (W), Fred Thomson	Apr. 21	.....	.....
.....	7060	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5
.....	5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25	.....
.....	5991	Under the Tonto Rim, Arlen-Brian	Feb. 4	.....	.....
.....	5834	Vanishing Pioneer, The (W), Jack Holt	June 23	.....	.....
MT	5802	Varsity (D), Rogers-Brian	.....	Aug. 4	Nov. 3
.....	6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15
M	6509	Warming Up, Richard Dix	Aug. 11	May 26	.....
E	10400	Wedding March, The (D), Erich von Strobeim	.....	Oct. 27	.....
.....	5435	Wife Savers (C), Beery-Hatton	Jan. 7	.....	Feb. 18
.....	6933	Woman From Moscow, The (D), Negri-Kerry	.....	June 19	.....

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.....	5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24	.....
.....	6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5
.....	4335	Avenging Fangs (M)	June 5	.....	June 4
.....	5326	Border Blackbirds (WD), Maloney	Aug. 28	.....	Sept. 10
.....	4876	Born to Battle (W), Bill Cody	Sept. 11	.....	.....
.....	5412	Code of the Cow Country (W), Roosevelt	June 19	.....	June 17
.....	5100	Combat (D), Walsb	Oct. 23	.....	Oct. 15
.....	7500	Country Doctor, The (D), Schildkraut	Aug. 22	.....	.....
.....	4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14	.....
.....	5478	Devil's Twin, The (W), Leo Maloney	Dec. 11	.....	Dec. 10
.....	8586	Discord (D), Dagover-Ekman	Nov. 20	.....	.....
.....	6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5
.....	8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29	.....	Sept. 17
.....	6403	Flying Luck (C), Monty Banks	Dec. 4	.....	.....
.....	6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5
.....	6859	Getting Gertie's Garter (F), Prevost	.....	.....	Feb. 19
.....	3303	Girl from Everywhere (C), Pollard	Dec. 11	.....	Nov. 5
.....	5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5
.....	4968	Gold from Weepah (W), Bill Cody	Nov. 20	.....	.....
.....	7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18	.....	.....
.....	4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11	.....	.....
.....	5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5
.....	6035	Heart Thief (D), Schildkraut-De Putti	.....	.....	May 21
.....	4620	Hidden Aces (M), Hutchinson	Aug. 7	.....	Sept. 3
.....	6788	His Dog (D), Schildkraut	July 21	.....	July 24
.....	4890	His Foreign Wife (D), MacDonald-Murpby	Nov. 27	.....	.....
.....	5324	Jim, the Conqueror (W), Boyd-Faire	.....	.....	Jan. 1
TME	13500	King of Kings (D), All Star	.....	.....	Mar. 10
.....	4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14	.....
.....	6472	Main Event, The (D), Reynolds	Nov. 21	Nov. 19	Nov. 5
.....	5750	My Friend from India (F), Pangborn-Fair	Dec. 19	Dec. 24	.....
.....	5736	Night Bride (FC), Prevost	.....	.....	May 9
.....	6421	Nobody's Widow (FC), Joy-Ray-Haver	.....	.....	Jan. 15
.....	4575	Dbligin' Buckaroo, The (W), Buffalo Bill, Jr.	Oct. 16	.....	Oct. 8
.....	4497	Phantom Buster, The (W), Roosevelt	Aug. 14	.....	Aug. 20
.....	6000	Pieces of China (Travel)	Aug. 7	.....	.....
.....	4828	Pirates of the Sky (M), Hutchison	May 22	.....	May 21
.....	5844	Rejuvenation of Aunt Mary (C), Robson	.....	.....	Aug. 6
.....	4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9	.....	Oct. 3
.....	4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27	.....	.....
.....	6302	Rubber Tires (C), Ford-Love	.....	.....	Apr. 9
.....	5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7	.....
.....	4562	Skedaddle Gold (W), Wales	July 31	.....	Aug. 6
.....	4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25	.....	Oct. 1
.....	5397	Turkish Delight, Schildkraut-Faye	Nov. 11	.....	.....
.....	5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17	.....	July 17
.....	5921	Vanity (M), Joy	.....	.....	June 18
.....	6198	White Gold (D), Goudal	.....	.....	Apr. 9
.....	4485	White Pebbles (WD), Wally Wales	Aug. 7	.....	Aug. 20
.....	5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5
.....	6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31	.....	.....
.....	7820	Yankee Clipper (M), Boyd	.....	.....	May 14

1928

.....	3996	Alice Through a Looking Glass	Feb. 12	.....	.....
.....	5755	Apache Raider, The, Leo Maloney	Feb. 12	May 12	.....
.....	4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8	.....	.....
.....	5927	Blonde for a Night, Prevost	Feb. 27	Mar. 3	.....
.....	6589	Blue Danube, Leatrice Joy	Mar. 12	Feb. 18	.....
.....	4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22	May 12	.....
.....	5408	Bronc' Stomper, The, Don Coleman	Feb. 26	Mar. 17	.....
.....	4550	Bullet Mark, The, Jack Donovan	Mar. 25	May 19	.....
.....	7996	Chicago (M), Phyllis Haver	Mar. 5	Dec. 24	.....
.....	4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29	Feb. 4	.....
.....	6670	Craig's Wife (D), Irene Rich	Sept. 16	Sept. 22	.....
.....	4480	Crashing Through, Jack Padjan	Feb. 5	.....	.....
.....	5398	Desperate Courage (W), Wales	Jan. 15	.....	.....
.....	7056	Hold 'Em Yale, Rod La Rocque	May 13	May 19	May 26
.....	4155	Laddie Be Good (W), Bill Cody	Jan. 1	.....	.....
.....	6650	Leopard Lady, The (W), Logan	Jan. 23	Jan. 28	.....
.....	5888	Let 'Er Go, Gallagher! (M), Junior Coglan	Jan. 16	Jan. 28	.....
.....	7530	Love Over Night (CD), Rod La Rocque	.....	.....	.....
.....	4600	Marlie, the Killer, Klondike	Mar. 4	.....	.....
.....	5650	Midnight Madness, Logan	Mar. 26	Mar. 17	.....
.....	5954	Night Flyer, The, Wm. Boyd	Feb. 5	.....	.....
.....	5494	On to Reno (D), Prevost	Jan. 2	Jan. 28	.....
.....	5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15	.....	.....
.....	6092	Power (CD), Boyd-Hale	.....	Oct. 13	.....
.....	7935	Red Mark, The (D), Special Cast	.....	July 14	.....
.....	6902	Ship Comes in, A, Rudolph Schildkraut	June 4	June 16	.....
.....	7040	Skyscraper, Boyd	Apr. 9	.....	June 2
.....	5423	Stand and Deliver, Rod La Rocque	Feb. 20	May 12	.....
.....	6370	Tenth Avenue, Haver-Varconi	Aug. 5	July 14	.....

1927 Rayart

.....	6089	Cruise of the Helion (D), All star	.....	.....	Sept. 24
.....	5076	Heroes in Blue (M), Bowers-Rand	Nov.	.....	.....
.....	5916	Law and the Man, The (D), Santschi-Rockwell	Dec.	.....	.....
.....	5960	Light in the Window, A (D), Walthall	.....	.....	Nov. 12
.....	5970	On the Stroke of Twelve (M), D. Torrence	Nov.	.....	.....
.....	5502	Silent Hero (M), Bonaparte	.....	.....	Aug. 29
.....	4200	Wanderer of the West, A (W), Tex Maynard	Dec.	.....	.....

1928

.....	.....	Black Pearl, The (D), Lila Lee-Hallor	Dec.	.....	.....
.....	6089	Branded Man, The (D), Chas. Delaney-Marlowe	May	.....	.....
.....	6673	Casey Jones (CD), Price-Lewis	Jan.	.....	.....
.....	5937	City of Purple Dreams, The, Bedford-Frazer	Sept.	.....	.....
.....	6076	Danger Patrol, The (D), Russell-Fair	Jan.	.....	.....
.....	4533	Devil'e Tower, The (W), Buddy Roosevelt	June	.....	.....

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July		
.....	5976	Gypsy of the North (D), Gordon-Hale	Apr.		
.....	5853	Heart of Broadway, The (D), Garon-Agnew	Mar.		
.....	5890	Isle of Lost Men (D), Santschi-Connor	Oct.		
.....	4797	Lightning Shot, The (W), Buddy Roosevelt	May		
.....	5946	Man From Headquarters, The (D), Cornelius Keefe-E. Roberts	Aug.		
.....	5262	Midnight Adventure, A (D), Landis-E. Murphy	May		
.....	4548	Mystery Valley (W), Buddy Roosevelt	July		
.....	5608	My Home Town (D), Brockwell-Glass	Jan.		
.....	4571	Painted Trail, The (W), Buddy Roosevelt	Mar.		
.....	5906	Phantom of the Turf, The (D), Costello-Lease	Feb.		
.....	.....	Ships of the Night (D), Logan-Rankin	Dec.		
TME	6525	Should a Girl Marry? (D), Foster-Keith	Nov.		
.....	5675	Sisters of Eve (D), Mae Busch	Sept.		
.....	5900	Sweet Sixteen (D), Helen Foster-Olmstead	Aug.		
.....	4627	Trail Riders (W), Buddy Roosevelt	April		
.....	5490	Wild Born (W), Tex Maynard	Mar.		
.....	5260	You Can't Beat the Law, Lee Keefe	Jan.		
1927		**Sterling**			**1927**
.....	5563	Closed Gates (M), Harron-Novak			May 28
.....	5400	Outcast Souls (D), Lewis-Bonner	Dec. 15	Nov. 12	
.....	5500	Pretty Clothes (D), Ralston-Walker	Oct. 15	Dec. 31	
.....	.....	Stranded (D), Mason	Aug. 15	Jan. 7	Sept. 10
1928					**1928**
.....	5300	Marry the Girl (CD)			Feb. 4
1927		**Tiffany-Stahl**			**1927**
.....	5754	Backstage (CD), Bedford			July 9
.....	5669	Beauty Shoppe (CD), Busch			July 16
.....	7300	College Days (CD), M. Day			Nov. 6
.....	4887	Enchanted Island (D)			June 25
.....	6482	Fools of Fashion (CD), Busch			Oct. 9
.....	5233	Girl from Gay Paree, The (F), Sherman	Sept. 15		
.....	4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1		
.....	5800	Joselyn's Wife (D), Frederick			Nov. 27
.....	6049	Lightning (W), J. Ralston	Sept. 1		
.....	6235	Night Life (CD), Day-Harron	Nov. 1		
.....	5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15		
.....	5182	Snowbound (FC), Blythe			July 30
.....	5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10	
.....	.....	Tired Business Man (C)			
.....	6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10
.....	5614	Women's Wares (D), Brent-Lytell	Oct. 1		
1928					
.....	.....	Applause (D), Sally O'Neil	Sept. 30		
.....	6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15		
.....	.....	Big Top, The (CD), Sally O'Neil	Oct. 30		
TME	6775	Cavalier, The (D), Talmadge-Bedford	Nov. 1		Nov. 10
.....	5209	Clothes Make the Woman (R), Southern-Pidgeon	May 1		
.....	.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20		
.....	5510	Devil's Skipper, The, Bennett	Feb. 1		
.....	.....	Domestic Meddlers (CD), Claire Windsor		Oct. 20	
.....	.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 30	Dec. 1	
.....	.....	Geraldine Laird (D), Belle Bennett	Nov. 10		
ME	.....	Ghetto, The (CD), Jessel-Gwen Lee	Aug. 1		
.....	.....	Grain of Dust, The (D), Cortez-Windsor	July 10		
.....	.....	Green Grass Widows (CD), Walter Hagen	June 10		
.....	.....	Gun Runner, The (D), Cortez-Lane		Nov. 3	
.....	5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1		
.....	6553	Ladies of the Night Club (CD), Cortez-Moran	May 15		
.....	5676	Lingerie (CD), White-McGregor	July 1		
M	7785	Marriage by Contract, Miller-Gray			Nov. 17
.....	6708	Nameless Men, Moreno	Feb. 15	Mar. 31	
.....	.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10		
.....	.....	Power of Silence, The (D), Belle Bennett	Oct. 20		
.....	5160	Prowlers of the Sea (D), Cortez-Myers	June 20		
.....	.....	Queen of Burlesque, The (CD), Belle Bennett	Sept. 10		
.....	5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15		
.....	5735	Stormy Waters (D), Southern-McGregor	June 1		
.....	.....	Squads Right (CD), Gribbon-Stone	Nov.		
.....	5652	Their Hour (D), Sebastian-Harron	Mar. 1		
.....	.....	Three Keys to a Door (MD), Ricardo Cortez	Oct. 10		
.....	5361	Tragedy of Youth, Miller-Collier	Jan. 15		
.....	.....	Twelve Pound Look, The (D), Eve Southern	Oct. 20		
TME	7256	Toilers, The, Fairbanks, Jr.-Ralston	Oct. 1		
.....	5283	Woman Against the World, A	Jan. 1		
1927		**United Artists**			**1927**
.....	5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17
.....	7500	General, The (C), Keaton			Feb. 12
.....	7311	Loves of Sonya (D), Swanson			Mar. 19
.....	8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24
.....	9120	Resurrection (M), La Rocque			Apr. 16
.....	9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19
.....	7456	Topsy and Eva (C), Duncan Sisters			Aug. 13
.....	8250	Two Arabian Knights (CD), Boyd-Wolheim			Oct. 29
.....	8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4
1928					**1928**
.....	6400	Circus, The (C), Charlie Chaplin		Mar. 3	
.....	7000	Devil Dancer, The, Gilda Gray			Apr. 28
.....	9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26
.....	9100	Dove, The (M), Norma Talmadge	Jan. 7		Jan. 7
.....	8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21
.....	7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4		
.....	7650	Ramona (D), Del Rio	Aug.		
ME	.....	Revenue, Dolores Del Rio			Nov. 10
.....	8600	Sadie Thompson (D), Gloria Swanson	Feb. 1		June 16
.....	6400	Steamboat Bill, Jr., Buster Keaton	Jan. 7		May 26
ME	0390	Tempest (M), John Barrymore			July 7
E	8500	Two Lovers, Banky-Colman	Aug. 11	Sept. 1	
1928		**Universal**			
.....	6243	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8	
.....	.....	Beauty and Bullets, Ted Wells	Dec. 16		
.....	.....	Clear the Decks, Reginald Denny	Dec. 23		
.....	5311	Clearing the Trail, Hoot Gibson	Oct. 7		
.....	4227	Cloud Dodger, The, Al Wilson	Sept. 30		
.....	4170	Crimson Canyon, The, Ted Wells	Oct. 14		
.....	.....	Danger Rider, The, Hoot Gibson	Nov. 18	Nov. 17	
.....	5109	Flyin' Cowboy, The, Hoot Gibson	July 1		
.....	7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22	
.....	6474	Freedom of the Press, Lewis Stone	Oct. 28		
.....	.....	Gate Crasher, The (CD)	Dec. 9		
T	.....	Give and Take, Sidney-Hersholt	Dec. 23		
.....	4194	Greased Lightning, Ted Wells	July 29		
.....	6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28	
.....	4868	Guardians of the Wild, Rex-Perrin	Sept. 16		
.....	6307	Home James, Laura LaPlante	Sept. 2	Sept. 8	
.....	5591	How to Handle Women, Tryon-Nixon	Oct. 14		
.....	6832	Jazz Mad, Hersholt-Nixon	Nov. 11		
M	10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4		Oct. 13
.....	6030	Michigan Kid, The, Adoree-Nagel	Oct. 21		
.....	6670	Night Bird, The, Reginald Denny	Sept. 16		
.....	5907	Phyllis of the Follies, Alice Day-M. Moore	Nov. 25		
.....	4230	Price of Fear, Bill Cody	Oct. 29		
.....	4472	Quick Triggers, Fred Humes	July 15		
.....	5424	Riding for Fame, Hoot Gibson	Aug. 19		
.....	4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18		
TME	10600	Uncle Tom's Cabin, All Star	Sept. 2		
.....	.....	Wolves of the City, Bill Cody	Dec. 2		
1929					
.....	.....	Blow for Blow, Hoot Gibson	May 19		
.....	.....	Border Wildcat, The, Ted Wells	Aug. 18		
.....	.....	Born to the Saddle, Ted Wells	Mar. 10		
.....	.....	Charlatan, The, All Star	May 26		
T	.....	Cohens and Kellys in Atlantic City (CD) George Sidney	Mar. 17		
.....	.....	Come Across, All Star	June 9		
.....	.....	Dangerous Dimples, Laura LaPlante	Apr. 21		
.....	.....	Eyes of the Underworld, Bill Cody	Apr. 28		
MT	.....	Girl on the Barge, The, O'Neill-Hersholt	Feb. 24		
.....	.....	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14		
.....	.....	Hero of the Circus, Maciste	Feb. 24		
.....	.....	His Lucky Day, Reginald Denny	Mar. 3		
.....	.....	Hoofbeats of Vengeance, Rex-Perrin	June 16		
.....	.....	It Can't Be Done, Tryon-Sue Carol	May 5		
.....	.....	Kid's Clever, The, Tryon	Feb. 17		
.....	.....	King of the Rodeo, Hoot Gibson	Jan. 6		
.....	.....	Lariat Kid, The, Hoot Gibson	Aug. 14		
ME	.....	Last Warning, The, LaPlante-Boles	Mar. 3		
T	.....	Lonesome (CD), Glenn Tyron	Jan. 20		
ME	6674	Man, Women and Wife (CD), Kerry-Starke	Jan. 13		
T	.....	One Rainy Night (D), Laura LaPlante	Mar. 3		
.....	.....	Play Goes On, The, All Star	Mar. 3		
.....	.....	Plunging Hoofs, Rex-Perrin	Aug. 4		
T	.....	Red Hot Speed, Reginald Denny	Jan. 27		
.....	.....	Red Lips, Rogers-Nixon	Apr. 14		
.....	.....	Ridin' Demon, The, Ted Wells	May 19		
T	.....	Silks and Saddles (D), Marion Nixon	Jan. 20		
.....	.....	Slim Fingers, Bill Cody	Mar. 24		
.....	.....	Smilin' Terror, The, Ted Wells	June 30		
.....	.....	Smilin' Guns, Hoot Gibson	Apr. 7		
.....	.....	Stool Pigeon, The, Bill Cody	June 2		
.....	.....	You Can't Buy Love, All Star	June 2		
1927		**Warner Brothers**			**1927**
.....	5803	Black Diamond Express (M), Blue			July 23
M	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3		
.....	6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20		
.....	6408	Desired Woman, The (M) Irene Rich	Aug. 27		
M	5003	Dog of the Regiment, A (M), Rin-Tin-Tin	Oct. 20		
M	6767	First Auto, The, Oldfield-Miller	Sept. 19		July 9
M	6978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31	
M	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26
M	5613	Ham and Eggs at the Front (C), Wilson, H. Conklin	Dec. 24		
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26
M	6200	Husbands for Rent, All Star	Dec. 31		
M	6230	If I Were Single, McAvoy-Nagel	Dec. 17		Apr. 23
.....	5397	Irish Hearts (CD), McAvoy			June 11
M	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1
M	5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29
M	5685	Sailor Izzy Murphy (F), George Jessel	Oct. 8		Dec. 10
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15
.....	6412	Simple Sis (M), Fazenda			June 11
M	6412	Slightly Used, McAvoy-Nagel	Sept. 3		
.....	7647	Third Degree (M), D. Costello			Jan. 8
.....	6813	Tracked by the Police (M), Rin-Tin-Tin			May 21

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. means All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

1928					
M	6052	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18
M	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11	
.....	.....	Beware of Bachelors, Ferris-Beranger			Nov. 10
TME	.....	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6
.....	.....	City of Sin, The, Loy-Miljan-Wong			
M	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14
TME	7441	Glorious Betsy, D. Costello			
TME	7077	Jazz Singer, The, Al Jolson	Feb. 4		
AT	5267	Lights of New York, All Star			
TME	6352	Lion and the Mouse, The, L. Barrymore			
M	5331	Little Snob, The, May McAvoy	Feb. 11		
M	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19
M	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18	
M	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19	
TME	7169	State Street Sadie, Nagel-Loy	Aug. 25		
TME	7340	Tenderloin, Dolores Costello			Apr. 28
AT	7654	Terror, The, McAvoy-Horton	Oct. 20		
TME	5527	Women They Talk About, Rich-Ferris	Sept. 8		Oct. 13
1929					
AT	.....	Conquest, Monte Blue			
TME	.....	Desert Song, The, John Boles			
TME	.....	Fancy Baggage, Audrey Ferris			
TME	.....	From Headquarters, Monte Blue			
TME	.....	Frozen River, Rin-Tin-Tin			
AT	.....	Great Success, The, Doris Kenyon			
TME	.....	Greyhound Limited, The, Monte Blue			
TME	.....	Hardboiled Rose, Myrna Loy			
AT	8693	Home Towners, Kenyon-Eilleson			Nov. 3
TME	.....	Kid Gloves, Conrad Nagel-Lois Wilson			
TME	5179	Land of the Silver Fox, Rin-Tin-Tin			
TME	.....	Little Wildcat, The, Audrey Ferris			
TME	.....	Madonna of Ave. A, Dolores Costello			
TME	.....	Million Dollar Collar, The, Rin-Tin-Tin			
TME	.....	My Man, Fannie Brice			
TME	.....	No Defense, Monte Blue			
AT	8290	On Trial, Bert Lytell			Dec. 1
TME	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.			
TME	.....	Redeeming Sin, The, Dolores Costello			
TME	.....	She Knew Men, Betty Bronson			
TME	5992	Singing Fool, The, Al Jolson	Jan. 1		Oct. 13
AT	.....	Stark Mad, H. B. Warner-L. Fazenda			
TME	.....	Stolen Kisses, May McAvoy			

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REFERENCE BOOKS—Motion Picture Trade Director, $10; Anatomy of Motion Picture Art, $2.50; Films of the Year, $2.50; Close Up, annual subscription $3.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

VICTOR VICTROLA—All electric $250.00 machine for $50.00. Address Lyric, Madrid, Ia.

Organs for Sale

FOR SALE—Wurlitzer K pit organ, hand or roll played. A-1 shape. $500.00. Address Strand Theatre, Atlantic, Ia.

HILLGREEN LANE ORGAN, electric pneumatic. Will make big sacrifice for quick sale. Address J. W. Goodspeed, 190 Monroe Ave., Grand Rapids, Mich.

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ, used or new. Reproduco Pipe Organs. Address S. B. McFadden, Havana, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

(*See next page*)

Your Classified Ad Will Do the Work

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

(*Classified continued*)

Miscellaneous

BEAUTIFUL registered Bull Pups, $15. Bulldogs. Address 501 Rockwood, Dallas, Texas.

Projector Repairing

BEST GRADE repair work. Prices right. Free relief heads. Prompt service. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

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

Equipment Wanted

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

BEST PRICES paid for projection machines, all types. Address Guercio & Barthel, 1018 Wabash Ave., Chicago, Ill.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Managers' Schools

LEARN MODERN THEATRE MANAGEMENT. A training that is helping many theatre employees to success. Catalog H. Moving Picture Theatre Managers' Institute, Elmira, N. Y.

LETTERS From Readers

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

What's Your Opinion?

MONTREAL, QUE., CANADA.—To the Editor: As you know, we are very much interested in the sound and dialogue pictures, and while we can see the possibilities of the sound pictures, we are in doubt with regard to the dialogue.

Considering that a stage play is about five scenes and provides an evening's entertainment, it doesn't seem possible that the producers can take that play and spread it over, say a hundred scenes, condense the dialogue and still bring it within the range of an evening's entertainment, without destroying the qualities of that picture.

We shall be very pleased to have your opinion.—R. B. Burko, Canadian Theatre Supply Company, Montreal, Que., Canada.

Where Are the Press Sheets?

SHREVEPORT, LA.—To the Editor: A few complaints I have to make:

Why cannot the exchanges send out press sheets? Time and time again I have booked pictures from Pathe and Universal requesting press sheets to be sent out and then again when I give them play dates, and they have repeatedly ignored my requests. Thus I am crippled in putting these pictures out before my people. Consequently, I lose money on them. Therefore, I cut them out when I booked for 1929 this past week.—J. T. Tadlock, Venus theatre, Shreveport, La.

What's Wrong with Chain Operation?

(*Continued from Page 28*)

territory, and nothing could get his job. He immediately refused to comply with the rules regarding the manner of keeping records for the district office, and when "called" on it, he had New York force the district office to apologize to him even if he did not comply with their regular routine in his reports. He then got into an altercation with one of the newspapers and they refused to run his ads.

Nor can he write an ad. He relies on the services of one of the ad solicitors of one of the local papers, and what does the average man know about showmanship copy? I have seen some of his ads that did not even have the name of the picture mentioned in them. Is this showmanship?

He nags his employes to such an extent that they fairly hate him and they will not make an effort to do only what is absolutely necessary, and I had these employes working night and day because they knew that it would be appreciated. Union workers would put in hours of overtime for me without receiving one cent, simply because I was always willing to go out of my way for them. This one item alone is now costing this firm at least $50 a week additional expense.

* * *

I had arranged a great tieup which had been given government recognition. The newspapers, Chamber of Commerce and business were back of it. Then I was asked to resign. The tieup was a complete "flop" because it was too much hard work, and too much trouble to put over. The "pet" could have had the use of the entire city for any purpose whatsoever but his office chair needed warming! Even the newspapers almost wholly disregarded it.

Remember, I have no personal feeling against this particular "pet" but when he is permitted to let hundreds of dollars slip through his fingers by neglect, and when he deliberately spends hundreds of dollars without the slightest cause, can you blame me when I permit my blood to boil?

I was not permitted to spend more than $125 a week in newspapers. The "pet" spends $300. Our cutouts for lobby and marquee were made back stage by theatre employes. Now this work is done outside the theatre and costing around $125 a week against the old cost of about $35, and it now has the same old appearance, while ours used to be made "different" at all times.

Outside tieups are unknown to this theatre now, and the campaign I used on the biggest week the theatre ever had cost us less than $300, including newspapers, billboards and tieups. Now this theatre spends this much on newspapers alone.

* * *

Special window display tieups are now a thing of the past; merchants are refusing to permit their windows to be used when they do not obtain a like return for their cooperation, and if one is not versed in this type of work how can he expect to interest the merchant in a tieup?

And now for the best one of them all! The district office subscribes to the two leading trade publications for their theatres, the first one selected naturally being the Exhibitors Herald-World. When I went to this new manager and asked to borrow the Herald he asked, "What in hell do you want with that thing, why I never read them. Yes, I got one in the mail this morning but I never opened it, I just threw it in the waste basket. I don't need them as *I am from New York* and sent out here by Mr. So-and-so and I am not going to waste my time learning about a lot of things that I don't need to worry about as long as I have the New York office back of me."

This corporation requires a requisition from the district office for any purchases. Yes, it is possible to purchase a muchly needed article in an emergency, provided it does not exceed $10. Yet the "pet" can go out and spend $300 to $500 more a week and if the district office "calls" him for it, New York makes them apologize, and remember that business has not increased one iota.

When I took charge of the theatre I was informed by the "resigning" manager that the roof was in terrible shape. He had sent in a requisition several months before, but nothing was done about it. The rainy season was now on and I knew what that meant to the walls of the theatre, so I continually complained about it to the district office. I was informed that nothing could be done until their maintenance man could check it over. About three weeks passed and the maintenance man made his appearance. Twenty-eight leaks were found and the walls and draperies by this time were in bad condition, the cost of a new covering for the roof would be about $300. I was instructed to get a bid on it and forward to the district office for approval with a requisition, which I did. I was advised that this work would proceed at once. Again three weeks went by and no action on roof. By this time I was learning more about my company, and I learned that they did not even own the theatre building and that it was only leased. I immediately got in touch with the owners of the property and threatened suit if they didn't put on a new roof, and two days later I had obtained a new roof without one cent cost to my company. Two weeks later I was informed that the company would put on a new roof, and I then sprung the scoop that I had secured for them.

I have mentioned just a few of the things that I did to keep down the overhead, but a "pet" comes in and spends several hundred dollars more a week than I did, and tells them to laugh it off, and gets away with it.

He's too smart to need the Herald-World, yet he cannot even count the box office receipts correctly. Is it any wonder to you "What is wrong with theatre chain operation?" Let's either go back to the old nickelodeons, or let's operate this business on a scale like it should be operated.

Let's have the producer-owners give their managers a little more scope.

Get the type of manager that has gone up the ladder by his own efforts, don't put in the drugstore cowboys, and expect them to know what it's all about. Let's get away from this old "rubber stamp" method of trying to operate a theatre from an office hundreds of miles away.

And what has happened to all the old display advertising that used to appear in the trade journals? Say I used to file these ads away and I knew months in advance just what the attraction was all about, months before release and before it was booked for our use. Why not concentrate all this advertising in one trade journal and cut down the overhead, and there's but one real trade journal in the business now anyway, so let's see more "dope" in the advertising columns of the Herald-World.

I happened to drop into your office when on a visit to Chicago, and I met your men. To say that I was surprised at the knowledge these men possessed of the show business, would be putting it mildly, but if the theatre can be operated by a "pet" who does not possess one iota of knowledge of the business, why wouldn't it be a good idea for you to let your office boy take care of your editorials and news articles? If these "pets" do not need any special training and experience, then why should your paper need men of such high calibre as you have with your organizatoin?

There's nothing the matter with the "movies"—we never had better pictures, be it "Sound" or "Silent." I'll wager that any of the old school can take a mediocre "Silent" picture and given free rein he can whip the tar out of the "pet" and his "Sound" picture, and I can prove it with the actual facts, and it's being done every day. That's what is wrong with the "movies."

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

THE ISLE OF FORGOTTEN WOMEN: Conrad Nagel—A good program picture, but a little too strong. Probably overacted, especially in the last reel.—Frank Johnson, Opera House, Louisville, Neb. —Small town patronage.

THE COLLEGE HERO: Special cast—November 19-20. A neat little picture of college life.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

SAY IT WITH SABLES: Special cast—Very, very good. Margaret Livingston has the best part she ever had, in this town anyway. You can't put Bushman in a picture and fail to get a sterling performance. If you are accustomed to raising prices on any certain night this picture will fit in on that night okay.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE OPENING NIGHT: Claire Windsor—Pretty good, but a little too heavy. Acting very good. Not quite a special.—Frank Johnson, Opera House, Louisville, Neb.—Smal town patronage.

RUNAWAY GIRLS: Shirley Mason—November 4-5. Excellent program picture and a good bet at the box office, this was my first Columbia picture and if they are all as good as this one I am sure I will be more than pleased with my Columbia contract. Print and photography very good. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

RANSOM: Lois Wilson—Very, very good. A dandy little program picture that will fit in snugly on your family night. Just the right amount of suspense, thrills, pathos and humor. Well done, Columbia.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE BLOOD SHIP: Hobart Bosworth—Good sea melodrama.—J. L. Seiter, Selma theatre, Selma, Cal. —General patronage.

BY WHOSE HAND: Ricardo Cortez—August 24-25. Good mystery drama. Comedy by negro porter and the butler came in very good. Above program quality. Six reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

WHEN THE WIFE'S AWAY: Dorothy Revier—Failed to please. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

ALIAS THE LONE WOLF: Bert Lytell—Very good. Our turnout to this was exceptionally large. Hardly a special.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE TIGRESS: Special cast—Fair. About program quality. No, for special.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

FBO

BREED OF THE SUNSETS: Bob Steele—November 2-3. A good little action picture that pleased. Print and photography good. Five reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

TAXI THIRTEEN: Chester Conklin—72%. November 23. Advertised as FBO'S "Howling Laugh Special." Pity the poor ones, then. Too slow to held any interest. Our patrons had nothing good to offer on it. Disappointment to the management. And to think they hiked the rental on this one!—Newman and Gordy, Ne-Go theatre, Toronto, Kan.—General patronage.

The Present

THE future gets a lot of comment, but it deserves little. The future usually takes care of itself in its own way.

In the meantime, we have the present to contend with, and most of us find it a tough enough customer to occupy our time and require our energy.

These words, be it explained, are inspired by the expressions of Brother Powell of the Lonct theatre in Wellington, O., who in a report last week implied an expectation of greater patronage for the small exhibitor when synchronization devices become available to him.

When that time will come and what it will bring, no one can say with justifiable definiteness.

For the present, at least, there are silent pictures as good as and better than those in the past.

And has the screen failed as a medium of entertainment?

Hardly! It is more than ever the great story-teller of today.

The many and varied assets of the motion picture—its pictorial beauty, its versatility, its ability to concentrate on one small significant point or sweep over the earth, its complete power to realize the utmost in dramatic conviction through subtle suggestion—these and more are denied all other art-forms.

The silent screen is nothing to apologize for. True, the public is always curious about what is new. But equally true must it be that the public goes to the theatre to be told a good story well.

The silent picture won the public with its unique ability to do that very thing.

Nothing can take this away from it.

And that is the great medium of entertainment which is available to every exhibitor—right here and now.

—*GEORGE SCHUTZ.*

First National

DANCE MAGIC: Special cast—August 7-8. A fair program picture but not one for the whole family. Personally, thought that Miss Starke's acting made the picture as good as it was. Seven reels.—Frank Johnson, Opera House, Louisville, Neb. —Small town patronage.

ALL ABOARD: Johnny Hines—50%. September 28-29. It is a good Hines, and his brand of comedy satisfies. He is no box office sell-out, and I always have room, but his brand of product is consistent; and if you can get them in, he will deliver.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THREE RING MARRIAGE: Astor-Hughes—November 20-21. An entertaining program picture with circus atmosphere. In fact, the circus shots, the midgets and the monkey are the best parts of the picture. Seven reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE HEART OF A FOLLIES GIRL: Billie Dove—43%. I was fighting the battle of San Antonio with the American Legion when my wife showed this. She declared that it was a real picture and that's that. I sure think this Billie Dove is good to look at and if I could have seen this picture, I believe that I would have seen more of her—i. e., from the advertising.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—100%. November 17. A big picture in every way. Everyone walked out well pleased. Play it by all means. Eight reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

CODE OF SCARLET: Ken Maynard—60%. November 17. A splendid Northwest picture, lots of action and beautiful scenery.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MISMATES: Special cast—August 21-22. Very good. Miss Kenyon sure does act in this one. Eight reels.—Frank Johnson, Opera House, Louisville, Neb. —Small town patronage.

CODE OF THE SCARLET: Ken Maynard— 70%. October 20. If they like lots of fighting feed 'em this one. Pleased here as all Maynards do. Six reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

HIGH HAT: Ben Lyon—August 14-15. This picture is too disconnected to make good entertainment. If you think your patrons want a few inside shots of a studio, all right, but if they want a picture with a plot, why, don't book it.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

LADY BE GOOD: Mulhall-Mackaill—Entertaining program picture, means nothing at box office.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

Fox

FAZIL: Charles Farrell—30%. November 12-14. Just a good picture, nothing to cause comment or bring out a good attendance.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

THE GAY RETREAT: Special cast—Outside of the big super specials this is the best money maker of the year. The people laughed, or rather roared, so loudly at this that the girl who tends our Phototone had to shut it off. Many came both nights that we ran it. It's a good bet for anybody, as we bought it cheap—at our minimum rental figure.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

ARIZONA WILDCAT: Tom Mix—Picture starts out with kids in the principal roles. Supposed to be Mix before he grew up—in the story, that is. The rodeo the kids pull off is good, but the picture is too slow. With Tom not appearing for a reel, it is just like cutting a reel off the whole show. Two impossible situations or flaws were when the heroine gets in a stage coach, goes down the creek, under water at times, yet when Mix gets her out she's dry. —Frank Johnson, Opera House, Louisville, Neb.— Small town patronage.

THE HIGH SCHOOL HERO: Special cast—Very good. Not a special, but a gilt edge program picture. Good comment.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

SILVER VALLEY: Tom Mix—November 22-23. One of Tom's fast moving pictures which pleased his fans. Five reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE WIZARD: Special cast—Very good mystery play. Rather exceptional, we thought. Quite a few

"Yes, I'm Guilty, Too"

Editor, "What the Picture Did for Me":

Pardon me for taking up your time, also some of your valuable space, but since "One of the Delinquents" hopped on to us other delinquents for being moochers, I feel that "an honest confession is good for the soul." I'm guilty, and if the court will suspend judgment, I will promise to report pictures hereafter no matter whether they are good, bad or indifferent.

* * *

I feel that "What the Picture Did for Me" is the most valuable service ever rendered the small town theatreman by any publication, and the benefits I have received therefrom have been away and beyond the cost of the magazine many times. I feel also that to make this service still more helpful this department should have the hearty support of exhibitors everywhere, and this means the sending in of reports by all of us.

* * *

Who are there among us who haven't come to rely on reports by Rand of Salmon, Tragsdorf of Neillsville, Silver of Greenville, Duba of Kimball, Giacoma Brothers of Tombstone, Cosner of Sargent, Armantrout of Pittsfield, Brown of Nashwauk, Gailey of Wayne, Ihde of Ashland, Yancy of Mansfield, Longaker of Alexandria, O'Hara of Elgin, and dozens of others that space forbids mentioning but who are none the less prominent. And who is there who doesn't know the states from which those boys hail without looking them up? Are their reports read? I'll say they are, everyone of them. I'm a hog for publicity myself, but these boys have been getting all of it and from this on I am going to horn in on some of it if I bust the last button on my B. V. D.'S.

* * *

Not only that, but I'm going to lay for that old cuss that writes that bull COLYUM, and the first time he makes a bobble on pictures, watch me tie into him. There won't be enough hide left on him to cover one of Marie's spark plugs.

"ANOTHER DELINQUENT."

thrills. The average audience will appreciate it. Better than program, but not quite a special.—Frank Johnson, Opera House, Louisville. Neb.—Small town patronage.

DRESSED TO KILL: Edmund Lowe—November 6-7. One of the best underworld pictures I have played to date, the acting by Mr. Lowe and Miss Astor was excellent, the directing also was very good. Print and photography good. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

PAID TO LOVE: Virginia Valli—A fair picture. Above program average. More for the women than the men, however.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

HORSEMAN OF THE PLAINS: Tom Mix—68%. November 16-17. Plenty of Tom Mix action, good vein of comedy and an exciting race in the last reel that satisfies the "chewers and spitters." Had a very good animal comedy, "The Cow's Husband," to go with this and they all left with a smile. That shows they'll all be back next week. Five reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

BLACK JACK: Buck Jones—Fair and drew about as the usual Jones will draw, which is good.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

SINGED: Blanche Sweet—November 15. A poor picture.—W. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

VERY CONFIDENTIAL: Madge Bellamy—Fair program picture. Showed it on family night and it made a nice offering.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

WILD WEST ROMANCE: Rex Bell—Pleasing Western for Saturdays.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

SILVER VALLEY: Tom Mix—All Mix's draw good and this drew fairly well, but fell off on the second night. Up to the Mix standard, with an unusual amount of comedy.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

WOLF FANGS: Thunder—Just a little too much dog and not enough human acting accompaniment. Thunder didn't show quite as much training as some of the other canines. Lots of good comments, however, and therefore must be classed as "suitable."—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

LOVE HUNGRY: Special cast—The two attractive stars both play good and look fine. This is a real extra six-reel entertaining picture. Young life, full of pep and joymaking for everybody. Every actress in this program seems full of life and smiling from head to foot, and with the good music we played with this picture, everybody that was in the audience seemed to be love hungry for more good pictures like this one. —Walter Odom and Sons, Dixie theatre, Durant, Miss.—Small town patronage.

SOFT LIVING: Madge Bellamy—Good little program picture.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

SHAME: John Gilbert—80%. November 10. A mighty fine performance by Gilbert, ably supported. Many unfavorable comments on account of the Oriental part. Six reels.—C. A. Robinson, Town Hall, Carmel, Me.—Small town patronage.

CHAIN LIGHTNING: Buck Jones—August 3-4. All the Jones pictures are pleasing to our patrons. There is good comedy element. Picture drew well in spite of carnival opposition, which is some opposition for us. Five reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

PLAY GIRL: Madge Bellamy—November 9. Usual Bellamy picture. She goes out with a fast stepper and loses her clothes but saves her virtue.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

TUMBLING RIVER: Tom Mix—August 10-11. Fell a little lower on this than is usual on the Mix's, but the picture is okay. Fall-off probably due to too busy farmers and hot weather. Five reels.—Frank Johnson, Opera house, Louisville, Neb.—Small town patronage.

HORSEMAN OF THE PLAINS: Tom Mix—November 14-15. Best comedy in quite awhile. Little western stuff and the race is a knockout.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

SINGED: Blanche Sweet—Good. Miss Sweet's acting is exceptional. No, for special.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE RIVER PIRATE: Victor McLaglen—30%. November 5-7. Audience well pleased. Good entertainment.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

Metro-Goldwyn-Mayer

TELLING THE WORLD: William Haines—November 16-17. Very good.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

THE UNDERSTANDING HEART: Special cast—51%. November 17. A good Saturday night picture that pleased the small numbers that came through the mud to see it. An outdoor action picture with a forest ranger backing. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kans.—Small town patronage.

THE MYSTERIOUS LADY: Greta Garbo—November 9. Very good for a Garbo. It was one of the best since "Love." Then she was not by herself, she had a real actor friend. Eight reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

FOUR WALLS: John Gilbert—60%. October 26. Plenty good comments. Everybody well pleased. A very good mystery picture. Eight reels.—J. S. Howard. Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

DETECTIVES: Arthur-Dane — Program comedy-drama. This team doesn't get us an extra dime.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

TIN HATS: Special cast—November 10. Pretty good, but would have been much better had the print been good. The print was very hard on the eyes, in focus in spots and out of focus in spots, at the same time.—Adam Hornung, Opera House, Victor, Mont., Canada.—Small town patronage.

THE ACTRESS: Norma Shearer—A very good picture which gave general satisfaction. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE ACTRESS: Norma Shearer—76%. November 13. Do not understand how a producer can expect the exhibitor to educate the movie fan with such junk as this.—Newman and Gordy, Ne-Go theatre, Toronto, Kans.—General patronage.

THE BABY CYCLONE: Cody-Pringle—November 8. This is a real good program picture. Our patrons liked it. Our business was nothing extra, though we did some extra advertising on it.—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

BEN HUR: Special cast—Tied up with the American Legion on this and filled the house three nights. Personally, thought it about "the mightiest picture ever" made, just as the advertising stated. 100%.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE BIG CITY: Lon Chaney—November 5-6. We have our first Chaney picture that didn't draw well. This one is good. Not as good as "Tell It to the Marines."—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

CIRCUS ROOKIES: Dane-Arthur—Good comedy. We did not feature it as a special, however, and we ran it on our family night as a program picture to a nice house. It fitted in very nicely and came up to expectations as a program.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

SHOW PEOPLE: Special cast—October 29-30. Bill Haines is as good as ever and Miss Davies leads him on, etc. Book this one. Good clean slapstick. We ran it early. Advertise it to make it go over. Nine reels.—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

THE SMART SET: William Haines—About the silliest feature and star that ever was released. If the rest of the Haines' are not any better, then we're stung. The first night's business was quite a bit lower than usual.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

FOUR WALLS: John Gilbert—November 7-8. Pretty good picture.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

FOREIGN DEVILS: Tim McCoy—August 28-29. Very interesting from a historical angle. Personally thought it okay, but second night crowd was only half as big as first night's. Five reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE CAMERAMAN: Buster Keaton—November 17. Quite a nice picture. Keaton is not a big drawing card for me. The photography is very poor. Eight reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

WEST POINT: William Haines—August 17-18. We have read adverse reports against this picture, but we thought it was good and several of our patrons told us so. The football scenes are realistic and Haines puts in lots of comedy. We would class it as a special. Nine reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

BRINGING UP FATHER: J. Farrell McDonald—94%. November 17. Nothing to rave about, but the title seems to make money. The title drew me my usual Western audience. The satisfaction was about 50-50 for likes and dislikes, but I will advise

any exhibitor to play it. Seven reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

SKIRTS: Syd Chaplin—Poor. Not a laugh in a box full. If "Dawn" is not any better than this, we'll hope for fewer British pictures.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

LAW OF THE RANGE: Tim McCoy—80%. November 3. Pleased nearly all. The only fault I find with McCoy is that he makes his pictures way back in the nineties. It's a good story with fine atmosphere. Six reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

WYOMING: Tim McCoy—These McCoys are all about the same, but they seem to go over good. We'll still run 'em.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

WHILE THE CITY SLEEPS: Lon Chaney—50%. October 29. This was a good picture. Lon Chaney had a good part and showed a good character, a man with a heart. We were well pleased.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

THE BIG CITY: Lon Chaney—Not quite as big as expected, but good anyhow. Chaney is a very good drawing card for us. Not a special.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE ACTRESS: Norma Shearer—30%. November 18th. Went over fairly well, but was nothing to remember.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

LAW OF THE RANGE: Tim McCoy—Pretty fair Western. About the average McCoy, which is good. Tim takes pretty good here.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE CARDBOARD LOVER: Marion Davies—November 11-12. Only fair, many of my patrons thought this was too silly. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE FAIR CO-ED: Marion Davies—50%. October 3-4. It was a real good picture and I am not sorry that I waited to get to show it. Will be a real bet for the basketball season and I am sure that anyone can stand a drawing card along about that time. —Ray W. Musselman, Princess theatre, Lincoln, Kan. Small town patronage.

THE CROWD: Special cast—40%. September 26-27. This picture will run about as true to life as anything that you will ever show. It is a story of a young man, who is tryin' to get along, and it could be you or me. I bought it as a special and it didn't pay out, but I'm not sorry, and maybe I can get an adjustment. I believe that you will all feel better for running it.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

ROSE MARIE: Special cast—October 30-31. A good Northern picture but not much of a drawing card, a lot of the scenes quite dark. Print and photography fair. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

DETECTIVES: Dane-Arthur—76%. October 5-6. Better than "Circus Rookies" and it got the laughs, so the wife informed me. I was way down South when this was played. I think I was having a big time, from all reports.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE CARDBOARD LOVER: Marion Davies—This was a good program picture. Audience offered no comments either way. They are usually appreciative, too. I liked it for its comedy and wholesome laughs. Eight reels.—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

THE UNKNOWN: Lon Chaney—37%. November 15. It is pretty old but good and ranks with his best. Plenty of good comments from the Chaney following and would have drawn better if weather had been only medium.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

Pathe-P D C

THE APACHE RAIDER: Leo Maloney—November 24. I have never played a poor Pathe-Maloney picture. His Westerns are better than the average or garden variety of program Westerns. Six reels.—Wm. E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

MIDNIGHT MADNESS: Special cast—November 9. Not much to it. Mostly film.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

DRESS PARADE: William Boyd—November 16. Every one well pleased. Old, but I believe they came to see it for the second time. Seven reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

THE APACHE RAIDER: Leo Maloney—Not as good as his last, but it is not bad.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

J. C. Jenkins—*His Colyum*

MACOMB, ILL., November 26, 1928.

DEAR HERALD-WORLD:

And they said unto them, go thou into the land of the Ozarks and preach the gospel of the HERALD-WORLD to the Pharisees and the Sadducees, and to the Japanese and Chinese that they may come to know of the good things that are in store for all those who thirst for knowledge.

And they went forth and journeyed long and far and labored zealously but they found naught but Republicans and Democrats and a few bootleggers, and they brought forth no fruit for their labors save a ruined disposition and three flat tires. Thus endeth the first chapter, and there isn't going to be any more.

* * *

Tonight we saw "Lilac Time" in the Illinois theatre here in Macomb and if they would switch titles with "Wings" the public wouldn't know the difference. This doesn't mean that "Lilac Time" isn't a good picture, for it is, but what we mean to convey is that the two pictures are so nearly alike in theme and direction that either title would fit either picture and the public would be just as well satisfied, so it must be that there is nothing in a title, although we have always believed there was. "Lilac Time" drew capacity business on its third night showing and that means that the picture is being well received, for capacity business in the Illinois means real business. Mr. Hainline, the owner and manager, has a beautiful theatre and the business he enjoys proves beyond a doubt that he stands ace high with the community, and that's a big asset.

Mr. Hainline went to Champaign today to see the Illinois-Ohio football game and invited us to along but we declined because we always get so crazy at a football game that we have the headache for a week. But speaking of football, did you notice that the Gophers trimmed the Badgers? We heard that game broadcast and when the Gophers went over for a touchdown we could hear Crocket Brown of Nashwauk, Minn., shout, "Ollakazock kazuma, come here, babies, and kiss your papa. Ah tank ye yust show dos Badger bunch some feetball, eh what?"

Then we heard a wail from Neillsville, Wis., and Tragsdorf said something that sounded like, "Ohhell, scored on a fluke, the only way it could have been done. I wish somebody would put rat poison in those Gopher holes." It wasn't their football team that made Wisconsin famous in 1928, it must have been Schlitz and Hoover.

But that score down at West Point is what gave us the nightmare. Think of it, 13 to 3 in favor of Uncle Sam's defenders and our beloved Cornhuskers humbled before Charley Dawes and 25,000 others, and Charley is a Nebraskan, too. It's awful, Gertie, it's awful, but it's honest, and we are shouting for the Army but are laying for them next year.

* * *

We are not asking for an apology from Giacoma Brothers of Tombstone, Ariz., but we will expect a correction of their insinuations that we placed our mazuma on Al. If they could see the checks that have come to us from misguided Democrats from several states we have visited they would conclude that we had "our ear to the ground" for sometime before the great event. It has been our habit for years to forecast election results. This year we missed it by three states. Florida, Massachustts and Rhode Island, but we had Florida and Massachusetts in the doubtful column but listed Rhode Island for Herb.

Sometimes we guess about right and sometimes we miss it a mile, but always, as we have previously said, we are willing to back our judgment with the "mazuma" on the elections and the Cornhuskers.

What grieves us most over this election is the cold-blooded statement of our old friend Thomas O. Service in "SERVICE TALKS" in last week's HERALD-WORLD when he said he had padlocked his basement against those friends who shouted for Al and voted for Herb.

We don't know whether this is intended as a blanket indictment or a personal slap on our wrist. We have visited Tommy's cellar and it's a good one, easy chairs, 'n everything, and Tommy is on friendly relations with some of the more important gentlemen who can label moonshine as "Three Star Hennessy" and never bat an eye, and they have taught Tommy to believe it. Be that as it may, but what worries us is that Jay and George Clifford may adopt the same drastic measures, and that would leave Eagle Eye Joe and the writer out on a limb, and we can think of nothing more horrible, can we Joe? Tommy, you get right down from the table and go wash your neck and ears, we are ashamed of you.

* * *

In the current issue of the HERALD-WORLD we note a letter under the caption, "HEY, FELLOWS," which appears in a hox position in "What the Picture Did For Me" department and signed, "ONE OF THE DELINQUENTS," and we wish to say that, while he lays down some mighty good logic and offers excellent advice to the delinquent exhibitors on picture reports he takes a wallop at the writer of this column in the following language, " . . . and when Jenkins in his column reports a picture as good as we find it bad let's rip the hide off of him." That's a challenge, and we accept it, and any exhibitor who finds a picture bad that we report as good, keeping in mind the small town audience, is entitled to whet up his butcher-knife and proceed to the skinning. We are just egotistical enough

(*Continued on next page*)

HOLD 'EM YALE: Rod La Rocque—45%. October 19. This is a plenty good one. Everybody well pleased. Plenty of good comments from everybody. It pleased the college students in particular.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

THE LEOPARD LADY: Jacqueline Logan—46%. November 2. Not so good. Couldn't get them in on it. Those who saw it were well pleased. Seven reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

THE FORBIDDEN WOMAN: Jetta Goudal—35%. November 12-13. Good picture, but not the special we bought it for. Print and photography fair. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

Paramount

WARMING UP: Richard Dix—November 12-13. Good picture.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

THE WAY OF ALL FLESH: Emil Jannings—November 14-15. This is one of the best pictures we

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

to believe that if we don't know a good small town picture we don't know a damnthing, and the sooner we find it out the better, but say, listen here, you birds, when you do find that we were right why don't you write in to the HERALD-WORLD and say so? If you are going to skin us for being crazy why don't you give us credit for being correct, if we are? Don't you think that would be fair?

We wish to emphasize what "ONE OF THE DELINQUENTS" said about reporting your pictures. If other exhibitors' reports are helpful to you, why won't your reports be helpful to the other fellow?

Occasionally we find an exhibitor who says that he plays his pictures so soon after release dates that the reports are of no value to him. We found one such the other day in a town of 20,000 people, and when we called on him he had on his screen that "latest success," "SPARROWS," a picture we played something like six years ago, and have been sorry for it ever since. Think of a theatre in a town of that size playing a picture like "SPARROWS" at all, let alone at this late date. We couldn't sell that fellow the HERALD-WORLD, he didn't need it. Some people don't, that's why they play "SPARROWS." Had this exhibitor been a reader of exhibitors' reports some years back he wouldn't have inflicted this 6,000 feet of mud and filth on his audience. He would at least have taken it to the barber shop before he showed it.

We would like to comment on the letter by Mr. Tracy of the Princess theatre at Storm Lake, Ia., which appears in the current issue, but to do so would be throwing a bombshell right out in the middle of the herd. Mr. Tracy brings up an old question that has been haggled over ever since pictures were sold, and that is the question of selling pictures on a percentage basis. Believe it or not, Mr. Tracy is right, it is the only equitable way to sell pictures but it will never be done that way. WHY? Because the present method is a cinch proposition for the distributor, the exhibitor assumes all liability to loss. When they sell you a picture for $50, the common sales talk is that you are entitled to make a hundred on it, that is you are entitled to gross a hundred, but do you? If you don't then what? Who puts up the difference between fifty and a hundred?

That word, "ENTITLED" has kept more sheriffs hanging around theatre doors than around bootlegging establishments. It reminds us of one time when we told a kid to stick his hand in a hollow tree and if he pulled out a rabbit it was ours, but if he pulled out a skunk it was his for he was entitled to it. There, we told you we were going to throw a bombshell, now listen to 'em holler. Get out your carving-knives and start in on us.

We were also pleased to see Mr. Glass' letter in "Letters From Readers." We know Mr. Glass personally and we know that he is trying to give McCook, Neb., the very best there is in pictures, and we are sure also that "THE DOCKS OF NEW YORK" is just what he says it is, althought we have never seen it. Were we operating a theatre we would take the report by Mr. Glass as sufficient reason for refusing the picture even though we had it under contract. That is. we'd shelve it rather than run it. A bad picture is more detrimental to a theatre than an epidemic of the smallpox. Smallpox can be eradicated because it is of the physical, but you can't eradicate the effects of a bad, nasty, suggestive picture because it affects the mind.

We wish readers would avail themselves of more space in this department to express their views. We would like to see at least two full pages of letters from readers in which they discuss things of interest to the business. We know why you don't write, you are just to doggone lazy, that's all. You are just like Tragsdorf and Crocket and Gailey and Phil Rand and a lot more, you want George to do it and George has all the other chores to do. Wake up, come out of your cocoon and let's hear from you. The HERALD-WORLD wants your opinions, and we want a chance to hop onto you. That ought to start Crocket and Gailey anyhow.

Wherever we go we meet up with the same old question, "What effect is sound going to have on the business," and we have said that we didn't know a thing about it so often that we are getting tired of hearing ourself talk. Ninty-nine out of every 100 tell us that they don't like talking pictures, but don't they? The bigger theatres that have Vitaphone and Movietone seem to be getting the business, but for how long? If you can answer that question, you can take the head of the class. This "sound" stuff reminds us of when we were a boy back on the Kankakee river in Newton county, Ind. We gave a mover an old hen for what was recommended to us as a fine coondog. A coondog to a boy in those days was equivalent to a controlling interest in the Philadelphia mint. This dog could make more "sound" when we went out coon hunting than a pack of Ozark hounds, and we followed that durn pot-hound around through the timber all one fall before we learned that he couldn't tell a coon trail from a mule trail, but he could make plenty of "sound." Then we traded him to a neighbor boy for a muckledun cat that was guaranteed to have kittens in February, but she didn't, but the boy got the worst of it at that. The only "sound" that appeals to us is, "HERE'S A CHECK FOR THREE BUCKS, SEND ME THE HERALD-WORLD BEFORE I COLLAPSE." It has saved many a disaster.

There is a moral to this, if you can find it. We can't.

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

have played this year. Business was very poor due to weather conditions but I heard not one unfavorable comment. Would make a good Christmas offering. Just a real honest to goodness picture that is a relief from some of the lighter ones that constitute the bulk of pictures. Nine reels.—Paul N. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE CITY GONE WILD: Thomas Meighan—November 10. This was my first Meighan picture. Didn't prove satisfactory to my patrons. Not much of a picture. Didn't make any money, but made a lot of dissatisfied patrons. No wonder we small exhibitors are losing money, and we'll continue to unless we can get good pictures.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

KIT CARSON: Fred Thomson—November 13-14-15. Good Thomson picture but not near as good as "Jesse James" and not as good as "Sunset Legion." It seems since Paramount is trying to make specials out of some of the Thomson pictures they are losing their prestige with the exhibitors, and it's no wonder, as we pay twice as much for a Thomson picture now as we did a year ago. The result is they are not making the money for the exhibitors that they used to. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

KIT CARSON: Fred Thomson—95%. November 16-17. The best thing about this was the print. Drew well, but no one was pleased as it was not rough enough for our Saturday crowd. Print and photography good. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE CITY GONE WILD: Thomas Meighan—This pleased my patrons very much. Seven reels.—M. A. Manning, Opera House, Baldwin, Wis.—General patronage.

HOT NEWS: Bebe Daniels—October 28-29. Very good comedy-drama. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

HOT NEWS: Bebe Daniels—40%. November 18-19. Bebe usually goes over here, but this didn't. However, fair program entertainment.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

LEGION OF THE CONDEMNED: Cooper-Wray—60%. November 18-19. A splendid picture. Gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Micb.—General patronage.

SAWDUST PARADISE: Esther Ralston—56%. November 18. A very pleasing program picture that went good on a Sunday evening program. Her pictures are always good and they please. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE RACKET: Thomas Meighan—40%. November 14-15. A splendid crook story. Star and cast fine. Gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Micb.—General patronage.

A GENTLEMAN OF PARIS: Adolphe Menjou—28%. November 16-17. Flip! Flap! Flop! No drawing power. Menjou has no following here. It's no worse than ordinary program fodder; just simply had no appeal. We should have doubled it with a short thrill feature. Print pretty fair, photography a little under standard. Six reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

PEAKS OF DESTINY: Special cast—15%. October 31. Personally thought this was a good picture but it was terrible from the box office standpoint. Witness the percentage.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

THE PATRIOT: Emil Jannings—15%. November 19-20-21. Played this three days to an empty house, but it was no fault of the picture. A great picture and should make the big boys in the big towns dust off the S. R. O. sign. Print good and best photography ever seen on our screen. Twelve reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

SPORTING GOODS: Richard Dix—45%. October 24. So-so. Just another picture. Six reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

FEEL MY PULSE: Bebe Daniels—65%. November 14. Good light comedy-drama. Pleased the few who came to see it. Six reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

THE BIG KILLING: Beery-Hatton—I do not know what class of picture-going people they made this one for. I cannot figure out why they wanted to make such a picture. It is so silly that it's really foolish. They must have made beautiful Mary Brian play in this picture by force, because I think this star is too good to be put in such bunk pictures like this one, although she did her part most wonderfully. With the reputation that Paramount has got for good pictures, dressed up, high class pictures, I cannot see why it claims this one. Six reels.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—Small town patronage.

THE DRAG NET: Special cast—This must be the best Bancroft yet. Sure packed them for two days. In a 4,000 population town! Hope they are all good pullers like this one. Read some comment not so favorable. We think it's okay. Eight reels.—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

THE WAY OF ALL FLESH: Emil Jannings—60%. I believe it to be one of the finest pictures I ever played, although it is long and drawn out. Jannings is sure a fine actor, and I hope Paramount will place him in some pictures where at the end he won't be made to pass out or freeze in a snow storm. Very favorable comments on this one, and it's surely true in many cases. Nine reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

PARTNERS IN CRIME: Beery-Hatton—October

31. Talk about a relief from your business worries. Play this one up big and it will click out loud at the old box office. We had a time keeping them out for the second show. A highly recommended comedy. A picture you will enjoy yourself. More especially, your patrons will like it. Seven reels.—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

UNDERWORLD: George Bancroft—78%. October 30. Very good entertainment. Plenty of revolvers, machine guns and police. A little too long and drawn out. Several fine bits of acting. Eight reels. —C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

THE DRAG NET: George Bancroft—November 3. No good to me. I read all the comments in the Exhibitors Herald-World and I find most agree with me. Give us good clean pictures and we'll all be better off. Eight reels.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

SHOOTIN' IRONS: Jack Luden—96%. November 13. First time I have played one of Luden's and it sure went over good, and I can do some repeat business if they are as good as this one. Fine story and acting, and on the whole a good picture. Six reels. —C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

THE LAST COMMAND: Emil Jannings—November 17. One of the worst Jannings pictures I have ever played. Why does such a good company as Paramount use a good star as Jannings in such a picture. If they don't put him in better pictures, might just as well send him fishing. Maybe he will get some suckers, I doubt if he isn't dead soon if they don't give him better material. Nine reels. —T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

State Rights

THE ROAD TO RUIN: Helen Foster—Well produced, good story, petting scenes well handled and it gets business at the box office and how! Our patrons well pleased.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

Tiffany-Stahl

THE DEVIL'S SKIPPER: Belle Bennett—40%. November 14. An extra good program picture. A little rough in spots, hut should please any audience anywhere. Business was fair. Print and photography good. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

United Artists

RAMONA: Dolores Del Rio—Billed it big and it broke all records for attendance and certainly pleased everyone who came. Don't pass this up. Ten reels. —M. A. Manning, Opera House, Baldwin, Wis.—General patronage.

THE CIRCUS: Charlie Chaplin—November 12-14. Picture good but did not draw. Lost money. When I complete my present contract with this company I will be through with it for good.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

THE GAUCHO: Douglas Fairbanks—75%. October 1-2. It is another Douglas Fairbanks picture and there is only one Doug. He gets more action into one of his pictures than most of these other producers get in their whole year's product. While his pictures do not draw as they once did, he still has a following and they are all present, when we show one of his pictures. I don't see how you could go far wrong, if you could get a decent buy on this picture.—Ray W. Musselman, Princess theatre, Lincoln, Kan.—Small town patronage.

TWO ARABIAN KNIGHTS: Special cast—Entertaining war comedy.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

MY BEST GIRL: Mary Pickford—Our second night on the same picture usually declines a bit Here is one that drew a bigger crowd than the first night. We need more pictures of this quality that sends 'em home talking about it. Pleased 100%. Should have run it sooner. Nine reels.—R. V. McGinnis, Ritz theatre, New Albany, Miss.—General patronage.

Universal

HOW TO HANDLE WOMEN: Glenn Tryon—26%. November 20-21. A flop for us. We do not agree entirely with the exhibitor who reported on this a couple of weeks ago but nevertheless the thing is not nearly what it's cracked up to be by Universal. Too much wise-cracking and plain silly stuff to get across good. Not up to "Painting the Town." Good print but did not like the photography. Too much of the pea-soup effect that we find in Metro's prints. This is the second lemon we have drawn on this year's Complete Service, making the score 100 per cent sour so far. Six reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

Well, Now, We Ask You Could She Have Done It?

"We don't know the half of what the poor cashier has to contend with," writes Leonard N. Bishop, manager of the Tivoli theatre in Hamilton, Ont. "Reporting for duty this morning, my cashier told me a good one that I believe is worthy of publication in your excellent paper.

"A lady phoned last night and inquired if after she had washed the baby and had taken it to her grandmother and returned home to prepare her husband's supper, she would be in time for the special midnight performance."

* * *

Yes, indeed, that's one for the book! And there must be many more like it. Let's hear about 'em. For, as Bishop says, we don't know the half of it. And all of us need a laugh.

HOT HEELS: Glenn Tryon—November 9-10. A good comedy-drama, but not near as good as "Painting the Town." Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

STILL ALARM: Special cast—November 17. We all liked this picture, however attendance was very poor, due to nearby dances.—Adam Hornung, Opera House, Victor, Mont.—Small town patronage.

ANYBODY HERE SEEN KELLY?: Tom Moore—50%. November 16. This is an extra good program picture. Very funny.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HER BIG NIGHT: Laura La Plante—November 3. The best mix-up picture we ever had, with Miss La Plante in a dual role.—Adam Hornung, Opera House, Victor, Mont.—Small town patronage.

THE CAT AND THE CANARY: Laura LaPlante —52%. November 18-19. Certainly did draw for us but guess it was a little too spooky for some, judging from comments we heard. But we got the receipts, so should worry. We drew a ragged print and found it somewhat dark for us and rather hazy in spots. Eight reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE LONE EAGLE: Special cast—Very good. Pleased everyone. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

MEN OF DARING: Jack Hoxie—November 10. A Western of the old days. It's a good picture with sufficient comedy.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

GOOD MORNING, JUDGE: Reginald Denny—Entertaining program picture, far from a special.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

A MAN'S PAST: Conrad Veidt—November 16. A very, very good picture. It's different.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

Warner Bros.

A RENO DIVORCE: May McAvoy—10%. November 13. A picture that did not give satisfaction. The star worked hard to make something out of nothing of a story.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

A RENO DIVORCE: Special cast—25%. November 21-22. Awful. Written, directed and supposed to be acted by Ralph Graves. Little wonder Eastman is getting rich with all the film companies wasting celluloid. I can write a better story than this one. —E. C. Arehart, Auditorium theatre, Laurel, Neb. —General patronage.

THE CRIMSON CITY: Myrna Loy—60%. November 10. Picture too dark. No drawing power. Thank goodness this is the last on the Warner contract. Good bye, Warners, until you put out better pictures for the small town. Seven reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash. —Small town patronage.

FIVE AND TEN CENT ANNIE: Special cast—60%. October 27. Dandy comedy. Little raw in spots but went okay here. Six reels.—B. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

FIVE AND TEN CENT ANNIE: Special cast—45%. November 6. Much ado about nothing. Of course, it was election day and every one was more interested in politics than in pictures. I can't seem to get results with W. B. pictures. Rin Tin Tin, though, draws for me. To get back, Fazenda and Cook are good, but they haven't got much to work on.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

BRASS KNUCKLES: Monte Blue—70%. November 3. Heavy drama. Poor business on it. Picture okay but it didn't draw the customers. Seven reels.—H. Hollenbeck, Rose-Liberty theatres, Sumas-Lynden, Wash.—Small town patronage.

THE GIRL FROM CHICAGO: 45%. November 20. The sixth Warner Brothers out of 22 played that pleased. All comments favorable. Three days continuous rain, bad roads, helped make small percentage. Six reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

Short Features

EDUCATIONAL

HOLD YOUR HAT: Very good comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

YOU'LL BE SORRY: A good novelty two reeler. —Bert Silver, Silver Family theatre, Greenville, Mich. —General patronage.

JOYS OF CAMPING: Not much to this, just a filler. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE LUCKY DUCK: Cameo—Pretty good comedy. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

OH, MAMA: Cameo—Good comedy. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

GOOSE FLESH: Lloyd Hamilton—Good comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia. —General patronage.

HARD WORK: Cameo—Good one reel comedy.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE LAST LAUGH: Cameo—Fair one reel comedy.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

LISTEN CHILDREN: Lloyd Hamilton—Harmless and unfunny. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

REST DAY: Cameo—Fair. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

POLAR PERILS: Monty Collins.—Pretty good. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

FOX

WILD PUPPIES: One of the best two reel comedies we played for a long while, the kids sure liked it.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

BEAR KNEES: Very bad. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

KISS DOCTOR: Quite a little smut in this one, some of the subtitles were bad.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

M G M

DO GENTLEMEN SNORE?: Fair. Two reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C. —General patronage.

IMAGINE MY EMBARRASSMENT: One of the best out. Two reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

THAT NIGHT: Does fairly well on a sad picture. Two reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

DOG HEAVEN: Our Gang—November 10. Ran this with Tin Hats. Was pretty good, though not as funny as most Gang comedies. Two reels.—Adam Hornung, Opera House, Victor, Mont.—Small town patronage.

SHOULD MARRIED MEN GO HOME?: Did not answer the question. Good comedy, although I may be wrong. Two reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

EARLY TO BED: Very good. It was not an ordinary comedy. It was something to laugh about. Two reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

US: Exceptionally good aviation comedy. Two

reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

DO GENTLEMEN SNORE?: Max Davidson—This is good and caused a lot of commotion in the audience. But owing to being mostly night scenes and most damnably dark, we felt we didn't get the best results from it. Metro's comedies last year were very clear and bright, but the 1929's are getting as foggy as their feature picture. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

PUTTING PANTS ON PHILLIP: Stan Laurel—Very good. Lots of laughs. Two reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

WHAT EVERY ICEMAN KNOWS: Max Davidson—Good. Two reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

FIGHTING FATHERS: Max Davidson—A wow. As good a Davidson as I have got in a long time. Laughs from title to end. Two reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

STING OF STINGS: Charley Chase—Fair. It seems pretty hard to make 'em laugh nowadays. Two reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

PATHE

SMITH'S CUSTOMER: Fair. Two reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

THE PLUMBER'S DAUGHTER: Alice Day—Very good. Sure got lots of laughs. Two reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

ASSISTANT WIVES: A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SOLDIER MAN: Harry Langdon—This is certainly a real comedy. Very funny. None of them have a thing on Langdon in two-reel comedies, where he should stay. Three reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BROMO & JULIET: Charlie Chase—Plenty good. Kept them laughing. Two reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

Johnson Gets Two Laughs: One Bitter, One Sweet!

Directorial forgetfulness,, seldom forgotten by fans and exhibitors, receives further attention in a report from Frank Johnson of the Opera House in Louisville, Neb. Referring to Tom Mix's "Arizona Wildcat" (Fox), he says, "Two impossible situations or flaws were when the heroine gets in a stage coach, goes down the creek, under water at times, yet when Mix gets her out, she's dry." Then there was "The Gay Retreat," also a Fox picture. "The people laughed, or roared so loudly at this," reports Johnson, "that the girl who tends our Phototone had to shut it off."

HER ACTOR FRIEND: Alice Day—A very good comedy. Two reels.—J. S. Howard, Jr., Institute theatre, Oak Ridge, N. C.—General patronage.

PARAMOUNT

CALL AGAIN: Edward Everett Horton—Very poor. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

KOKO HOPS OFF: Inkwell cartoon—Okay filler only. These Inkwells have some clever cartooning, but do not take as well with our people as Universal's Oswalds. Print fair. One-half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

PICTURE MY ASTONISHMENT: Frances Lee—A very poor two-reel comedy. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

NIFTY NAGS: Jack Duffy—Duffy is good in this. Pleased all. Two reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

TIFFANY-STAHL

SCARFACE: A very fine little reel. The only trouble is that the rental is a little high for small towns. Print and photography excellent. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

UNIVERSAL

HOLLYWOOD OR BUST: Arthur Lake—Novel and interesting. The first of the "Horace in Hollywood" series. Hope they are all as good. Good print and photography. One reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

SPEED AND SPURS: Bob Curwood—Somewhat better than "The Danger Trail," which we showed last week. Kind of dumb yet, but the kids and the rough-and-ready gang, fell for it, so guess it can be called an asset. Print good, but photography sort of soupy in spots. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

SUMMER KNIGHTS: Arthur Lake—This "Drug Store Cowboy" series is pretty fair but will never set this part of the world on fire. Some laughs in this one. Print fair, photography not so good. One reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

MISCELLANEOUS

OLD WIVES WHO KNEW: (Imperial)—If you see this on your bookings, just cancel. N. I. L. Two reels.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

PARAMOUNT, FOX AND M G M NEWS: Nearly the same, each one gets a couple of extra items, but on the whole Fox leads with me. One reel.—C. E. Robinson, Town Hall, Carmel, Me.—Small town patronage.

W. E. Non-Synchronous Installations in November

(*Continued from Page* 24)

Plymouth, Worcester, Mass.	2,535
Regent, Worcester, Mass.	930
Casino, Ware, Mass.	724
Elm, Chicopee, Mass.	1,260
Crown, Mobile, Ala.	514
Strand, Washington, D. C.	600
Essex, New York, N. Y.	615
New Frolic, Jacksonville, Fla.	769
Victor, McKeesport, Pa.	740
Anderson, Gulfport, Miss.	700
Wisconsin, Eau Clair, Wis.	968
Strand, Orange, Tex.	885
Escorial, New Orleans, La.	784
Broadway Palace, Los Angeles, Cal.	1,764

List of Theatres already having some type of Western Electric Sound Projector Equipment to which Film and Non-Synchronous Attachments were added in the month of November, up to and including Saturday, November 17, 1928:

Theatre City and State	Seats
Venetian, Racine, Wis.	1,903
Republix, Washington, D. C.	1,258
Park, Woonsocket, R. I.	1,092
Strand, Elmira, N. Y.	1,136
Lincoln, Cleveland, Ohio	948
Stanley, Pittsburgh, Pa.	3,256
Aldine, Philadelphia, Pa.	1,342
Capitol, New London, Conn.	3,246
Loew's State, New York, N. Y.	3,246
Regent, Dunkirk, N. Y.	876
Madison, Mansfield, Ohio	941
Regent, Pittsburgh, Pa.	924
Marlboro, Chicago, Ill.	1,342
Lindley, Philadelphia, Pa.	1,275
Strand, Erie, Pa.	1,240
Granada, Chicago, Ill.	1,432
Strand, Cedar Rapids, Ia.	3,449
Arcadia, Wilmington, Del.	1,400
Rexy, Philadelphia, Pa.	2,000
Strand, New York, N. Y.	2,877
Strand, Syracuse, N. Y.	1,691
Capitol, New York, N. Y.	5,200
Roxy, New York, N. Y.	6,000
Model, Philadelphia, Pa.	927
Cross Keys, Philadelphia, Pa.	1,975

British Editors Given Film Record

NEW YORK—Each of the British editors who visited the studios of Hollywood recently have been presented with a film record of their visit, by Joseph M. Schenck, head of United Artists.

Mr. Newman Sets a Good Example for Mr. Connally

(Special to the Herald-World)

KANSAS CITY, Dec. 4.—A few years ago Frank L. Newman, now of Los Angeles, built the Newman theatre here, then the finest theatre in the city. The other night Newman stopped off in Kansas City on his way to Los Angeles from Europe. He went to the Newman theatre. But did he "crash the gate"?—to use the phrase made famous by "One-Eyed" Connally. Not at all. He laid down the price of two tickets for himself and a friend and walked in, unnoticed in the house which he had built.

Theatre Owner Arrested For Sunday Picture Show

(Special to the Herald-World)

GREENCASTLE, IND., Dec. 4.—Following the opening of his theatre Sunday, B. L. Goodlander, owner, was arrested and gave $100 bond pending trial. The warrant was issued from the city court, but it is believed the case will not be tried there as attorneys for Goodlander desire a trial in circuit court, where an appeal would bring the case directly before the Indiana supreme court.

Next Bancroft Film for P F L Will Be All Talking

(Special to the Herald-World)

NEW YORK, Dec. 4.—"The Wolf of Wall Street," George Bancroft's next Paramount picture, will be 100 per cent dialogue film. Others to take part in the picture will be, Baclanova, Nancy Carroll, Paul Lukas, Arthur Rankin, Brandon Hurst and Crauford Kent.

Barthelmess Signs New First National Contract

(Special to the Herald-World)

New York, Dec. 4.—Richard Barthelmess has signed a new contract with First National calling for another series of pictures. The new contract calls for the highest salary Barthelmess has received. The latest picture made on the old contract by Barthelmess was "Weary River."

Photographic Stores Open New Studio in Ottawa

(Special to the Herald-World)

OTTAWA, ONT., Dec. 4.—The Photographic Stores have opened a new photographic studio and laboratory in this city. The company, dealing in Acne picture projectors and DeVry motion cameras and distributors of International Projector, will be managed by W. J. Whitesides.

"The Barker" F N's First "Talkie" Opens at Central

(Special to the Herald-World)

NEW YORK, Dec. 4.—"The Barker," First National's first talking picture, opened at the Central theatre December 5. The picture, co-featuring Milton Sills and Dorothy Mackaill, also contains musical and sound synchronization.

80 Voices Tested for F N's "Children of Ritz"

(Special to the Herald-World)

NEW YORK, Dec. 4.—Jack Mulhall and Dorothy Mackaill are co-featured in First National's "Children of the Ritz." Over eighty voices were tested before the cast was chosen. James Ford, former musical comedy singer is in the picture.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

BLINDFOLD: Fox drama, from a story by Charles Francis Coe, with Lois Moran, George O'Brien, Earle Foxe, Don Terry, Maria Alba, Fritz Feld, Andy Clyde, Craufurd Kent, Robert E. Homans, John Kelly, Phillips Smalley. Directed by Charles Klein. Released December 23. Length.....

TYPE AND THEME: A gangster story. Mary Brower and Officer Robert Kelly are in love. Buddy, Mary's brother, is killed when he leaves the house for the store. Kelly arrives and sees the murder car speed away. He recognizes one of the fugitives. After a week's search Kelly arrests Benard as a suspect, but the prisoner is released after Kelly is unable to prove his case. Unsatisfied, Kelly later returns to the store, where Benard is. He is knocked unconscious by one of the gang. Mary arrives just as the fighting is taking place and the shock brings a mental collapse. Kelly is arrested for breaking illegally into the gang's headquarters. Seeing Mary's condition, the crooks make her believe she is one of them. She is used as a decoy in an attempt to steal the million dollar jewels. Kelly sees Mary riding in an expensive car and follows her to the gang's headquarters. He confronts her, but she orders him out. Kelly explains who she is and her memory recovers. She pretends she is still in the state of amnesia, with the help of Kelly the gang is captured. Kelly goes back on duty as a sergeant after a 30-day honeymoon.

* * *

HEY RUBE: F B O drama, with Hugh Trevor, Gertrude Olmstead, Ethlyne Clair, Bert Morehouse, Walter McGrail and James Eagle. Directed by George B. Seitz. Released..... Length .....

TYPE AND THEME: A story of a boy who operates a gambling wheel in a carnival company, and of a girl who thought him dishonest because of it. String Whalen, operator of a "wheel of fortune" in a carnival, is in love with Lutie the first time he saw her, but Lutie does not respond to him, thinking him a gambler and dishonest because he worked for the company. A pickpocket robs Lutie of her money, and String overtakes the crook and recovers the money. But before the capture, the crook takes refuge in a circus wagon and beats Andy, cripple roommate of String's, when he makes efforts to capture him. String makes a promise to give up his gambling job but breaks it to get enough money for an operation on Andy. Lutie sees this. Zelda, fire-diving woman, is jealous of String's love for Lutie and later, when Lutie goes with Zelda to cover a story for the paper, Zelda throws a match into a barrel of gasoline and then dives off the high tower leaving Lutie helpless. String rescues Lutie, but falls off the tower and is hurt. Later Lutie assures String that she understands his circumstances and the two unite in love again.

Raymond Keane and Patsy Ruth Miller in a scene from the Tiffany-Stahl special, "Marriage by Contract," narrative treatise on what the title says. In it, Miss Miller starts out as a girl. Ultimately she becomes as represented above.

HONEYMOON FLATS: Universal comedy, from a story by Earl Derr Biggers, with George Lewis, Dorothy Gulliver, Kathlyn Williams, Ward Crane, Bryant Washburn, Phillips Smalley, Jane Winton, Eddie Phillips and Patricia Caron. Directed by Millard Webb. Released February 24. Length 6057.

TYPE AND THEME: Lila marries Jim against the wishes of her parents, who prefer the wealth of Anthony. Jim returns home one day and sees Anthony throwing kisses toward the apartment of a neighbor. He thinks they are meant for Lila. Next day at a party at the Garland's home, Mr. Garland announces a trip to Europe for the newlyweds. Jim objects to the trip, and Lila consents to stay home. Before the departure, Mrs. Garland gives Lila an expensive necklace. While Lila and Jim are quarreling, Jim angrily throws the necklace out the window. Lila starts for the boat and Jim follows her. He misses the boat and returns home. Lila returns home and both ask forgiveness.

* * *

NAUGHTY BABY: First National comedy-drama, with Alice White, Jack Mulhall, Thelma Todd, Doris Dawson, James Ford, Natalie Joyce, Frances Hamilton, Fred Kelsey, Rose Dione, Fanny Midgely, Benny Rubin, Andy Devine, Georgie Stone, Raymond Turner, Larry Banthim. Directed by Mervyn LeRoy. Released..... Length .....

TYPE AND THEME: Rosalind McGill, a hat checker at the Ritz hotel, is determined to get a rich husband. When Terry Vabdeveer, a young millionaire, is visiting the hotel, Rosalind plans to meet him. She succeeds. Terry goes to Long Beach, and Rosalind, with the help of Joe, Izzy and Tommy, goes too. At the beach Rosalind meets Terry and goes bathing with him. Her suit rips and Terry gets a blanket and helps her out of the water. A photographer snaps their picture and the next day the paper carries a story. Terry learns that Rosalind is only a check girl. Rosalind learns that Bonnie LeVonne and Goldie Torres are planning to make Terry marry Torres. Clothed in expensive finery borrowed by Izzy, Tommy and Joe, Rosalind attends a party. Torres recognizes the gown that Rosalind has on, as being her own. She gives chase and Rosalind is trapped. Joe, Tommy and Izzy admit having borrowed the things. Bonnie is about to leave with Terry when the hotel manager shows Terry a check of his that is no good. Bonnie and Goldie leave him when they learn this. Rosalind tells him she loves him despite his poverty. Terry's rich uncle arrives, and Rosalind, marrying Terry, will get her rich husband.

* * *

TYRANT OF RED GULCH: F B O Western, with Tom Tyler, Frankie Darro, Josephine Bario, Harry Woods, Serge Temoff and Barney Fury. Directed by Robert DeLacy. Released..... Length .....

TYPE AND THEME: Tom and his pal, Tip, are on their way in search of an old friend. They arrive in town just as Ivan, despotic ruler of the settlement, is beating a boy. Tom beats Ivan but is surprised when the ruler holds no ill feelings against him. Next day he invites Tom and Tip to ride in the mountains with the boy Tom saved, and his sister. Tom is ambushed and separated from the rest of the party. Mitza and her brother are captured, but Tip escapes and warns Tom the danger they are in. After a hard struggle Tom rescues them and finds his old friend was held a prisoner. All are freed.

* * *

WEST OF ZANZIBAR: M G M drama, with Lon Chaney, Lionel Barrymore, Warner Baxter, Mary Nolan, Jane Daly, Roscoe Ward, Kalla Pasha and Curtis Nero. Directed by Tod Browning. Released ..... Length.....

TYPE AND THEME: Lon Chaney, the man with a thousand faces, is a magician in this picture. A trader from Africa, visiting in London, meets Flints wife without his knowing. The two become infatuated and plan to elope. Flint discovers the man who is robbing his wife's love, and in an ensuing fight. he is left in a paralysis position. His wife dies in childbirth, and her baby is sent to Flint. He accepts the child, though believing it the daughter of his rival. Flint starts on a journey in pursuit of his rival and leaves the baby in care of a woman. After years of searching, he finds his rival. Flint gives the girl to the traveler. But it is explained that she is his own daughter. In the meantime, the natives aroused against Flint, whom they call the "white voodoo,' plan a rebellion. Flint arranges the escape of his daughter, sacrificing his life for hers.

This Week's Press Sheet

RESTLESS YOUTH (Columbia drama): The early sequences of "Restless Youth" deal with college life. Here is an opportunity to attract the students and get some college atmosphere. Pennants, posters, tennis rackets and the like offer many suggestions for decorating the marquise and lobby. Dress your attaches as college students with numerals upon their sweaters and caps. Play jazz selections on a concealed phonograph, alternated with the various college songs.

Obtain from a local stationery store the blank form of a court summons. Fill this in to read: "You are hereby summoned to appear before the criminal court on ..... to witness the trial of the people of the state against Dixia Calhoun, a 'Restless Youth,' charged with the murder of Robert Haines. Trial will be held at the ..... theatre, with sessions at ..... daily. An assessment of ..... cents is levied against every witness." Distribute these heralds through the mail or by boys. A cut of the original may be made by a local engraver and from the cut your printer can make several thousand at small cost.

A great amount of publicity may be obtained by having your printer get up some attractive stickers with wisecracks about "Restless Youth," such as "I'm the original restless youth, see me in action at the ..... theatre," or "Can I pet? Oh boy, I'm just a restless youth when it comes to petting at the ..... theatre on ....." Distribute these stickers to students in surrounding schools.

A mock trial is an interesting novelty to work into program. It provides opportunity to use local talent and draw patrons from a new source—the friends and admirers of the participants. A school debating club, dramatic society or an elocution teacher might be induced to stage the trial for you. It might be wise to start a competition.

CHICAGO PERSONALITIES

By J. F.

COLUMBIA made a highly successful sally into the domains generally considered the private hunting preserves of others more mighty, when "Submarine" went into the United Artists theatre and came out two weeks later with a record of having grossed nigh on to $60,000 for the run. Only two pictures have ever done better at this house, which in prestige is second to none in the Loop and which rarely plays other than United Artists product.

ALONG THE ROW

The Cast: Saul Goldman, Len Ullrich, Sam Gorelick, Douglas Hodges, Henry Saulkin, Loeb, Wallace Theatre, Dan Roach, Tom North, Oscar Florine, Ray Nolan, L. V. Kuttnauer, Jack Baker, Tom Gilliam, Frank Ishmael, Harry Lorch, Felix Mendelsohn, E. M. Saunders, Felix Feist, Dave Dubin, Bill Brumberg. Released for Week of December 2. A Film Row special.

"Good morning, Saul! How's business at Gotham? . . . that's fine. Nice Thanksgiving? . . . well, I guess all of us ate too much. What's startling today? . . . a new theatre going up on 51st and Ada Streets? . . . it will seat 300, play straight pictures and be finished about January 1? Thanks for the information."

Entering the F B O exchange, we found Len Ullrich at his desk working to beat the band. Len said the turkey had no ill effects on him. (He's the first one we heard say that!) We spied Sam Gorelick and found out that Sam was one of the happy guests at his mother'nlaw's home for the holiday. He said everything would have been all right, but after the big feast he did a little bowling, and turkey and bowling did not agree. Maybe they're like pickles and ice cream. (Talking about bowling, the boys at F B O were anxious to know if Doug Hodges, West coast manager of the HERALD-WORLD, has improved his game. Hodges, they say, made two strikes in his last game—one at the pin boy for laughing at his score, and the other with a match. Henry Salkin said there was only one thing he had against the holiday—the turkey was so tempting that he ate more than his share.

At the Fox exchange Loeb was busy writing up contracts for the Wallace theatre, the busy little house at 31st and Wallace Streets. Putting on the brakes at 11th Street, we entered the Pathe exchange, where Dan Roach, sitting at his desk, is the first one you meet. (Dan's personality is better then all the welcome signs one can have on the door. Before long Tom North came in, just returned from Kansas City. Upstairs Harry Lorch was missing from his busy desk. (We have a hunch the turkey had a hand in it.) And Clarke, Nolan and the rest were out on the road selling Pathe pictures.

Entering Jack Miller's office, we met Oscar Florine. He is moving his headquarters to the floor above. Down three flights of stairs and around to see L. V. Kuttnauer, who said that Photophone was making great progress these days. Next to Universal, where we learned that Jack Baker is confined to his home with influenza. 'Stough on U exploitation. Nor was Tom Gilliam to be found at First National, and after two more attempts we gave us the chase.

At M G M Frank Ishmael was busy sending out invitations to the private showing of M G M's sound shorts. The showing was to be given at the Chicago theatre on Tuesday December 4. Felix Mendelsohn was busy preparing for the big district meeting that was to be held December 2, at the Stevens hotel. Executives from the home office were to attend, E. M. Saunders and Felix Feist among them.

Dave Dubin, busy man at Educational was not in. (Something wrong somewhere. Dubin always waits for us.) Bill Brumberg also was out. But that's usual. He doesn't make selling Columbia pictures an inside job.

By the way, we are wondering who is the oldest film man on the row? Last week Sam Gorelick celebrated his 13th year on the row. He was employed by the old Mutual film company, Paramount and is now with F B O. It's a pretty long time, perhaps there is someone wha has been in the service longer. Count up the years. We're going to ask you for the total.

* * *

Cecil Maberry arrived in town last week, to stay around these parts until this week Wednesday, looking over the Columbia branches in Milwaukee, Minneapolis, St. Louis, as well as Henri Ellman's bailiwick.

* * *

But it's Henri Ellman's bailiwick no longer Ellman has just returned from New York to announce that he has severed his long connection with Columbia to join the organizations of Biophone and Metropolitan Talking Pictures. He will have 12 features and 52 shorts to handle, besides the machines. His territory is Illinois, Indiana and Wisconsin.

* * *

Joe Lyon has come back. They never do? But Joe has. And yet not exactly back either. Joe—lately of F B O—is again on the Row but not as closely allied with the film industry as formerly. He has joined Harry Birch in the marketing of a new advertising device, which Birch had added to his commercial film business of 845. The contraption is a pretty smart thing, too. There's a handsome case, which displays several pictures, the center one changing by means of an electric mechanism. Lights behind the picture bring out its beauty. The color harmonies even change. Sometimes the same scene progresses from dawn through sunset to moonlight. Hot, eh? . . . Joe and Mrs. Lyon have been sojourning in the East the past couple of months.

* * *

Leroy Alexander, slightly plumper and equipped with a moustache, is awaiting arrival of prints of a new U. S. Health Films picture, "The Pace that Kills," which is to succeed "The Road to Ruin." The latter, says Alexander, is about all booked up. Alexander will also have "Linda," a production based on the story of the same title which ran in the Chicago Evening American.

* * *

A warning was issued by Chief John Touhy of the fire prevention bureau to all places handling motion picture film. Storage of inflammable film is in violation of the law. For larger quantities than 2,000 feet a license is required.

* * *

Dave Barry will use motion pictures as help in teaching athletics. Barry, who now runs the Mullen gymnasium says that pictures of a boxing match will show a boxer his faults.

The machine will be installed in the gym before the next holidays.

* * *

Plans for the all-star show to be given for the Chris Paschen Christmas fund will be held at the Chicago theatre, December 15. Last year the amount obtained for the poor was $22,500. Among the attractions that will be represented will be "My Maryland," "Blossom Time," "Rio Rita," "Paris Bound," "The Trial of Mary Dugan," "Golden Dawn," "The Front Page," "Porgy," "Nobody's Girl" and "The Five O'clock Girl."

* * *

Practically the entire interior furnishings of the Alhambra theatre in North Decatur, including stage equipment and draperies, organ and other fixtures, were destroyed by fire November 26, at 10 a. m. The loss is estimated at $15,000, partially covered by insurance. The origin of the fire has not been fully determined, but it is supposed to have been defective wiring on the stage. J. M. Duncan, owner and manager of the theatre, commenced at once to repair the damage, but it will be some time before the theatre will be reopened.

* * *

The Orpheum theatre at Harrisburg, also was severely damaged by fire November 14. Damage is estimated at $14,000. The theatre carried partial insurance. The theatre will be rebuilt, according to the owners, the Colonial Amusement Company.

Well, They May Need Such a Name Before Long

It goes like this: Oscar Florine, former seller of photoplays and now doing the same for Hypozone, an antiseptic, was up in the Exhibitor Association offices. In strolled Nate Wolf of the Biltmore theatre. The rest can go in quotation marks.

"What are you doing now, Oscar," asked Nate.

"Oh, selling, as usual," was the reply.

"Film?"

"No—Hypozone."

"Gosh amighty!" responded Nate. "Is there another one of those sound machines?"

Book Pathe Sound News

(Special to the Herald-World)

NEW YORK, Dec. 4.—Pathe Sound News has been booked by five more theatres. The theatres that booked the Sound News are Hillstreet, Los Angeles; Palace, Ohio; Rivoli, Maryland; Strand, Ohio; Claridge, New Jersey.

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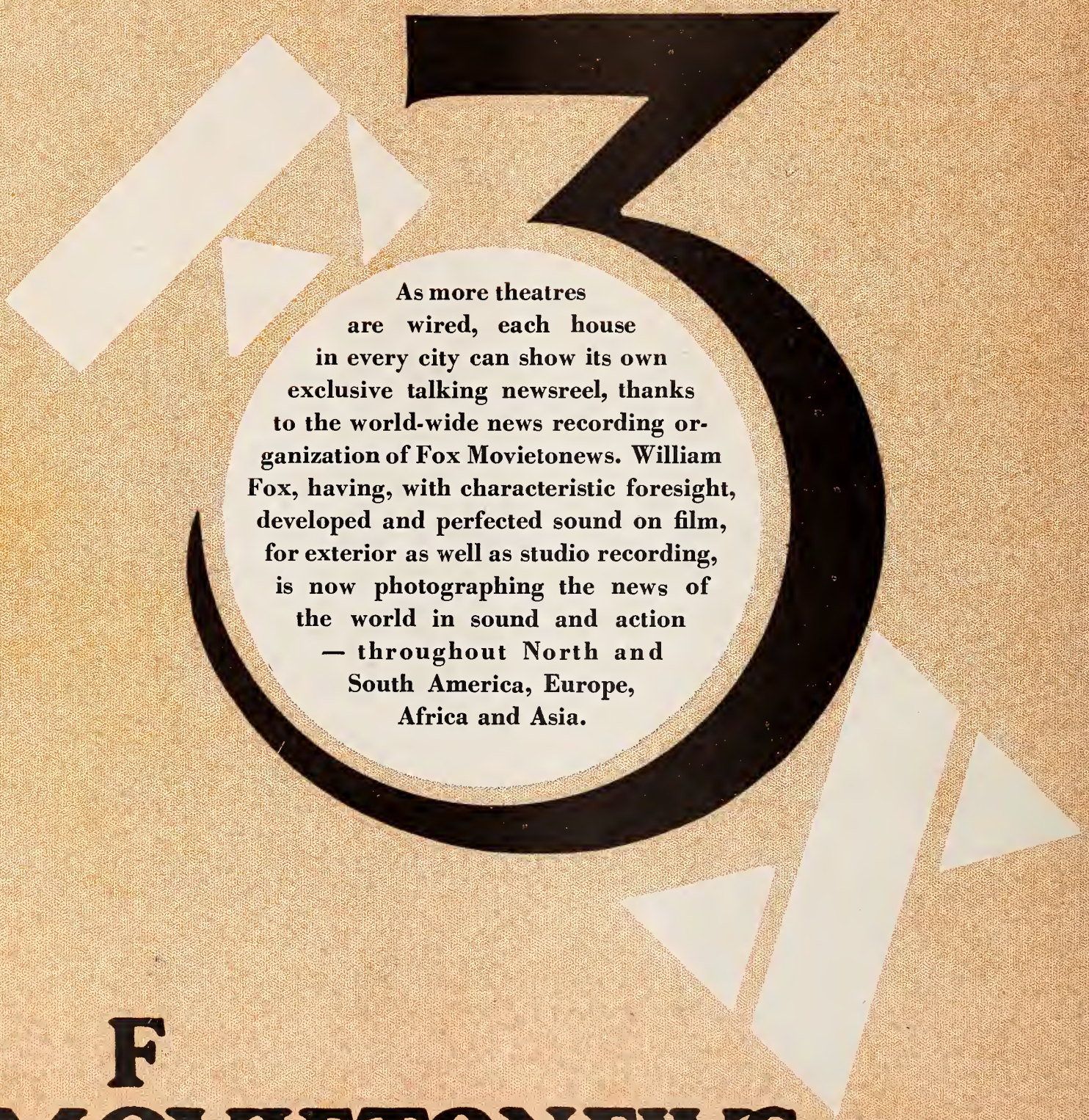
The original motion picture film ... workable long rolls... colored film base.. duplicating film..panchromatic negative....the history of the important developments in American motion picture materials is a factful story of this Company's cooperation with the cinematographic industry.

Obviously an association that has borne such fruits in the past can be expected to repeat in the future. For 1929 the Eastman resources and Eastman cooperation are pledged anew to the further advancement of the motion picture art.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Now 3 Talking Newsreels Weekly



As more theatres are wired, each house in every city can show its own exclusive talking newsreel, thanks to the world-wide news recording organization of Fox Movietonews. William Fox, having, with characteristic foresight, developed and perfected sound on film, for exterior as well as studio recording, is now photographing the news of the world in sound and action — throughout North and South America, Europe, Africa and Asia.

FOX MOVIETONEWS

It Speaks for Itself

3 Times Every Week

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

ZEPPELIN FLIGHTS

TALKING PICTURES

TELEVISION

and now the new marvel for the public—
Entirely in amazing color!
Metro-Goldwyn-Mayer reveals

AS important
AS the first
TALKING picture!
THE climax of
COLOR in pictures
THRILLING drama!
BEAUTIFUL to see!
AND either with
SOUND or silent!

THE VIKING

Herbert T. Kalmus presents the perfected All Technicolor, full-length feature hit

NOW PLAYING $2.00 EMBASSY, N. Y., TO CAPACITY BUSINESS!

Member of Motion Picture Producers and Distributors of America, Inc

Whole Vol. 93, No. 11 (Vol. 36, No. 1) *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Published weekly at 407 South Dearborn St., Chicago. Subscription $3.00 a year. Single copies, 25 cents.* December 15, 1928

To Our Friends –
the Exhibitors, Organists
and the Motion Picture
Fraternity –
Yuletide
Greetings
and
Best Wishes for a Prosperous
1929
The
Robert Morton Organ Co.

22

PARAMOUNT ALL-TALKING PICTURES

Coming between January 1, 1929 and July 1, 1929

"PARAMOUNT takes an easy lead in talking pictures."

—New York Morning World

"'Interference' places PARAMOUNT talking product at the head of the list."

—Exhibitors Daily Review

"'Interference' is so far in advance of other talking pictures that the stoutest skeptic must give ground."

—Los Angeles Express

WITH "Interference", Paramount takes the next step forward in the motion picture business by offering to exhibitors the first QUALITY ALL-TALKING SHOWS. An entire evening's entertainment of audible motion pictures sold as a complete unit. A Paramount quality all-talking feature picture garnished with a carefully selected surrounding program of audible short features—talking and singing shorts, playlets, jazz numbers, novelties of all kinds. Four of these QUALITY ALL-TALKING SHOWS are announced today. They are followed by an announcement of Paramount's line-up of talking and sound product—features, shorts and Paramount News in Sound—for the period from January 1 to July 1, 1929. With this announcement Paramount's leadership in the talking field cannot be questioned! No exhibitor wired for sound can be without

PARAMOUNT QUALITY TALKING PICTURES

"Interference" Unit—1

THE first great quality all-talking motion picture. A gripping melodrama of the upper-world. From the sensational stage success that ran over a year on Broadway. With

EVELYN BRENT
CLIVE BROOK
DORIS KENYON
WILLIAM POWELL

Complete dialogue throughout—not a silent scene in it. Film Spectator, Hollywood publication, says: "The most engrossing drama ever brought to the screen". Directed by Roy J. Pomeroy. Based upon a Lothar Mendes production of the play by Roland Pertwee and Harold Dearden.

"INTERFERENCE"

EDDIE CANTOR

[by arrangement with Florenz Ziegfeld, Jr.]

"That Party in Person"

A 2-reel de luxe talking and singing short feature starring Broadway's famous dynamic comedian. Cantor doing the stuff that made him the stage's favorite entertainer. With pretty Bobbe Arnst, Ziegfeld headliner.

RUTH ETTING

[by arrangement with Florenz Ziegfeld, Jr.]

Ziegfeld beauty and Columbia recording star. Jazzing over popular song hits as only she can. Songs by Irving Berlin and Walter Donaldson. The girl Broadway raves about brought to your screen!

PARAMOUNT · ALL-TALKING PICTURES · Paramount Pictures

"Doctor's Secret"—Unit 2

A 100% talking picturization of Sir James M. Barrie's famous stage success, "Half An Hour". Directed and adapted by William C. de Mille with

RUTH CHATTERTON
H. B. WARNER
JOHN LODER
ROBERT EDESON

The story of a young, beautiful wife's infatuation for a handsome wastrel—her reckless decision to elope with her lover from her wealthy old husband—the startling stroke of fate that threatens scandal—and the doctor who holds the dark secret that means ruin or happiness!

"THE DOCTOR'S SECRET"

BORRAH MINNEVITCH and his Musical Rascals

One of the most popular acts of the vaudeville and musical comedy world. Now captured for the screen in sound. The reigning hit of Hammerstein's Broadway revue success, "Good Boy". Jazz a la 1929.

"ONE WORD"

A fast-moving, roar-breeding comedy short feature in talk. Presenting a startlingly new idea. Produced and written by the popular musical comedy star and director, Joseph Santley. Acted by a cast of big Broadway names.

PARAMOUNT
Paramount Pictures
ALL-TALKING PICTURES

"Night Club" Unit-4

IMAGINE! An all-talking, all-singing, all-wonderful production with these internationally known stars in the cast:

Fannie Brice
Ann Pennington
Bobbe Arnst
Minnie Dupree
Pat Rooney
and Pat Rooney, Jr.
Jimmie Carr and Silver Slipper Orchestra
June Walker
Frances Williams
Geoffrey Kerr
Patricia Collinge
"Good News"
Varsity Drag Girls
and others just as big!

Directed by Robert Florey. Supervised by Monta Bell. Story by Katherine Brush.

"NIGHT CLUB"

"THE PUSHER-IN-THE-FACE"

A 2-reel talking picturization of F. Scott Fitzgerald's screaming comedy story. With Estelle Taylor, Lester Allen (star comedian of Ziegfeld's "The Three Musketeers"), Raymond Hitchcock, Carroll McComas, Lillian Walker, Reginald Owen and other Broadway stars. Directed by Robert Florey.

"THE BISHOP'S CANDLESTICKS"

Novel talking short based on a stirring incident in Victor Hugo's immortal "Les Miserables." With the popular stage favorite, Walter Huston who starred in "The Barker" and "Elmer the Great."

PARAMOUNT · ALL-TALKING PICTURES · Paramount Pictures

"The Letter" Unit-3

FAMOUS stage star of "Rain" and other hits in a production entirely in dialog of the celebrated London and Broadway success, "The Letter". By W. Somerset Maugham, author of "Sadie Thompson". All-star supporting cast, including the well known dramatic artist, O.P. Heggie, Reginald Owen (hit of Ziegfeld's "The Three Musketeers") and others. Supervised by Monta Bell. Directed by Jean De Limur. Adapted by Garret Fort. A flaming melodrama of the white ruling classes in the Malay Peninsula in which the killing of her admirer by a rich married woman unleashes a torrent of scandal and intrigue. With a fatal letter the key to the seething tangle.

JEANNE EAGELS
in
"THE LETTER"

EDDIE PEABODY

He's Musical Dynamite and the way he strums a banjo is just nobody's business. A "personality" stage band leader known from coast to coast, with a tremendous following. Watch your customers rave when they hear this musical short.

THE GIERSDORF SISTERS

Well known musical comedy singing stars in a brilliant rendition of song hits of the day. The act that Broadway pays $5.50 a seat to see.

PARAMOUNT
Paramount Pictures
ALL-TALKING PICTURES

ALL-TALKING, ALL-STAR

"THE CANARY MURDER CASE"

Malcolm St. Clair Production of the biggest mystery-melodrama of the decade. From the novel by S. S. Van Dine. With William Powell as "Philo Vance", Louise Brooks, James Hall, Jean Arthur and others.

"THE WOLF OF WALL STREET"

Starring George Bancroft. With Baclanova, Nancy Carroll and all-star cast. Cashing in on the current Stock Market craze. Rowland V. Lee Production.

"THE DUMMY"

The screen's first big all-talking comedy melodrama. From the famous stage play by Harvey O'Higgins and Harriet Ford. With Ruth Chatterton, Fredric March, John Cromwell, ZaSu Pitts, Jack Oakie, Fred Kohler, Mickey Bennett and others. Produced by the well known Broadway stage director, Robert Milton.

"A GENIUS IS BORN"

A startling new idea in screen drama produced as an all-talking production. With a cast headed by the eminent stage star, O. P. Heggie. Directed by Louis Gasnier and Edwin Knopf, former stage director for David Belasco.

"THE HOLE IN THE WALL"

A 100% talking production of the play by Fred Jackson. With a distinguished cast headed by Claudette Colbert and Edward Robinson. Directed by Robert Florey. A mystery drama of a world never yet seen and heard on the screen!

CHARLES ROGERS in "CLOSE HARMONY"

All the jazz, joys, heartaches and jealousies of show business in an all-talking, all-singing production. Written by Elsie Janis and Gene Markey. Edward Sutherland Production.

RICHARD DIX in "NOTHING BUT THE TRUTH"

Richard Dix, long a stage leading man, in his first all-talking picture. A lavish picturization of the stage play which William Collier made famous for years. The roaring comedy of a man-about-town who bets he can tell the absolute truth for two weeks.

PARAMOUNT · ALL-TALKING PICTURES · Paramount Pictures

"THE STUDIO MURDER"

A famous screen star is mysteriously murdered on a studio set. The crime shakes Hollywood to its depths. The complications are startling, thrilling, fascinating. Paramount is making a smashing 100% talking production from this Photoplay Magazine story (half a million readers) by the Edingtons.

"GENTLEMEN OF THE PRESS"

Newspaper plays are the craze of the hour. Paramount offers an all-talking picturization of the cream of the current Broadway hits. With the great American stage star, Walter Huston. Play by Ward Morehouse. Supervised by Monta Bell, formerly an ace Washington newspaper man.

"THE WOMAN WHO NEEDED KILLING"

Baclanova as the beautiful siren who coiled around men like a serpent. Killed by the brother of the innocent youth she had doomed. From the Cosmopolitan Magazine story by Margery Lawrence.

"THROUGH THE NIGHT"

A mighty adventure-romance of the steel rails. Love and thrills rushing through the darkness at express speed. All-star cast to be announced.

*"THE TONG WAR"

First all-talking appearances of Wallace Beery and Florence Vidor. Directed by William Wellman, producer of "Wings". Story by the famous novelist, Samuel Ornitz. The drama of the giant boss of Chinatown and the society girl who loved him.

*CLARA BOW in "THE WILD PARTY"

They'll hear Clara Bow as well as see her! By Warner Fabian, author of "Flaming Youth". Imagine the run on the box office when the most popular girl on the screen talks. And how she talks! A typical Bow flaming youth offering. Dialog by John V. A. Weaver, author of "Love 'em and Leave 'em".

"DARKENED ROOMS"

From the popular Cosmopolitan Magazine serial by Sir Philip Gibbs. Directed by Josef von Sternberg, producer of "Underworld" and "The Docks of New York". With William Powell and big cast.

*"HERE COMES THE BAND WAGON"

Starring Gary Cooper and Fay Wray in a lavish all-talker. A drama of love and vengeance beneath the glamorous "big tops" of two rival circuses. From the magazine serial story by H. L. Gates.

PARAMOUNT ALL-TALKING PICTURES

*CLARA BOW in "THE SATURDAY NIGHT KID"

Second all-talking appearance of Clara Bow and all-star supporting cast. Title and story may be changed.

*ADOLPHE MENJOU ALL-STAR

Menjou, with years of previous stage experience and a truly marvelous voice.

*GEORGE BANCROFT ALL-STAR

Having proven his ability as talking star in "The Wolf of Wall Street", Bancroft now launches into another big hit. Details later.

*SILENT VERSIONS ALSO

17
TALKING, SINGING HITS
released between now and July 1, 1929

NOTE: ALL OF THESE PICTURES HAVE SILENT VERSIONS

ANNE NICHOLS' "ABIE'S IRISH ROSE"

The world's most successful stage play. Picturized with Jean Hersholt talking, Nancy Carroll singing, Charles "Buddy" Rogers accompanying on piano. Stirring music score by J. C. Zamecnik. Victor Fleming Production.

"THE SHOPWORN ANGEL"

With Gary Cooper and Nancy Carroll. One of the surprise hits of the year. The stirring romance of a rube soldier and the most beautiful chorus girl on Broadway. Directed by Richard Wallace. ONE REEL DIALOG. PLUS NANCY CARROLL SINGING.

"INNOCENTS OF PARIS"

First American appearance of the idol of the French stage, the international star, Maurice Chevalier. A spectacular drama of Parisian life. TALKING SEQUENCES. CHEVALIER SINGING.

"THE CARNATION KID"

Starring Douglas MacLean. Presented by Al Christie. Directed by E. Mason Hopper. With Frances Lee and big cast. The best MacLean in years. TALKING ALL THE WAY THROUGH.

PARAMOUNT ALL-TALKING PICTURES

"RED SKIN" Starring Richard Dix. Big cast includes 2,000 Indians. Dix's biggest since "The Vanishing American". Victor Schertizinger Production. SYNCHRONIZED WITH MUSIC SCORE. MOST OF THE PICTURE IN TECHNICOLOR.

"WOLF SONG" With Gary Cooper, Lupe Velez and Louis Wolheim. Victor Fleming Production. From the Novel by Harvey Fergusson. SPECIAL MUSIC SCORE. LUPE VELEZ SINGING.

"SINS OF THE FATHERS" Starring Emil Jannings. With Ruth Chatterton, Barry Norton, ZaSu Pitts, Jean Arthur. Directed by Ludvig Berger. JANNINGS SINGING. MUSIC SCORE AND EFFECTS.

"BEHIND THE GERMAN LINES"

German war secrets exposed at last! In official film taken in action by Ufa. Big Bertha at work. Why the Germans didn't take Paris. WITH MUSIC AND EFFECTS.

"BLACK EAGLES" Starring George Bancroft. From a story by the famous novelist, Jacob Wassermann, author of "Masks of the Devil". A spectacular drama of the Russian revolution. SYNCHRONIZED WITH MUSIC SCORE AND EFFECTS.

"RIVER BOAT" Charles "Buddy" Rogers' strongest vehicle to date. Love and adventure afloat on a mighty river. MUSIC SCORE AND EFFECTS.

"HOMECOMING" Triumphant pre-release engagement at Paramount Theatre, New York. Ufa production with beautiful Dita Parlo and Einar Hanson. MUSIC SCORE AND EFFECTS. Erich Pommer Production.

"TWO SHALL MEET" Charles "Buddy" Rogers in dramatic picturization of Owen Davis' well known play. The story of son and father rivals for the love of a designing woman. MUSIC SCORE AND EFFECTS.

"LOOPING THE LOOP" The sensation of Europe! With Werner Kraus and big cast. See the "loop of Death"! MUSIC SCORE AND EFFECTS.

"THE MAN I LOVE" With Richard Arlen and Nancy Carroll. Story by Hermann Mankiewicz. SOUND SEQUENCES AND MUSIC SCORE.

"ELLIS ISLAND" Starring Emil Jannings. The epic of the emigrant. Title and story may be changed. MUSIC SCORE AND SOUND EFFECTS.

RICHARD DIX A great Dix box office attraction to be announced. MUSIC SCORE AND EFFECTS.

DOUGLAS MacLEAN Popular Doug in another Al Christie Production. PROBABLY WITH TALKING IN MAJOR SEQUENCES.

SILENT PICTURES ONLY

"MARQUIS PREFERRED" Starring Adolphe Menjou. With Chester Conklin. Frank Tuttle Production. A flashing Menjou love-drama.

2 ZANE GREY PRODUCTIONS Outdoor classics by the world's most popular author, produced as only Paramount can.

PARAMOUNT ALL-TALKING PICTURES

GIANT PARAMOUNT TALKING and SINGING SHORT FEATURE PROGRAMS

In quality sound shorts as well as in sound features, Paramount is supreme! This company will release between now and July 1, 1929:

13 PARAMOUNT — CHRISTIE

two-reel short features. Some of America's most brilliant short plays. Such stars as Lois Wilson, Edward E erett Horton, Raymond Hatton, James Gleason, Lucille Webster, Sam Hardy, Cissie Fitzgerald and others. Also the famous Octavus Roy Cohen colored stories that have been running in the Saturday Evening Post for 15 years.

28 PARAMOUNT TALKING ACTS

Produced with the cream of screen stars and of Broadway stage talent combined. Fifteen releases in two reels each, 13 in one reel. All-talking, all-singing, all Paramount quality. Stars like Eddie Cantor, Ruth Etting, Walter Huston, Raymond Hitchcock, Lester Allen, Estelle Taylor, Elinor Glyn, Eddie Peabody, Borrah Minnevitch, Giersdorf Sisters and others. Made by men like George Abbott, co-author of "Broadway." The class of the market.

6 SONG CARTOONS Musical novelties. The audience will sing too. Presented by Alfred Weiss.

5 FAMOUS COMPOSERS Series of one-reel musical numbers, including the most famous songs of all times. Jas. A. Fitzpatrick Productions.

PARAMOUNT · ALL-TALKING PICTURES · Paramount Pictures

Paramount News Truck, with Sound Equipment

PARAMOUNT SOUND NEWS

Very soon the industry's leading news reel, Paramount News, under the leadership of Emanuel Cohen, will appear in sound. Sound trucks and staff are ready now. Hundreds of feet of sound news reels have already been photographed. Right from the start this will be the finest sound news reel on the market!

LEADER · SOUND AND SILENT · Paramount Pictures

PARAMOUNT
QUALITY TALKING
and SOUND PICTURES

ANNOUNCING GEORGE JESSEL

THE ORIGINAL "JAZZ SINGER" STAR OF "THE WAR SONG" in

"LUCKY BOY"

A TIFFANY-STAHL PRODUCTION

A Picture the Public Has Been Waiting For

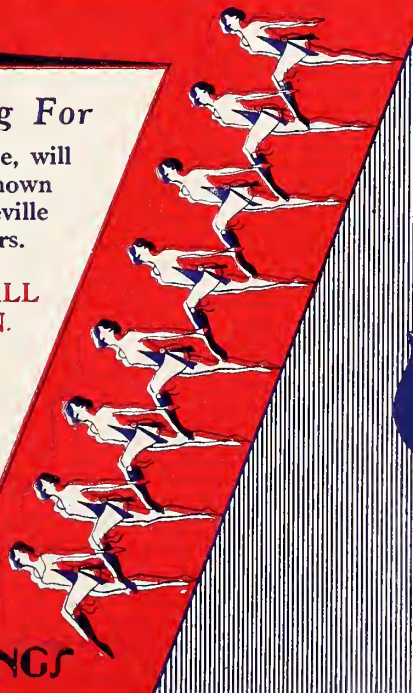
"LUCKY BOY," with GEORGE JESSEL in the title role, will be the outstanding box office attraction of the year. Known from Coast to Coast, both on the legitimate and vaudeville stages, Jessel has made for himself a host of admirers.

"LUCKY BOY" IS GEORGE JESSEL'S FIRST ALL TALKING AND SINGING PRODUCTION.

The score has been specially written for the star by Dr. Hugo Riesenfeld and synchronized by R. C. A. Photophone.

The supporting cast includes Margaret Quimby, Richard Tucker, Rosa Rosanova, Gwen Lee, Gayne Whitman, William Strauss and other well known screen players.

The story is by Viola Brothers Shore and directed by Norman Taurog.



WATCH FOR OUR THEME SONGS

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

DIRECT FROM BROA

Played at

IT HIT N.Y. WITH A BANG

EMBASSY

SEE AND HEAR MARRIAGE BY CONTRACT

NEW MUSICAL DIALOGUE

BEING BOOKED BY THE LEADING CIRCUITS AND FIRST RUN THEATRES IN THE UNITED STATES.

PLAYED NEARLY THREE WEEKS AT THE EMBASSY, NEW YORK, AT $2.00 TOP.

Playing
Newark Theatre, Newark, N. J.
Capitol, Lawrence, Mass.
Regent and Piccadilly, Rochester, N. Y.
Modern and Beacon, Boston.
Colorado, Denver, Col.
Globe, Philadelphia, Pa.

TIFFANY ONE

"MARRIAGE BY CONTRACT"

A JOHN M STAHL SPECIAL PRODUCTION

REMARKABLE SYNCHRONIZED SCORE WITH SONGS AND MUSIC

WITH
PATSY RUTH MILLER
LAWRENCE GRAY
AND A GREAT CAST

DIRECTED BY JAMES FLOOD

JACK SAVAGE

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

D\VAY TO YOU!

$2 top

PLAYED FOR $2.00 TOP AT
THE EMBASSY THEATRE, N. Y.
Booked by the leading Circuits
Playing:
Regent and Piccadilly,
Rochester, N. Y.
Columbia, Dayton, Ohio
American, Salt Lake City, Utah
Garde, New London, Conn.

TIFFANY CONN

"THE CAVALIER"

WITH A GREAT SYNCHRONIZED SCORE by HUGO RIESENFELD

A REGINALD BARKER
SPECIAL PRODUCTION

TIFFANY CONN

"THE TOILERS"

A THRILLING SYNCHRONIZED SCORE
By HUGO RIESENFELD

WITH
DOUGLAS FAIRBANKS JR.
JOBYNA RALSTON
AND OTHERS

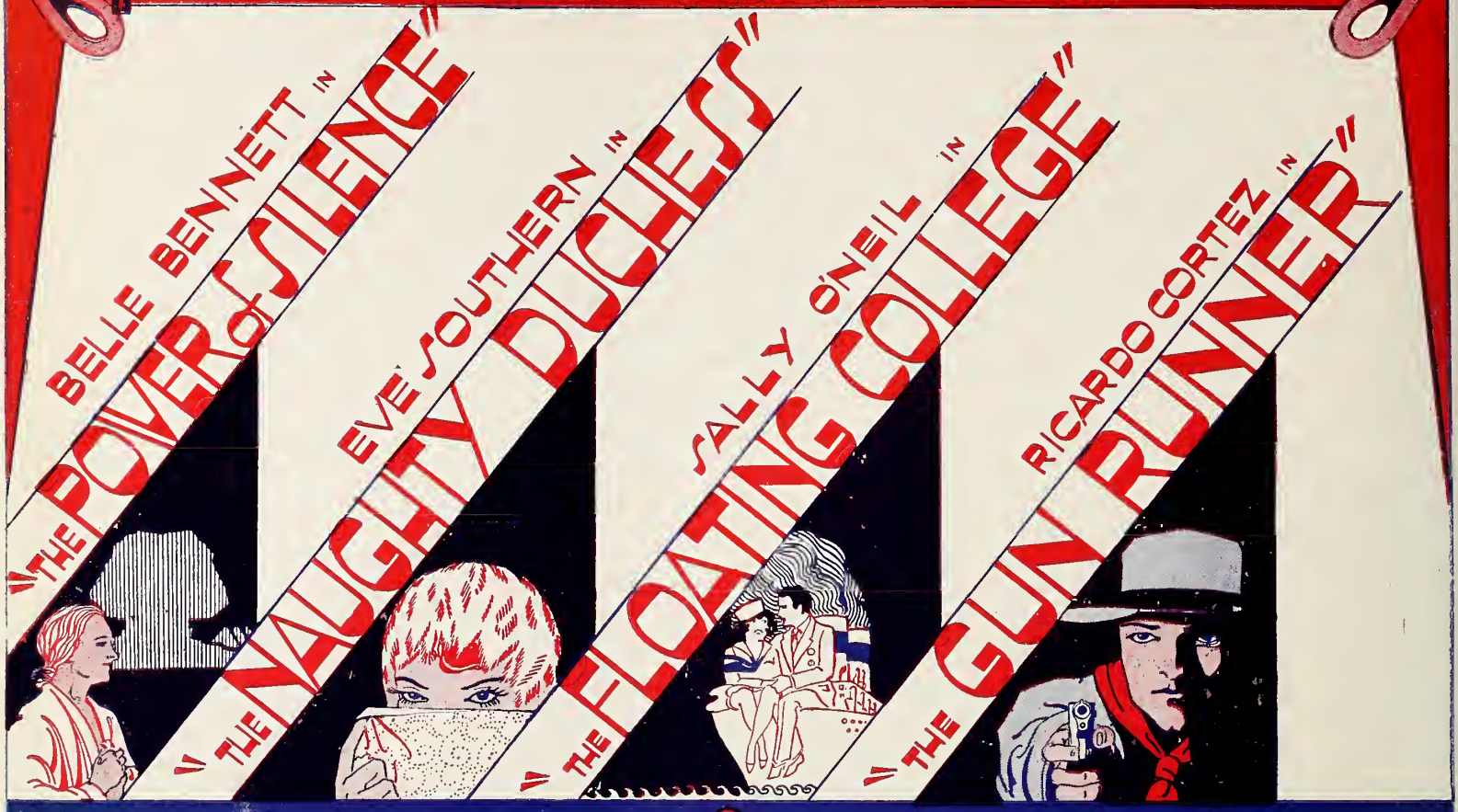
A SENSATIONAL HIT WHEREVER SHOWN!

The Eckel, Syracuse, N. Y.
Strand, Brooklyn, N. Y.
United Artists, Detroit, Mich.
United Artists, Los Angeles, Cal.
Capitol, Marbro, Granada—Chicago, Ill.
Lafayette, Buffalo, N. Y.
Regent and Piccadilly, Rochester, N. Y.
Newark, Newark, N. J.
Garde, New London, Conn.
Regal, Hartford, Conn.
Hippodrome, Baltimore, Md.
El Capitan, San Francisco, Cal.
Mainstreet, Kansas City, Mo.

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

4 OF THE STAR SERIES
NOW READY FOR PLAY DATES



TIFFANY

COLOR SYMPHONIES

IN A PERSIAN MARKET

A JAPANESE CARNIVAL

THE TOY SHOP

THE HAWAIIAN LOVE CALL

IN A CHINESE TEMPLE GARDEN

TIFFANY TONE

The finest synchronized short subjects ever offered to an exhibitor. Taken in natural color, and synchronized, they have been hailed by the public and by exhibitors as the classiest short ever flashed upon a screen.

AS A PRELUDE TO TIFFANY TONE PRODUCTIONS THE EXHIBITOR CAN OFFER TO HIS PATRONS CLASS SUBJECTS THAT ELICIT APPLAUSE WHEREVER SHOWN.

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

AGAIN-ANOTHER BIG ONE From WARNER BROS.

Available for you NOW DAY and DATE with BROADWAY

ONE WITH VITAPHONE 2 ONE WITHOUT VITAPHONE
NEGATIVES

OPENS DEC. 21
Two-A-Day at $2
WARNER BROS. THEATRE
BWAY. at 52nd ST.

Warner Bros. present

FANNIE BRICE in "MY MAN"

DIRECTED BY
ARCHIE MAYO

STORY BY MARK CANFIELD
SCENARIO BY ROBERT LORD

See and Hear
FANNIE BRICE SING
HER OLD FAVORITES
AND MANY NEW SONGS

"Fannie and Her Following will fill your house!"

A WARNER BROS. VITAPHONE TALKING PICTURE

"NOAH'S ARK"-TOPS ANY PICTURE EVER MADE

from OVERTURE *to* EXIT MARCH

Complete unit program is answer to showman's demand for a perfect show

IN SOUND

PATHE is the first to offer a COMPLETE SOUND UNIT PROGRAM—*From Overture to Exit March!* . . . PATHE blazes the trail with this startling innovation that meets the drastic changes brought about through the perfection of s*ound* pictures.

Complete in One Can!

The BOON offered to exhibitors by PATHE is a diversified, well-balanced Showman's Sound and Dialogue Program—*all complete in one can!*

PATHE SOUND NEWS and PATHE FEATURES are the backbone of this Unit Program—built upon *showmanship principles,* keyed to *popular appeal*—made for *box office purposes solely.*

From Overture to Exit March!

EACH UNIT SHOW includes an Overture and a closing musical number, assuring the theatre as complete a musical program as would be provided by a symphony orchestra in the pit.

BOOKING DETAILS reduced to a minimum! An entire show in one shipment! Ready for the projector! Rigid Pathe exchange inspection assures perfect condition of film!

Diversity in Sound Unit Shows!

Six *sound* features now ready! Massive production schedule of sound and dialogue subjects under way! Great array of Features and Short Subjects, Pathe News, Pathe Review, Grantland Rice Sportlights, "Smitty" Comedies, Aesop's Fables, Topics of the Day—ALL IN SOUND!

READ WHAT THE TRADE PRESS SAYS

"It has remained for Pathe, the oldest organization, to bring the newest innovation to this fast developing new form of entertainment . . . This is not only a progressive but an aggressive bit of showmanship . . . It is just another step in the advancement of sound pictures."

H. David Strauss in The Morning Telegraph

"This looks like fine show progress to us and it is so down to earth that you can put your hands on it. A dozen years ago the balanced program brought the crowds into the motion picture theatres and they came regularly . . . The Pathe plan uses the basic principles of this proved success method, enlarges it, improves upon it, gives it class and the extra appeal or good sound accompaniment."

Arthur James in Exhibitors Daily Review

Pathé Pictures

Talking Box-Office

Sound recorded by the sensational RCA PHOTOPHONE System, every subject in each unit will be in absolute accord.

ANNAPOLIS

Crashes through *at* State-Lake, Chicago

Special one-sheet prepared and used by U S Navy 125 of these were posted by the Navy in Chicago and suburbs for 30 miles around. Just one angle of great co-operation given by U S Navy

Just an exploitation natural. That's "ANNAPOLIS" spectacular picturization of midshipman life.

The U.S. Navy co-operated with the State-Lake in putting this one over, and the result—despite rain and snow for three days—was ENORMOUS BUSINESS!

with

JOHN MACK BROWN, JEANETTE LOFF
HUGH ALLAN *and* WILLIAM BAKEWELL

Scenario by F. McGrew Willis, from an original story by Royal S. Pease. Directed by Christy Cabanne. Produced by F. McGrew Willis.

Case containing authentic models of seaplane, submarine and subchaser loaned by Great Lakes Naval Training Station and displayed in lobby of State-Lake during run. A uniformed Naval officer guarded the case day and night.

Pathé Pictures *talking Box-Office*

An Exploitation Natural *Sound* or *Silent*

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Now Available to Picture Houses

The MARTIN JOHNSON AFRICAN EXPEDITION Corporation
Daniel E. Pomeroy, Pres.
presents

Mr. and Mrs.

MARTIN JOHNSON

in the picture the whole world is waiting to see

"SIMBA"

DURING the past year SIMBA has been road shown at $2.20 and $1.65 top in all principal cities including ten weeks at the Earl Carroll Theatre, New York; fifteen weeks in Palace and Philharmonic, London, England (still running); five and one-half weeks Woods Theatre, Chicago; five weeks Colonial Theatre, Cleveland; three weeks LaFayette Theatre, Detroit; three weeks Biltmore, Los Angeles; three weeks Columbia, San Francisco; three weeks Colonial, Boston; two weeks each in Erlanger and Shubert, booked theatres in Kansas City, Milwaukee, Washington, Pittsburgh, New Orleans, Atlanta, Buffalo, Seattle, Denver, St. Louis.

SIMBA opens its Picture Theatre Engagements Christmas Week at United Artists Theatre, Chicago; United Artists Theatre, Detroit, and follows in Publix-Newman, Kansas City; Publix Fairfax, Miami; Publix Jacksonville and Charlotte; Publix theatres in Ft. Worth, Houston and San Antonio.

Exhibitors may book SIMBA with or without Sound as straight Picture Attraction or our Road Show units, with our Dulcetone Portable Sound Equipment exactly as presented in New York, London, and other large cities.

FRANK R. WILSON

M. J. WEISFELDT, General Manager.

51 East 42 Street, New York City

Santa Speaking:

"Now here's what I call a real Christmas gift to exhibitors!"

The Youthful Stars

DAVID ROLLINS
NANCY DREXEL

in the

Ideal Christmas Bill:

PREP AND PEP
AND
FORGET ME NOT

The same Christmas week bill selected for the ROXY

FOX ***Insures You A Merry Christmas →***

"Forget Me Not"

It proved to be 28 minutes of Movietone, artfully done and intelligently welded together in what is known as "Forget Me Not."

Here is a three reeler designed for Christmas release, but by merit worthy of showings any time in the year. It is a simple tale with Yule trimmings, yet decidedly different from the ordinary run of holiday picture: a boy and girl romance which has its beginning and its end on Christmas. Not startling in story values, but very worthwhile in point of charm and wholesomeness. As a talking picture, it ranks 'way up front with the best so far made. In production values, it is a gem. Ingenuity and cleverness in direction are manifest throughout. We recommend it gladly to all wired houses for commercially as well as artistically "Forget Me Not" merits its title.

—*Film Daily*

ALL-TALKING ALL-PROFIT

WILLIAM FOX
presents

Movietone Romance

in Song, Talk and Dance

with

DAVID ROLLINS
NANCY DREXEL

You won't have to worry about your Christmas program this year. Here's an all-talking short feature with the perfect Christmas background. Ideal for children's matinees. A Merry Christmas picture that will draw like a feature.

Story and direction by

MARCEL SILVER

FORGET

Christmas Present *from* FOX

WILLIAM FOX presents

PREP AND PEP

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RAOUL WALSH AND IRVING CUMMINGS PRODUCTION

"IN OLD ARIZONA"

VOL. III PACIFIC COAST INDEPENDENT EXHIBITOR SAN FRANCISCO, DECEMBER 1, 1928 No. 8

Preview and World Premiere of Fox All Talkie Out Door Photo Drama Feature, "In Old Arizona"

IT was our privilege to attend the preview world premiere of the Fox outdoor all talkie feature, "In Old Arizona," at the Mission Theatre, San Jose, California, Friday night, November 23.

The exhibition was given at a regular performance, without special effort to attract other than the usual clientele of the theatre, in order to obtain average audience appeal.

Aside from our own personal interest to obtain a further opinion on "What of the talkies?" we made particular effort to note the audience reaction from the motion picture which preceded.

As one scene after another was unfolded, that group of theatre fans, like ourself, immediately became intensely absorbed in the unusual entertainment the eye was seeing, and the ear was hearing. Seeing and hearing is believing.

Here was a photo drama void of the screen titles we had been accustomed to read, and to hear read aloud by our seat neighbor. Leading characters moving about indoors and out. Speaking naturally, and without regard to restricted area of space for voice intonation. A delightful story being told with scenes and locale passing from one to another in logical sequence.

Naturalness. That's the keynote to this Fox full length, all speaking screen epic. Light and shade. Voice inflection perfectly reproduced.

A bit of domestic humor in the frying of ham and eggs, heard and seen, so perfectly natural that the sputtering of the frying meat and the smoke rising in the pan caused a woman sitting back of me to exclaim, "My God, I can smell 'em!"

The lover bandit riding away from his sweetheart's abode, singing happily, and the melody of his song fading away in the distance as his galloping horse carried him out of sight. Again, this lover in an indoor scene pouring out tender and sentimental words of love, with voice inflection and control as perfect as ever came from the lips of any actor, on any stage, in any theatre in the world, and, just as natural.

From such a scene, to an exterior of scenic grandeur with an ensemble of humanity, animals and characteristic environment naturally heard, naturally portrayed, goes the plot of this beautiful western story.

It seemed, as the play proceeded, that all which has been criticized and held as unreal, unsatisfactory in synchronized voice and motion picture, had, in a few moments been surmounted. That the hour of perfected accomplishment of voice upon the screen had arrived.

The cast is superb. Warner Baxter steps to the top of all real he-man western portrayals. Edmund Lowe likewise does the best work of his career.

There's a girl. Ruth Burgess, a new screen personage. She's entrancingly delightful. So beautifully fiendish in her character intrigue that a sigh of satisfaction was audible throughout the auditorium when the plot of the play ended her life. Take it from this writer, you'll hear the name of Ruth Burgess acclaimed muchly when the public sees this picture.

Raoul Walsh and Irving Cummings have given the production the finesse of a Belasco in its interior scenes, and a directorial technique in its massive exterior, which make this Fox all speaking outdoor opus the outstanding screen and sound production to date.

In short, "In Old Arizona" is a beautiful blending of romance, pathos, sentiment and human humor of western history, told through such direct effectiveness in the new screen investiture of speech, indoors and outdoors, that it will definitely establish public demand for all talkie pictures.

This picture impressed us as we felt it did the big audience in San Jose, and that is, that just a few "In Old Arizonas" and the silent motion picture will pass out of entertainment service as quickly as did the use of the big wheel velocipede when the small, two-wheel, air tire bike came into action.

If "In Old Arizona" receives the premiere it justifies as the world's first full-length screen speaking photo drama of the great outdoors, it will easily head the Fox program of features as a box-office magnet.

THOS. D. VAN OSTEN.

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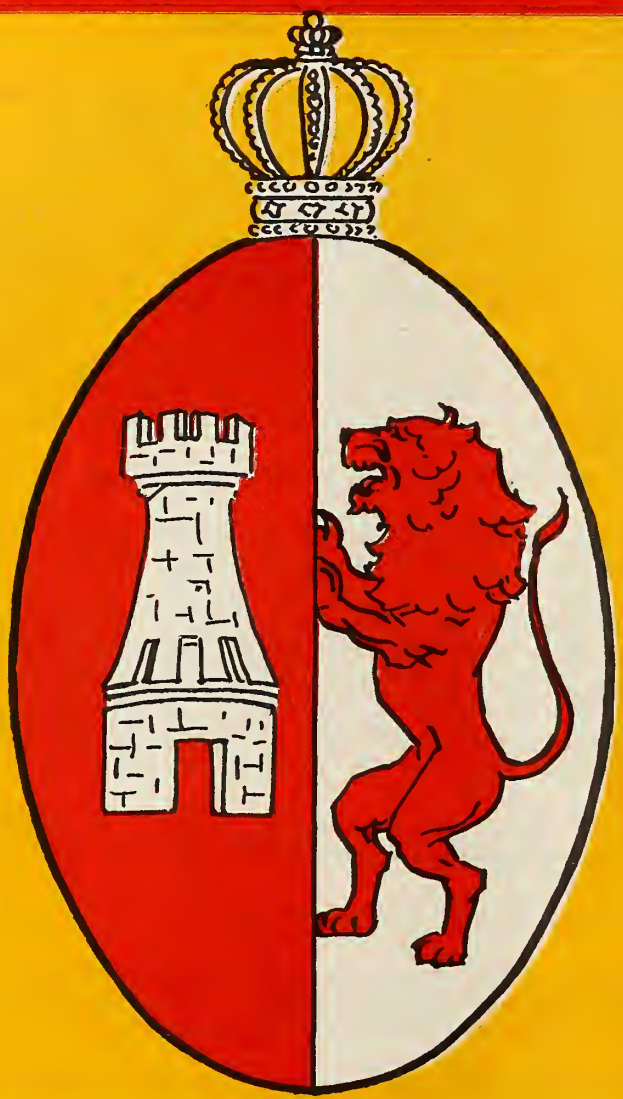

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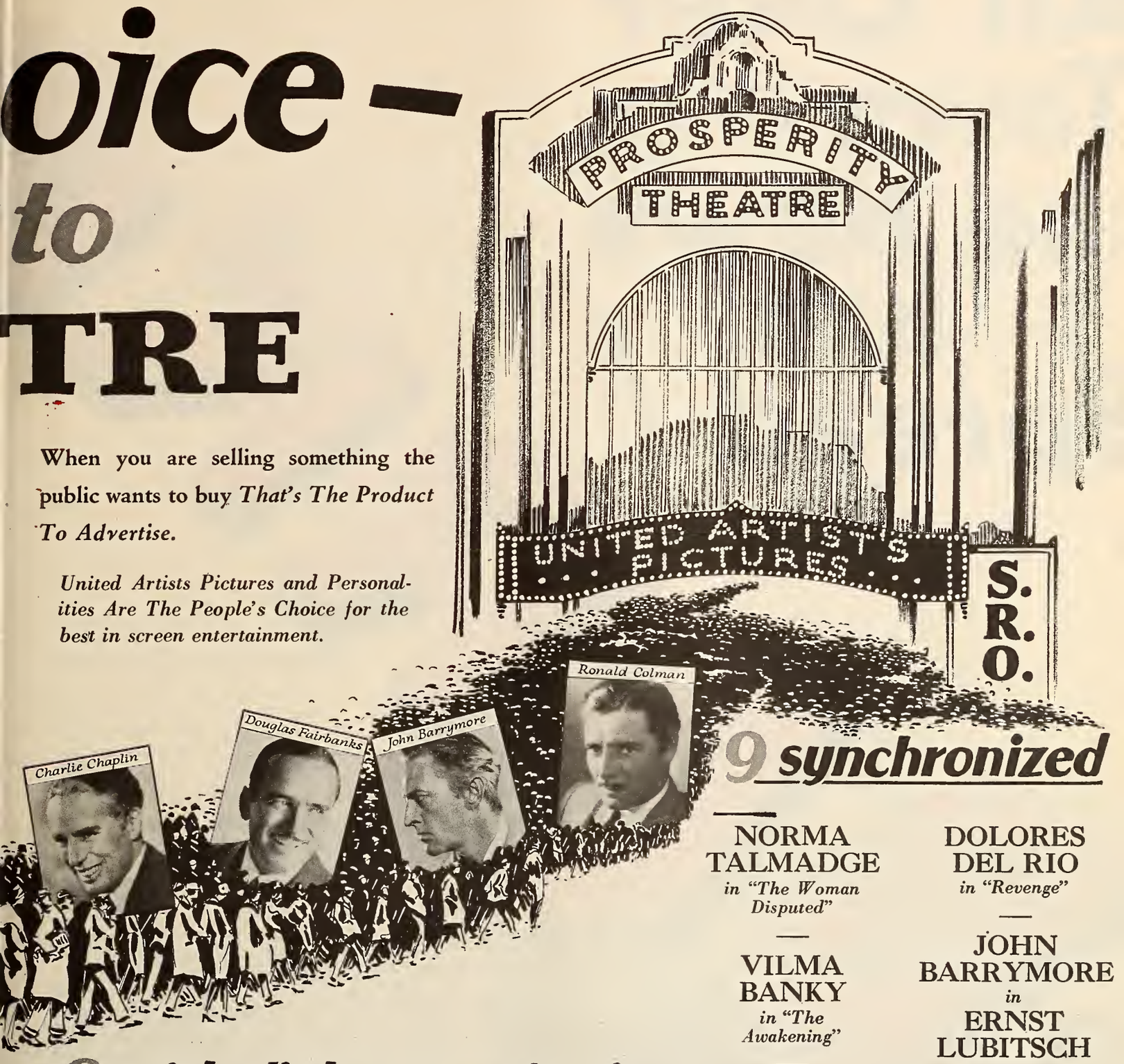

9 synchronized

NORMA TALMADGE
in "The Woman Disputed"

VILMA BANKY
in "The Awakening"

RONALD COLMAN
in "The Rescue"

RONALD COLMAN
and
VILMA BANKY
in "Two Lovers"

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The Independent Film Trade Paper

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HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

HERALD-WORLD launches drive to select suitable name for new art—the Sound Picture; this new problem demands immediate attention, says Martin J. Quigley; HERALD-WORLD and professors of country's universities and colleges suggest words which reflect properly and appropriately the dignity and importance of the talking picture.

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A man with an even keel—An article on Joseph L. Schnitzer, new president of F B O—Silvermans are denied Fox sound versions for Phonofilm use.

Good chain manager reflects company policy, says one theatre executive in commenting on "A Manager's" article on "What's wrong with the operation of theatre chains."

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Whole Vol. 93, No. 11 (Vol. 36, No. 1) December 15, 1928

Sound Installations

THE exclusive article on the installation of sound equipment, published in last week's issue of the Herald-World, gives the most accurate picture yet available to the trade at large as to the present status of this vital question. The article refers to equipments installed by the Western Electric Company.

That the Western Electric Company is making good its promises to the trade is revealed in the fact that up to November 17 of this year 849 theatres have been equipped to present talking pictures.

A striking fact in connection with the progress that has been made in equipping the theatres is to be seen in the statement that out of the theatres thus far supplied 190 have seating capacities of less than 1,000. This means that talking pictures are now available in representative types of theatres, large and small. It may be further noted that the installations have covered the country generally, going into small towns as well as the great cities. Nearly thirteen million dollars have thus far been spent by the theatres in obtaining equipment from Western Electric alone, which fact makes very plain the proportions of the expense bill to the industry which is being incurred by the sound picture development.

The rate of speed which has been attained in supplying Western Electric equipments is graphically illustrated in the following figures:

The total seating capacities of the theatres equipped up to November 1 is 1,242,899. In the first seventeen days of November theatres with seating capacities totaling 128,336 were equipped. This obviously means that the efforts of the Western Electric Company have become highly geared and that equipments will be available to all theatres requiring them at a much earlier date than was expected a few months ago.

The fact that 95 theatres were equipped in the first seventeen days of November gives the trade a definite basis to figure upon as to equipment from Western Electric. This may be said, roughly, to be on the basis of about 160 per month, or 1,820 a year. This may be considered a minimum basis, as the company doubtlessly will be able continually to accelerate its operations.

It would be most difficult to approximate, even roughly, what percentage of the sustaining market of the industry has been thus far equipped according to the above figures. But with a total of 849 theatres, including practically all of the greatest theatres—and greatest revenue producers—it is easy to see that sound picture producers are certainly not working for a phantom market. Their manifold worries in the studio in connection with sound productions need no longer be complicated with apprehensiveness about the possible productiveness of the market they are working for.

* * *

Schnitzer, President

THE elevation of Mr. Joseph I. Schnitzer to the presidency of F B O Productions, Inc., is a merited promotion for Mr. Schnitzer and a sound move for the company. The prospects of any distribution proposition in the industry would be enhanced by the addition of the talents and energies of the new F B O president.

Mr. Schnitzer represents a type of experienced and proven executive upon which the industry most critically depends at this time. The widening and broadening of the industry requires the addition of other executives of other experience and other capabilities. But, after all, it is still the picture business. Qualified film men fulfill a requirement that can be met in no other way.

* * *

Dr. Reichenbach

ONE of Harry Reichenbach's multitudinous publicity stunts apparently went slightly askew last week and certain official persons who were not exactly privy to just what was intended became somewhat excited. As a sequel to this, various long-faced observers in the trade have mournfully recounted the incident, speaking of its various dangers and consequences.

We profess little knowledge as to just what Reichenbach's latest effort consisted of. As a matter of fact, his publicity efforts are so varied and numerous that unless a person knocks off from his accustomed occupations and devotes his whole time to following the Reichenbach trail he is not likely at any specified moment to be even casually familiar with the latest notion hatched under the silver dome.

But this we do know: Reichenbach is an expert in stunt publicity and it is only the amateur who recklessly pursues publicity without careful thought and attention to consequences. If this latest Reichenbach stunt did indeed go wrong—and as to this we do not know and, anyhow, do not seem inclined to get excited about it—we should be inclined to regard it more as an accident than as an error, because this same Mr. Reichenbach has not become the leading stunt publicity person of his day without, normally, knowing both when and how to look for unfavorable consequences.

* * *

Cohen's Recommendation

IN last week's issue of the Herald-World Mr. Sydney S. Cohen emerged from a long absence from the forum of the industry and struck an attention-arresting position with a sound, constructive and forceful article having to do with a recommendation to the industry on ways and means of improving its present position.

Mr. Cohen has had a long and intimate contact with the important affairs of the industry and is eminently qualified to make an expert recommendation. Failure on the part of those in a position to do so to consider carefully Mr. Cohen's recommendation will be an indication of that type of self-sufficiency which usually leads to dangerous consequences.

Mr. Cohen stresses publicity as the natural and indispensable aid of the motion picture business and urges a six-months campaign so that the industry may re-establish itself as a well-publicized business. He refers to the aid which publicity has been to the radio and automotive industries during the last year and asks the picture business to go and do likewise.

—*MARTIN J. QUIGLEY.*

Herald-World Starts Drive To Find Suitable Name for New Art—the Sound Picture

New Problem Demanding Attention

By MARTIN J. QUIGLEY

In the adjoining column the HERALD-WORLD opens discussion in the trade concerning what we believe to be the very vital and pressing question of finding and popularizing a term to fit the talking picture.

Obviously, none of the cheap words—talkie, speakie, etc.—that are coming into constantly wider use reflects properly or appropriately the dignity and importance of the talking picture. If the trade and the public persist in the use of these cheap terms, the industry and its product will suffer. It is a matter of common knowledge that the corruption, "movie," which many years ago became current has been a serious and persisting detriment to the business.

Now, with the development of talking motion pictures a brand new problem is calling for attention and solution. It is still early enough—but none too early—for the industry to exert itself in the matter of finding an appropriate term and once the term is accepted, strong and vigorous measures should be adopted along the line of establishing the use and popularity of the new term.

The HERALD-WORLD has no desire to father a pet term, still we are not coming into the discussion empty-handed. We have a term which we believe is a good one, a proper one and an appropriate one and we herewith hand it to the trade with our recommendation. If it stands the test of consideration—fine! If someone has a better term, then we shall be for the better one.

We propose that a talking picture be called an—

AUDIEN

Here is a short, meaningful word—one that may be rolled easily into the language of the day. Still, it is a dignified word, appropriate for the use intended. It is a corruption of the very common word, audience, and it may be applied appropriately to the talking motion picture.

What do you say?
Shall they be called AUDIENS?
If not, what word do you offer?

By PETER VISCHER

NEW YORK, Dec. 11.

Down with dinner, on with the hat and coat, off with the light, out with the car, and take the family to see the newest picture. Take the family to see the new . . . the new . . . what?

Talkie? Sound picture? Synchronized picture? Speakie? Squeakie? Talking picture? Audible picture? Combination picture?

Maybe you can think of a worse title!

The new pictures, combining sound and screen, need a name.

They need a name that means something, is easy to say and remember, and is at the same time dignified without being stiff and prudish. They need a name that is trim and honest and decent, a name that can be accepted by the industry as well as by the public.

* * *

The new pictures should be saved from "talkie." This vulgar designation is quickly winning public approval, for it is easy to say and has the popular appeal of slang. But it is no more proper for the product of a great industry than "movie." You don't hear executives of the industry speak of their "movies." You don't hear anything about "The Movie Club." You don't read about "movies" in the HERALD-WORLD.

Before the public clasps "talkie" to its bosom, however, it is up to the industry to try and find a better name. The HERALD-WORLD, alert as ever, herewith starts the ball a-rolling. Scratching its metaphorical head, the HERALD-WORLD has thought and thought, has devoured pages of the dictionary, swallowed half the thesaurus, and finally appealed to the professors of Latin and Greek and English at the universities. Only Esperanto has been spared so far.

Here, then, are a few ideas. Try them over on your tongue. Throw them aside, if you like, but not until you've thought of a better one and sent it in.

* * *

How about . . . Andien? Here is a neat little word, dug from the diamond mine of the language, cut carefully and polished. It is easy to say, good to look at. It connotes hearing and seeing. It is quite as good as . . . Radio . . . Kodak . . . Victrola . . . Audien. Try it.

How about . . . *Dramaphone.* This is the suggestion of Dr. John William Draper of the English department of the University of Maine, at

An Entire Industry Must Decide

—The EXHIBITOR

—The PRODUCER

—The DISTRIBUTOR

—The STAR

—The DIRECTOR

—The SCENARIST

—The CAMERAMAN

—The TECHNICIAN

ALL must join in selecting a name which reflects properly and appropriately the dignity and importance of the Talking Picture.

What Name Do You SUGGEST?

NAME.....

ADDRESS.....

CITY and STATE.....

[Fill in coupon and mail to EXHIBITORS HERALD-WORLD, 407 South Dearborn St., Chicago, Ill.]

Orono, Me. It is meaningful. It consists, as Dr. Draper points out, of "Drama, act; phone, hear." This word has authority. Try it.

Now . . . *Phonie.* That is the amusing little suggestion of Dr. George Frisbie Whicher of the English department of Amherst college, at Amherst, Mass. Says the learned professor: *"I suggest the word 'phonie' as properly applicable to motion pictures with dialogue. Yours to serve, etc."* Phonie is in a class with speakeasy, which would have been the suggestion of George A. Spiegelberg, Jr., prominent New York attorney, but for the fact that the word (if not the suggestion) has already been used in another line of business.

How about . . . *Cinelog?* Pure Greek, boys, and the suggestion of Dr. Katharine Campbell Reiley, professor of Greek at Columbia university, in New York City. Listen a moment to Dr. Reiley:

* * *

"Talkies!" said Dr. Reiley. "Talkies a terrible name, isn't it, but I see it everywhere. Undignified and common—not in spirit with motion pictures at all and it fails to express the scope and possibilities of the talking picture. The HERALD-WORLD is surely to be congratulated for trying to find a better word.

"In finding a new word, we might use the word 'cinema.' It has come into popular use as a name of moving pictures, and it's pure Greek. It means, literally, 'a thing that moves.' Now why can't we use the Greek word logue, which is the root for speech, and means literally 'to speak with authority or reason.' Combining the two words, we have 'cinemalogue,' which means a thing that moves and speaks."

"But that is too long," continued Professor Reiley. "We can cut off the *'ma'* and the *'ue'* and this gives *us 'cinelog.'* There, I think we have it. *'Cinelog,'* that would be my suggestion for a name for talking pictures. It is pure Greek. It is logical, and it is easy to say."

Not being content with her judgment alone, Prof. Reiley took her word to Prof. James C. Egbert, professor of Latin at Columbia. He studied the word for a moment, then declared: "Perfect, Prof. Reiley. You have hit exactly the right word. You have coined a new word which perfectly describes the talking pictures."

* * *

Here's still another . . . *Phonocinema.* That's the suggestion of Prof. Nelson Glenn McCrea, professor of Latin at Columbia. The professor took a day to think it over and then put this in writing:

"I talked over your problem this afternoon with Prof. Edward D. Perry, our senior professor of Greek, and we agreed that the only satisfactory coinage would be *'Phonocinema.'* There is the advantage that 'cinema' is already in use; furthermore, the first element, viz., 'phono,' is quite familiar in 'phonograph.' 'Phonocinema' is thus 'a talking cinema' and this suits the facts."

Just a few suggestions. Possibly the right word won't come from a learned doctor of Latin and Greek. Possibly it will come from Anglo-Saxon. Possibly even from ordinary American. It might even come from the brain of an editor, or a reader. Whatever its origin, it should not be low and common, cheap, vulgar. The industry is important and decent and needs a language suited to its character.

Herman Starr of Warner Bros. Made First National President

Warner Officials to Succeed Many Officers and Directors

Boothby, Depinet, Andy Smith and Perkins Remain—Jerome Beatty and Mrs. Strauss Leave

By PETER VISCHER

NEW YORK, Dec. 11.—A level-headed young executive from the powerful Warner Brothers organization became the president of First National Pictures here today. He is Herman Starr, not yet 30 years old, a trusted employe of the Warners since he was 19, known to his associates as a keen and energetic worker, a thoroughly capable administrator.

An important meeting of Warner executives, held here all day yesterday, made sweeping changes in the First National organization. Starr took the place held by Irving D. Rossheim, and Warner officials will replace the following officers and directors, once powerful in the affairs of First National: M. L. Finkelstein, A. H. Blank, John McGuirk, Abe Sablosky, Barney Balaban, E. V. Richards, and Albert S. Smith.

Several outstanding figures in First National will remain, now that the company has actually been taken over by the Warners. W. C. Boothby, treasurer of First National, will retain an important post. Ned E. Depinet, vice president in charge of distribution, whose influence has been particularly great since the reorganization of First National some months ago, will also stay. So will Andy Smith, eastern and Canadian sales manager of First National. Robert Perkins, once secretary, also stays.

> Apparently the Warners are putting the company thoroughly under their own control, but intend at the same time to keep First National a separate unit. There is no indication now that Warner Brothers and First National will be merged, or amalgamated. In any case the union between them will of necessity be a very close one.

Some who played their part in the advancement of the First National have resigned. Jerome Beatty, director of advertising and exploitation, has resigned. So have Mrs. Florence Strauss and the entire scenario department she headed for so long. Many minor employes are slated to go, or are worried about it.

For the present, First National will retain its separate offices at 383 Madison avenue, far across Broadway from the Warner building. An annex is being built, however, and it is likely that in another six months the First National organization will be shifted next door to the present Warner offices.

DeForest Writ Plea Against Famous in Canada Dismissed

(Special to the Herald-World)

NEW YORK, Dec. 11.—The petition of DeForest Phonofilm of Canada, Ltd., in which an interlocutory injunction was sought against Famous Players-Canadian Corporation, Ltd., has been dismissed by the Superior Court of the Province of Quebec, District of Montreal, Canada.

The DeForest company alleged infringement of some eight DeForest Canadian patents by reason of the use in the Palace theatre at Montreal of certain talking motion picture apparatus and combined sound and picture films. The equipment in question was provided by Electrical Research Products, Inc., through the Northern Electric Company, Ltd., of Montreal; and these companies defended the suit through their Canadian counsel.

According to Electrical Research, numerous affidavits were filed showing the history of the development of talking pictures, beginning with the work of many inventors prior to DeForest, and describing also the elaborate development work of Western Electric Company and Bell Telephone Laboratories in the production of the modern equipment which is in such extensive use at present. The petition was dismissed with costs.

New Jersey Towns Test Sunday Film Show Ban; Successful? Yes and No

(Special to the Herald-World)

NEWARK, Dec. 11.—For the third successive Sunday motion pictures were shown in the Runnymede, N. J., theatre when on December 2 a committee of five citizens backing the performance for charity purposes. In Berlin, N. J., the Palace theatre continued its performances for the second Sunday, although Harry Hoffman, the manager, was arrested. In Clementon, N. J., the local picture theatre and bowling alleys were reported open.

At the Runnymede performance a packed house was undisturbed in its enjoyment of the program, although efforts were made by Rev. Christian Hansen and Rev. William Wescott to have the operator arrested. After Constable Fred Knoll was ordered from the building by the manager, Sol Lewis, two state troopers were summoned to serve a warrant.

In Berlin the arrest of the manager, Harry Hoffman, was quietly accomplished, and $100 bond at once was posted for him. A packed house witnessed the show. Pensauken, N. J., officials will take no action regarding Sunday shows, it is stated.

Musicians Threaten Strike Against Talking Pictures

(Special to the Herald-World)

SPRINGFIELD, MO., Dec. 11.—Proclaiming war against the "talking movies" which have invaded Springfield, Mo., union musicians of that city have announced they would declare a strike against the Gillioz theatre unless the large orchestra was reinstated.

Believe It Or Not—

(Special to the Herald-World)

PITTSBURGH, Dec. 11.—Bennett Amdur, manager of the Garden theatre, tells this one: It seems that an elderly woman lost her false teeth in his theatre. The teeth were found by a porter after the evening performances. Later a small child came to ask for "grandma's teeth." It seemed that the old lady was too embarrassed to inquire in person. She waited outside the theatre, and when granddaughter emerged from the theatre with the teeth, both she and "grandma" ran away. And how did it happen? "I gathered from the little girl," Mr. Amdur said, "that her grandmother found her false teeth uncomfortable during the comedy. She laid them on the empty seat beside her and forgot them."

Theatres Suffer Big B. O. Loss Through Influenza

(Special to the Herald-World)

PORTLAND, Dec. 11.—Many of the houses in Oregon and Idaho have experienced a considerable loss of patronage, on account of influenza. This has been particularly noticeable in Southern Oregon, but as yet no ban has been placed on theatres, though schools are closed at some points.

At Twin Falls, Idaho, the county board of health issued an order closing the theatres. The ban has been enforced for the past week with prospects of being extended for another week, on account of several deaths.

Haines' "Voice" Sent to New York by Telegraph

(Special to the Herald-World)

NEW YORK, Dec. 11.—An actor's "voice" was sent from Los Angeles to New York by telephoto for the first time yesterday. "Is that so?" as spoken by William Haines in Metro-Goldwyn-Mayer's "Alias Jimmy Valentine," was transmitted in ordinary photographs or a sound strip. These were pieced together in New York and incorporated into the film now running at the Astor theatre on Broadway.

Agencies in France for F B O, Pathe Arranged

(Special to the Herald-World)

NEW YORK, Dec. 11.—An international distribution deal of outstanding importance was announced here today. As the result of negotiations carried on in France by the Marquis de la Falaise, husband of Gloria Swanson, Franco Films will exploit Pathe and F B O product in France.

A Man with an Even Keel

Do you know Joseph I. Schnitzer? Of course you are well acquainted with the fact that he is the new president of F B O and you know the exceptional record of achievements in the industry opposite his name. But, do you KNOW him? You will after you have read the following article.

By WILL WHITMORE

(Picture of Mr. Schnitzer on Page 27)

A MAN who keeps an even keel—that seems to be about the best impression of Joseph I. Schnitzer, newly elected president of F B O under the regime of Radio Keith Orpheum. Dominant and energetic, yet modest and quiet, he is the despair of his publicity department. When reporters last week came to his door seeking information about his business career, his instructions to the publicity department were simply, "Just tell them I have been elected president of F B O. That's all there is to know." That from a man 21 years in the trade.

SCHNITZER was born 41 years ago in Pittsburgh and received his education in the public schools there. At 20 he was holding down his first job as manager of the Des Moines branch of the Pittsburgh Calcium Light and Film Company. Subsequently he was branch manager in Minneapolis of the Mullin Film Service with promotion bringing him to Syracuse as general manager of the company. In 1916 he joined Universal Pictures and two years later promotion placed him in the chair of general sales manager. He was with Universal four years.

From 1920 to 1922 he was president of Equity Pictures Corporation, going from there to vice presidency of F B O. Last year he became senior vicepresident.

His Family First Consideration

Such is his business career, but what of the man himself? Go to his associates, and they will tell you that his family comes first in every consideration. He was married 12 years ago to Miss Irma Lehman. They have two children, Samuel, 10, and Gloria Joy, 3.

He is fond of music, the opera and the stage, and enjoys a quiet game of poker or hearts with his close friends, some of the nearest of whom are Louis Baum, the Mayer Brothers, Jerry and C. J.; and William Schreiber. He is an ardent lover of all outdoor sports, but golf is his greatest hobby. He is a member of the Rancho Golf Club, the Ambassador Athletic Club of Los Angeles, the Oak Ridge Golf Club, the Beach Point Club of New York, the Motion Picture Club, the Elks' Level Club, Mecca Temple and several other clubs and fraternal organizations.

He arrives for work every morning at 9 o'clock regularly, but has no set time for leaving. When business is pressing he stays late, and works hard with great energy. Joseph I. Schnitzer, conservative, sure—a man who keeps an even keel.

Next Year's Program On Greatest Scale

(Special to the Herald-World)

NEW YORK, Dec. 11.—With the vast resources of the Radio Corporation of America backing it, and with approximately 750 theatres of the Keith Albee Orpheum circuit forming a great outlet for its pictures, it is evident that the plans for next year's product now being formulated by F B O will be on a scale much greater than heretofore.

Under the leadership of Joseph I. Schnitzer, it is believed that the newly organized company will set forth on a program designed to place F B O in the very first rank in the industry. Although refusing to make any definite statement, a person close to Schnitzer in the F B O organization told the HERALD-WORLD that when the completed plans are announced, their scope would surprise the industry.

In line with plans for broadening the product, the name of the company will be changed to something which will more adequately express the quality of product.

It is believed that Westerns will be eliminated, and although executives refused to go on record they would not deny the rumor.

LeBaron Confers with Schnitzer

William LeBaron, vicepresident in charge of production, is now in New York conferring with Schnitzer and directors. New stories and talent are being considered, and plans for next year's production are being laid. All announcements of these plans are to be withheld until the complete program is formulated.

F B O's 1928-29 program will have been practically completed by Christmas. Eight special productions, synchronized with music, sound and talking sequences, are "The Perfect Crime," "Hit of the Show," "Gang War," "Taxi 13," "Blockade," "The Circus Kid," "Love in the Desert" and "The Jazz Age." Four pictures in work are "The Jazz Age," with music and talking sequences, "The Red Sword," a Tom Mix production as yet untitled, and "Pals of the Prairie" with Buzz Barton.

R C A Photophone Used

Under the direction of Lynn Shores and the supervision of Harold Schwartz, the principals of "The Jazz Age," including Henry B. Walthall, Marceline Day, Douglas Fairbanks, Jr., Myrtle Steadman and Gertrude Messinger, are appearing before the microphone on the sound stages at the Pathe Studios, Culver City. Paul Gangelin wrote the original story.

The R C A Photophone system is being used.

William Collier, Jr., is the latest addition to "The Red Sword," directed by Robert Vignola. Marian Nixon plays the feminine lead and Carmel Myers the feminine menace.

Tom Mix and Tony are at work on Mix's fifth super-western for F B O. Kathryn McGuire portrays the feminine lead.

Buzz Barton is making "Pals of the Prairie," under the direction of Louis King. Natalie Joyce is leading woman.

$16,675,419 Is Collected At Box Office in Taxes During Last Fiscal Year

(Washington Bureau to the Herald-World)

WASHINGTON, Dec. 11. — Admission taxes collected at box offices during the fiscal year ended June 30, totaled $16,675,419, as compared with $17,068,035 during the preceding year, it is disclosed by the annual report of David H. Blair, commissioner of Internal Revenue.

In addition, however, $317,618 was collected on tickets sold other than through the box office, against $142,630 in 1927; $3,809 on tickets sold at the box office in excess of the established price, against $2,565; $13,241 on leases of boxes of seats in theatres, against $11,659; and $714,863 on admissions to roof gardens and cabarets, against $715,746. The total taxes collected on admissions were $17,724,952, against $17,940,636 in 1927.

Oklahoma Leaves Allied Affiliations To Executive Unit

(Special to the Herald-World)

OKLAHOMA CITY, Dec. 11.—Decision as to whether the Oklahoma M P T O shall affiliate with Allied States was left to the executive meeting at the close of the annual state convention, held at the Huckins hotel Tuesday and Wednesday.

Governor Henry S. Johnston; Pete Woodhull, M P T O A president; Col. H. A. Cole, president of the Texas association, and S. G. Howell of Dallas addressed the convention.

Col. Cole, representing Allied, made a bid for the association to join the association, while the national organization, through Woodhull, asked the Oklahoma exhibitors to remain in the national fold.

A lobby committee was appointed to combat any adverse theatrical legislation in the Oklahoma legislature.

The following officers were elected: A. R. Bender, president; W. Z. Spearman, vicepresident and general manager; Edward Kadane, secretary, Frederick, Okla.; John Brown, treasurer, Tulsa; Directors Eph. Johnson, John McGinley, Fred Allred, J. G. Bennett, Carl Hartman, Phil Isley, H. G. Stetmund, J. D. Wineman, Jack Johnson, Fred Pickrel, and E. V. Weaver.

The convention closed with a banquet and entertainment.

Ackerman-Harris Sells Six Theatres On Coast to Fox

(Special to the Herald-World)

SAN FRANCISCO, Dec. 11.—Ackerman & Harris, Inc., for several years engaged in building up a theatre circuit in Greater San Francisco, have sold the Roosevelt, El Capitan, Avenue, Amazon, Casino, Franklin and Hippodrome theatres to William Fox. The two latter are in the suburban city of Oakland. The Union Square and Century theatres have been retained.

San Luis Rey Will Be Well Bridged if Peru Competes with M G M

(Special to the Herald-World)

NEW YORK, Dec. 11.—Metro-Goldwyn-Mayer may have competition in filming the delicious novel by Thornton Wilder, "The Bridge of San Luis Rey," which was one of the best sellers of the past year.

According to reports from Peru, where the scene of the novel is laid, Peruvians are all upset about the book. They claim that the characters of the novel, Periehole and Don Andres and others, actually lived in Peruvian history and that they were shown in a false light.

The government of Peru and the officials of Lima, the capital, are reported uniting to make a motion picture of their own showing the book as it should have been done.

Boy, page Mr. Herbert Hoover in Lima!

Kolstadphone Incorporates

(Special to the Herald-World)

PORTLAND, Dec. 11.—To expedite installations of the new Kolstadphone, recently put on the market by Art Kolstad of Hood River, Kolstadphone, Inc., has been incorporated by A. S. Kolstad, C. H. Costner, Jennie L. Young, who will manufacture and sell the Kolstadphone and other sound devices.

Ready to Go to Courts But Not Picking Quarrel, Says Otterson

W. E. Asking Producers' View On All Instances of Inter-Use

Working on Simplified Equipment for Small Theatres, States Electrical Research President

(Special to the Herald-World)

NEW YORK, Dec. 11.—James E. Otterson, president of Electrical Research Products, Inc., today issued another of his "on paper" interviews on interchangeability.

"The Western Electric system of recording and reproducing sound represents seven years of laboratory development," he said. "The fact that it was the first commercially successful system ever developed quite naturally made us jealous of the results which, in conjunction with our licensed producers, we have secured; and in the contracts which we entered into for the use of our equipment in theatres, we sought to protect the standard of quality in sound pictures which we had established.

"Before our system was put on the market, there had been many unsuccessful attempts to produce talking pictures. And all had been doomed to failure. Since our system came out there have been a lot more offered for sale. We could not pre-judge their quality and, without the opportunity to examine their mechanism, we could not judge whether the makers had infringed on any of the patents which we took out to protect our own designs. But it is significant, I think, that the chief argument of these competitive devices which are now advertised is that they are interchangeable with Western Electric.

"May or May Not Be True"

"This may or may not be true. We have no expectation that our system will be the only one theatres can install, nor are we spending very much time to send out experts to test the results of each new installation of another device as it is made, or even to examine the equipment for patent infringement.

"Having a common interest with the producers who have adopted our systems, we are asking their judgment of the quality of the reproducing in each instance where they have the opportunity to book a sound picture for showing on other than Wstern Electric machines. We are inclined to believe that many of the systems now being offered for sale on the basis of studio demonstration will not stand the test of operation in a theatre.

"Some of the trade press have expressed surprise because we have not taken a more aggressive attitude in seeking to shut down these shows on other equipment as fast as they have bobbed up in various parts of the country.

"May I say in reply, as I have said before, that our policy in this industry is not one of aggression; we are not trying 'to stamp out competition wherever it shows its head;' we are not playing a 'dog-in-the-manger' game; we are devoting all of our resources to what we conceive to be our primary job, namely, to manufacture, install and service with all dispatch the theatres that have shown their confidence in us by ordering our equipment. In the long run inferior systems will fall of their own accord without any pressure from us. Some already have.

"In the long run, if we find other manufacturers invading the field of our patents, we shall ask the courts to see that our rights are respected, but we are not out trying to pick a quarrel.

"We are trying, rather, to meet to the best of our ability the obligations to serve the business of talking pictures, in the success of which we, and the great producers who are aligned with us, have such a tremendous stake."

Questioned as to what the small exhibitor is going to do, Otterson reported:

"We have been giving much attention to this problem because the prosperity of the small exhibitor is essential to the wellbeing of the industry as a whole.

"Isn't Any One Answer"

"There isn't any one answer for all the small exhibitors. Many of them with houses of no more than 800 seats have put in full synchronized Western Electric sound systems and are going so strong that they have already forgotten about their original investment. Others have installed our non-synchronous systems and are satisfied that they offer the means of meeting the public demand gradually at no very great outlay. Later on they can easily adapt much of this wiring to a regular system without having to sacrifice any equipment.

"At the same time our engineers are continually working on the problem of reducing the size and simplifying our standard equipment without sacrificing its quality, and while I am no prophet I fancy that when their solution comes, it will be found to be well ahead of those who are newer to the problem and that Western Electric as the maker of equipment for small theatres will occupy the same place of leadership in the field that it always has and does at present."

Otterson further reported that more than 1,000 theatres would be using Western Electric sound devices by January first, and that production would be increased to 250 a month early next year.

Otterson on Interchangeability

"We are asking the producers' judgment on each case of reproducing with other devices."

* * *

"In the long run, if we find other manufacturers invading the field of our patents, we shall ask the courts to see that our rights are respected, but we are not out trying to pick a quarrel."

* * *

"Our policy in this industry is not one of aggression."

* * *

"In the long run, inferior systems will fall of their own accord without any pressure from us. Some already have."

* * *

"Our engineers are continually working on the problem of reducing the size and simplifying our standard equipment without sacrificing its quality."

Albany, Salt Lake City, K. C., Winnipeg Win Sales Drive of First National

(Special to the Herald-World)

NEW YORK, Dec. 11.—Ned E. Depinet, general sales manager of First National, announces that the fall sales drive, which has been in progress for the past ten weeks, was won by the Albany exchange in the Eastern district; Kansas City in the Southern; Salt Lake City in the Western, and Winnipeg in the Canadian. Albany and Kansas City were only a fraction of one per cent apart in their standings.

The managers of the winning exchanges are R. S. Wehrle, Albany; William Warner, Kansas City; William F. Gordon, Salt Lake City, and M. Isman, Winnipeg.

Next to the leaders were New Haven, Boston, Seattle, Minneapolis, Cleveland, Memphis, Vancouver and Toronto.

Saenger Facing Suit Over Texas Sunday Law; Temporary Writ Given

(Special to the Herald-World)

TEXARKANA, Dec. 11.—A temporary injunction restraining Saenger Theatres, Inc., from operating on Sunday has been granted by District Judge Hugh Carney to the district attorney. In the stand of the local authorities is seen the inception of a fight which may reach state-wide proportions.

The district attorney's petition asked that the company be dissolved, its right to do business in Texas be cancelled, and its corporation license in the state be annulled. A fine for the corporation also was demanded.

There has been a law in Texarkana prohibiting Sunday picture shows since September 30. The Saenger Corporation also operates houses in Houston and Dallas.

Universal Forms Club

(Special to the Herald-World)

NEW YORK, Dec. 11.—Employes of the Universal home offices have completed the organization to be known as the Universal Club.

Bandits Make Actor Borrow $25 for Them

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—N. A. Gordon, screen actor, left the Breakers hotel last week with his pockets empty. Two bandits made him return to the hotel and borrow $25. They took both the money and his car.

BROADWAY

Mr. Joe Schnitzer

JOE SCHNITZER, who was made president of F B O by the company's board of directors, could have been elected to that office if a ballot of his employes had been taken. No greater compliment could be paid him than this, that the men and women who worked with him for eight years and more are ready to do anything for him.

This devotion was not announced with any fanfare of trumpets or noisy acclaim. Instead, there went to his home, in privacy, a huge basket of bright flowers and a poem. All the flowers you could name, except lilies of the valley and orchids: Joe Schnitzer was considered too much of a man's man for those.

The poem came from the burning brain of Hy Daab, author, playwright, artist. When the time came for a touching tribute to the new president, Hy retired into the shadows, burned metaphorical incense to the muse of song and cheer, and finally (after a terrific struggle) emerged with the following illumined words:

Chickalacka, chickalacka,
Wow, wow, wow!
Boomalacka, boomalacka,
Chow, chow, chow!!
Ackalacka, ackalacka,
J. I. S.!!!
Are we for him?
Yes! Yes!! Yes!!!

It was signed "The Boys and Girls of F B O."

Joe Schnitzer has been with F B O for eight years. He came over from Equity in 1921 when R C pictures were merged into F B O and has been there ever since, growing stronger and more popular year by year. He was made senior vice president of F B O a year ago.

* * *

Schnitzer has kept many of those who were with him when he reached F B O. Hy Daab has been with him eight years; so has Harry Takiff, his assistant; so has Ethel Smith, that sweet young thing in the foreign department.

Paula Gould, the charming publicity impresario (just recovered, happily, from a bad cold) has been with him seven years. So have Joe Nolan and Leslie Jordan and David Strumpf, the art director, and Leo Quanchi, artist, Sam Oppenheim, operator, Eddie Horne, print and negative department.

Lee Marcus, beaming in smiles at the moment as the result of promising reports in his sales department, has been with F B O for seven years. And so has Charlie Rosenzweig, New York State sales manager.

* * *

"The Barker"

ANYONE whose enthusiasm for talking pictures may have been somewhat shaken lately should go at once to see "The Barker."

First National's newest picture, just opened at the Central theatre on Broadway, is one of the best on view in a long time.

"The Barker" is a curious combination of sound and silent. Its silent part is so good as to prove it would have been a great silent picture. Its dialogue is so good that it would clearly have been a grand all-sound picture. Which brings you right back to the point that the picture's the thing, every time, the treatment secondary.

—PETER VISCHER.

Unto the Depths of the Sea

SO did he love his fellows—and a girl—that he went, unto the depths of the sea. . . . Columbia's "Submarine," which stars Jack Holt and Dorothy Revier, has played the Capitol in New York, and recently approached a record at the United Artists in Chicago. Both runs were of sound versions. Frank Capra directed the production, a few scenes from which are shown below.

Above: Dorothy Revier and Jack Holt

Above: Ralph Graves and Dorothy Revier

Right: Ralph Graves and Dorothy Revier

Below: Ralph Graves Dorothy Revier Jack Holt

COLVIN W. BROWN, executive vice president of Pathe Exchange, Inc., who announces the first unit sound program to be offered to the theatres of the country.

Sarnoff Is Elected Chairman of RKO; H. S. Brown Is V. P.

(Special to the Herald-World)

NEW YORK, Dec. 11.—David Sarnoff, chairman of R C A, was elected chairman of the board of Radio-Keith-Orpheum at the directors' meeting last week. Hiram S. Brown, newly elected president of F B O, was named executive vice president. Joseph P. Kennedy retired as chairman and director.

The week previous Brown had succeeded Kennedy at F B O, at which time Sarnoff also became a director of that company.

Edward F. Albee was continued as president of R K O, while the other officers are Maurice Goodman and J. J. Ford, vice presidents; and B. B. Kahane, secretary and treasurer.

The number of directors was reduced from 19 to nine. The board now is composed of Sarnoff, Brown, Elisha Walker, Albee, Paul M. Mazur, Kahane, Lee Shubert, Marcus Heiman and Goodman.

Sarnoff was also elected president; and Brown, vice president, of Orpheum Circuit.

"American Hebrew" Lauds 9 Leaders in "Who's Who"

(Special to the Herald-World)

NEW YORK, Dec. 11.—Nine important figures in the motion picture industry were singled out for honor this week by the American Hebrew in its annual "Who's Who" edition. In all, 147 individuals were named as having made notable achievements in twenty different fields of endeavor. Those honored in motion pictures were:

William Fox, Samuel Goldwyn, Al Jolson, Carl Laemmle, S. L. Rothafel, the three Warner brothers, and Adolph Zukor.

"When a Man Loves" to Be Reissued by Warner Bros.

(Special to the Herald-World)

NEW YORK, Dec. 11.—"When a Man Loves," Warner Brothers picture starring John Barrymore and Dolores Costello, who recently have married, will be reissued. This is the last picture in which the two stars appeared.

United Artists Sales Leaders in Chicago for First Convention

Home and Field Forces Celebrate Company's Most Profitable Year and Prepare for 1929—Al Lichtman Emphasizes Talking Pictures and Campaigns

The first national sales convention of United Artists in its ten years of operation will get underway in Chicago Friday, December 14, at the Stevens hotel, with the twofold object of celebrating what Al Lichtman, sales head, calls the company's most profitable year and to prepare for 1929.

District managers, sales managers, salesmen and executives in charge of sales promotion are gathering for the two-day meeting, which 125 are to attend. Lichtman, Cresson E. Smith and Victor M. Shapiro comprise the vanguard, being due to leave New York Wednesday, others from the home office to attend being Paul N. Lazarus, Emil Jensen, Carroll Trowbridge, Henry Ginsberg, also Paul Burger, now in the field.

Talking pictures now in production will be emphasized by Lichtman, according to word from New York, and individual sales and exploitation campaigns are to be formulated at the convention. Litchman declared that a silent version will be made of each production, even of the all-dialogue pictures. The picture will have to tell the story effectively whether on the screen or in voice, he said.

Al Lichtman

Talking pictures that will be released include Mary Pickford's "Coquette," Roland West's "Nightstick" and the Harry Richman-Irving Berlin all-singing-talking film, "Say It with Music." Part-talkies are Gloria Swanson's "Queen Kelly," Charlie Chaplin's "City Lights," Douglas Fairbanks' "The Iron Mask," Herbert Brenon's "Lummox," Henry King's "She Goes to War," D. W. Griffith's "Lady of the Pavements," Vilma Banky's next film, and Ronald Colman's "Bulldog Drummond."

District managers who will attend the convention include L. J. Schlaifer, Phil Dunas, Harry Gold, William Rosenthal, Arthur Kane, David Bershon and Haskell Masters.

Branch managers who will be at the meeting are H. E. Lotz, J. B. Reilly, Charles Stern, Moe Streimer, Jack Von Tilzer, M. J. Garrity, W. G. Carmichael, C. E. Peppiatt, Jack Bower, Joseph Levy, J. Abrose, J. D. Goldhar, Bert M. Stearn, A. H. Fischer, Oscar Kuschner, C. C. Wallace, Saul Resnick, Harry Stern, Doak Roberts, William E. Truog, Hoyt G. Morrow, Mannie Gottlieb, Guy Gunderson, Frederic Gage, Russell Egner, D. J. McNerney, Joseph Myers. A. J. Jeffery, S. Jacob, S. Glazer, M. C. Hill and Joseph Cantor.

Exchanges that will be represented: Calgary and Winnipeg, Atlanta and Portland (Me.), Omaha and New Haven, Buffalo and Dallas, Vancouver and New York are included. Other cities that will be represented are Boston, Philadelphia, Charlotte, Washington, Cincinnati, Cleveland, Detroit, Pittsburgh, Chicago, Indianapolis, Minneapolis, Dallas, Kansas City, New Orleans, St. Louis, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle, Montreal, St. John, and Toronto.

Salesmen summoned to the convention are J. J. Dervin, H. L. Levvy, J. H. Krause, T. Madden, I. Levine, J. Kaplan, S. Rifkin, D. Burkan, William Mahoney, M. Caplon, M. Lieberman, T. L. Davis, J. Klein, H. A. LaVine, W. Williamson, R. J. Barnes, L. W. Carter, J. S. Carscallen, W. H. Rippard, Charles Tyson, Fred Klein, E. C. Stewart, Charles Simone, Charles Kranz, Barney Ferber, A. H. Bowman, W. K. Selman, M. A. Brown, H. Silverberg, Harry Rees, J. R. Kauffman, William Scott, A. C. Lebensburger, E. P. Pickler, Al Perretz, J. F. Young, K. Eagon, T. McConnell, R. S. Schrader, J. Kopald, H. Okun, R. Abelson, Saul Frank, Frank Hannon, S. Horowitz, J. Shay, A. C. Buchanan, T. R. Barber, C. H. Weaver, F. A. Rohrs, T. R. Thompson, W. C. Haynes, A. E. Rook, J. Withers, H. R. Barker, R. Lohrenz, L. T. Fidler, H. M. Heimbold, F. E. Benson, G. Harper, C. C. McDermond, M. B. Cohen, Abel Davis, E. W. McLean, J. Flannery, Jack O'Bryan, E. L. Walton, M. Sullivan and J. Polansky.

Paul N. Lazarus, sales promotion manager, is preparing a special edition of "United Action," house organ of the sales force.

Motion Picture Club Will Give Testimonial Dinner For Al Lichtman Dec. 17

(Special to the Herald-World)

NEW YORK, Dec. 11.—The Motion Picture Club will give a testimonial dinner for Al Lichtman on December 17. Newly elected officers will be installed at this dinner. After dinner, dancing will follow for the rest of the evening.

"Letters" at Criterion After "Interference"

(Special to the Herald-World)

NEW YORK, Dec. 11.—"The Letter," the Paramount all-talkie starring Jeanne Eagels and now undergoing finishing touches at the Astoria studios, will follow "Interference" into the Criterion theatre after it completes its eight weeks' run there.

"Interference" is doing a capacity business at every performance at a $2 top, according to Paramount officials.

Fox Net for Nine Months Is $4,016,461; Total Double that of Same Period in '27

(Special to the Herald-World)

NEW YORK, Dec. 11.—Net income of Fox Film Corporation doubled in the nine months ending Sept. 29, 1928, according to the financial statement just issued.

Net income totaled $4,016,461 after deductions for interest and federal taxes. This is equivalent to $5.23 a share earned on 767,216 shares of combined no-par Class A and Class B stocks. On 500 shares in the same nine months last year, the net was $2,273,454, or $4.54 a share.

Net for the third quarter of 1928 was $1,369,971 after charges, equivalent to $1.78 a share, compared with $1.67 in the preceding quarter.

106 Han-A-Phones Installed, 150 More Soon; 500 to Go Into Britain

Contract Practically Closed with Audible Sound Pictures—Installation Within 40 Days Now Is Promised

(Special to the Herald-World)

NEW YORK, Dec. 11.—With 106 Han-A-Phone installations already in this country, a contract is now practically closed with Audible Sound Pictures for the installation of 500 Han-A-Phone machines in theatres throughout the British Isles. In addition, contracts now available will cause the installation of devices in 150 more theatres in this country within the next 60 days.

The Gennett-Han-A-Phone Company is promising delivery and installation to exhibitors within 30 to 40 days after signing of contract. The new machine now being manufactured will play any film using the disc system of recording and will reproduce at either 33 or 80 revolutions and will also serve to reproduce non-synchronous music.

A NEW type of loudspeaker has been devised which combines certain features of both the dynamic and exponential horn. The dynamic horn is used but instead of employing a baffle board, a new sounding arrangement has been developed which gives the sound some directional qualities which helps to eliminate dead spots in the theatre.

Han-A-Phone equipment sells for $1,850, and, where it is desired, deferred arrangements will be arranged. Fifteen franchise holders have been appointed for distribution of machines in this and foreign countries. They are:

Han-A-Phone Company, R. C. Fox, 257 Franklin St., Buffalo; Han-A-Phone Company, David Brand, 67 Church St., Boston; Han-A-Phone Company, 729 Seventh Ave., New York, N. Y.; Han-A-Phone Company, Harry Marcus, 1321 Vine St., Philadelphia; Han-A-Phone Company, Meyer-Fischer Company, East Twenty-First and Paine Avenues, Cleveland; Han-A-Phone Company, Henry Foster of Utah Radio Corporation, 1816 S. Michigan Avenue, Chicago; Han-A-Phone Company, Dan Finkelstein, Milwaukee; Han-A-Phone Company, Stern Brothers, Omaha; Louis Marcus, Salt Lake and Denver territory, Capitol theatre, Salt Lake; California territory, Sam Bischoff; Washington, D. C., territory, William Mitchell, Mather Building, Washington, D. C.; Han-A-Phone Company, Harry Lande, Pittsburgh; Han-A-Phone Company, Dave Mundstuk, Detroit; and for English and Spanish speaking countries abroad, Hi-Mark Han-A-Phone Company, 220 West Forty-second St., New York.

3,162 New Accounts for Warners Are Written in Four Months' Campaign

(Special to the Herald-World)

NEW YORK, Dec. 11.—A total of 3,162 new accounts for Warner Brothers has resulted from the four months' sales drive of the company, Sam E. Morris, general manager of distribution, announced this week. All these contracts were taken in towns of less than 10,000 population and evidence the progress of Vitaphone as well as the silent pictures, Morris said. These exhibitors never have used Warner product before.

The Charlotte office rated first. Winnipeg, Albany, San Francisco and New Orleans were next highest.

Jessel Sound Film For Tiffany-Stahl Completed in East

(Special to the Herald-World)

NEW YORK, Dec. 11.—"Lucky Boy," Tiffany-Stahl singing and talking feature production starring George Jessel, has been completed here under the supervision of Rudolph Flothow. Jessel sings five songs, and there is dialogue practically throughout the picture. A theme song, "My Mother's Eyes," was specially written by L. Wolf Gilbert and Abel Baer. The score accompanying the production is now being written by Dr. Hugo Riesenfeld.

The Tiffany-Stahl productions "The Spirit of Youth" and "The Devil's Apple Tree," in both of which Dorothy Sebastian is starred, are now being edited and titled by Frederic and Fanny Hatton.

"Marriage by Contract," which had a successful run on Broadway, has been booked by Publix for first runs in Kansas City and San Antonio, and will within a short while play over the entire Publix circuit. The Eastman theatre, Rochester, N. Y., started its sound picture policy with "Marriage by Contract."

Work is about to begin on a new special production temporarily titled "The Miracle." It will star Eve Southern, under the direction of George Archainbaud. The continuity was written by Frances Hyland.

Schenck Ridicules Tales of M G M, Loew Purchase by Another Film Organization

(Special to the Herald-World)

LOS ANGELES, Dec. 11.—Nicholas M. Schenck, president of Metro-Goldwyn-Mayer and Loew's, Inc., has issued the following statement, referring to reports published in certain trade papers:

"The story that negotiations were under way for sale of Loew's, Incorporated, and Metro-Goldwyn-Mayer to another motion picture concern is absolutely untrue, and I wish to deny it in the strongest language possible.

"Were it not for the fact that such reports are apt to do harm, this newest motion picture rumor would be the most ridiculously amusing gossip that I have heard in years. As it is, I cannot help but feel that this unfair report was maliciously created, possibly with the idea of stock manipulation.

"We are at present entering upon the most ambitious program of activities since the inception of our organization. Anyone really familiar with motion picture conditions can appreciate how ridiculous it would be for our organization to even consider negotiations such as those circulated."

Silvermans Denied Fox Sound Versions For Phonofilm Use

(Special to the Herald-World)

NEW YORK, Dec. 11.—The sound versions of Fox pictures have been refused the Alhambra theatre at Canton, Ohio, for showing over the DeForest Phonofilm equipment installed in the theatre a week ago last Saturday.

The Alhambra is one of eleven theatres known as the Strand Theatre Company and controlled by Jacob and I. Silverman. The Alhambra has a contract for the complete product of Fox Films in the silent form and for Tiffany-Stahl pictures. Three other theatres in Canton are showing sound pictures over W. E. devices, but because of the Alhambra's Fox contract, none of them is showing Fox Movietone News.

"We have taken the matter up with Fox," declared I. Silverman, who is in New York, "but we were told by James R. Grainger that Fox could not release the sound versions to us for showing over Phonofilm without permission from Western Electric, and that we would have to take it up with them."

The Alhambra opened last Saturday with the sound version of Tiffany-Stahl's "The Toilers," and everyone pronounced the showing a complete success. The picture is recorded by R C A Photophone. Now the Alhambra has sound equipment and no pictures to play on it.

In the meantime negotiations are on with Western Electric for permission to play the sound version of the Fox pictures, but while the negotiations are on, that deadly competition continues.

Excellent Coloring Is Keynote at Premiere of M G M's "The Viking"

(Special to the Herald-World)

NEW YORK, Dec. 11.—"The Viking," brought into the Embassy theatre by Metro-Goldwyn-Mayer last week, was outstanding for its excellent coloring. The picture was done by Technicolor with results that seemed to be highly pleasing to a dressy first-night house.

The beauty of the coloring was emphasized by the fact that the picture, as a modern film, did not seem exceptional. Its story, the discovery of America by Leif Ericsson long before the advent of Columbus, was strong and seemed to offer innumerable possibilities. If general opinion may be accepted as a criterion, then these possibilities were not realized to the full.

Jack Partington Named Publix Vice-President; Rumor Marx to Return

(Special to the Herald-World)

NEW YORK, Dec. 11.—Jack Partington, production executive of Publix, has been elected vice-president of the corporation.

It is reported that Harry Marx, former manager of Publix, is to return to the circuit. Marx recently resigned, acting through his attorney.

A M P A "Sound Formula" Policy Pulls Big Audience

(Special to the Herald-World)

NEW YORK, Dec. 11.—Following the sound formula of 50 per cent information and 50 per cent entertainment, the A M P A drew a good attendance to hear Myron A. Kessner, editor of the American Business Magazine, and Tom Wilson, popular tenor of Radio Station WHN.

Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Just married. And when this picture was taken, the ceremony that united John Barrymore and Dolores Costello was but a few minutes in the past. Both Mr. and Mrs. Barrymore are Warner Brothers stars.

David Sarnoff, chairman of R C A, who within the space of only the past two weeks, has been named director of F B O and chairman of R K O.

Who says child players are not little boys and girls who cuddle against their mamas? Well, here's Jean Darling of the Roach-M G M "Our Gang," shown with her mother, Mrs. Dorothy Darling. [Herald-World photo]

Joseph I. Schnitzer (above) who has succeeded Joseph P. Kennedy (below) as president of F B O. Kennedy has also retired as chairman of R K O, but remains Pathe advisor.

Arriving in New York, but not for any holidays. No holidays just now for Bryan Foy, for these are talking picture times and busy, busy times. The Warner Brothers director, who is shown with Mrs. Foy at Grand Central station, has taken charge of the Eastern Vitaphone activities at the Vitagraph studio in Brooklyn.

E. W. Hammons (above), Educational head, and Mack Sennett (below), veteran comedy producer, who have affiliated in production. Their first effort is an all-talkie.

Carol Lombard, former comedienne, whose recent dramatic work for Pathe has led Edmund Goulding, sound division chief, to predict early stardom for her.

J. E. Otterson, head of Electrical Research Products, Inc., who will speak December 19 before the Chicago Association of Commerce on sound pictures.

Left: There are a lot of things in Hollywood, and one of 'em is a real fruit-bearing banana tree. Here it is pictured, with its proud owner, Jean Hersholt, notable character actor and Universal player, who has cultivated it in the garden of his Beverly Hills estate.

A sure-'nough screen player now, no foolin'. And there's a canvas-back chair with her own name, Jo An Pierce, to prove it. The chair was a gift from Corinne Griffith, who is shown getting her reward out of Jo An's pleasure. Jo An, who really began in pictures long ago, appears with Miss Griffith in First National's "Saturday's Children," Pulitzer prize play by Maxwell Anderson

Rather calm, when one considers how come they are posed together. For they are Ralph Forbes and Marceline Day, and the picture is "Restless Youth," Columbia production in which one should not expect to find such tranquillity as this.

Fritzi Fern (There's a name!), whom Universal considers a "discovery." Once a well known child actress, Miss Fern will have ingenue parts in U films.

Edward Everett Horton, former comedy producer and originally an actor, who has been signed by Warner Brothers to appear in Vitaphone productions.

Right: Mary Nolan displaying a new machine pleat (for those who care about such things) and a great deal of blonde beauty (for the general public). Miss Nolan, former musical comedy actress whom Herbert Brenon introduced to the screen public, has won Universal featured roles.

Their eyes uplifted, and their thoughts as well, it may be safely surmised, for Betty Compson and Richard Barthelmess are lovers in First National's "Scarlet Seas," Barthelmess' new starring vehicle, of which the view above is a scene.

It takes certain people to convince one that exercise is fascinating—for example, Audrey Ferris, who is shown applying herself to what we have considered an infernal machine but which now appears quite interesting. This is the way college boys are developed for regattas, and screen thespians for talkies. The gymnasium is at the Warner Brothers studio, where Miss Ferris is a featured player.

"Simba" Goes Direct To Exhibitors Soon; Sound or Silent

(Special to the Herald-World)

NEW YORK, Dec. 11.—"Simba," Mr. and Mrs. Martin Johnson's picture of big game hunting in Africa, soon will be released to film theatres after having been roadshown in 150 cities at $2.20 and $1.50 top. Frank R. Wilson and M. J. Weisfeldt, who are handling this production, announced today that the picture will continue to be handled direct with the exhibitor, as many theatres have asked for the complete roadshow, which includes the portable music machine, Dulcetone, with the Martin Johnson talk and the complete score of records.

"Simba" starts its film theatre engagements Christmas week in the United Artists theatre, Chicago, and in the United Artists theatre in Detroit. It will follow immediately in the Publix Newman, Kansas City, Publix Fairfax, Miami, and in the huge Publix theatres at Des Moines, San Antonio, Houston and Fort Worth. It is being made available either as a silent straight picture on flat rental or as a percentage picture with portable musical and sound accompaniment on a percentage basis.

Wilson and Weisfeldt are making arrangements with independent exchanges in all principal cities to handle the physical distribution of prints and accessories and will establish their own managers and salesmen in each of these offices. Ben Garetson, who handled the six weeks' run at the Woods, Chicago, has established headquarters at the office of B. N. Judell, Inc., 828 South Wabash avenue, Chicago.

Harold Lloyd Signs for Metropolitan Studios for First Dialogue Picture

(Special to the Herald-World)

NEW YORK, Dec. 11.—Through his general manager, William R. Frazier, Harold Lloyd yesterday consummated deal with Phil L. Ryan and Charles Christie whereby he will have extended use of sound stages at Metropolitan Studio just as soon as he is prepared to incorporate sound and dialogue in his new picture.

While definitely decided to make his next Paramount release with sound and dialogue accompaniment, Lloyd will not vary his method of production. He invariably spends between five and seven months making a silent version. Under the deal just negotiated he will have all the time necessary to experiment with sound.

Lloyd has no release schedule to meet and will not be pressed in his efforts to make his first synchronized picture outstanding success. Lloyd is bearing in mind the fact that thousands of theatres will be without equipment for sound pictures for some time and are depending on producers to provide them with the same high class silent entertainment as in the past.

Walsh to Demand Senate Act on Plea for Quiz of Justice Department Work

(Washington Bureau of the Herald-World)

WASHINGTON, Dec. 11.—Senator Tom Walsh of Montana will go before the Senate judiciary committee next Saturday with a plea for action on the resolution introduced by him last session calling for an investigation of the film activities of the Department of Justice.

Pathe Erects New Sign

NEW YORK.—A new sign extending across the front of the building has been erected in Pathe's New York office. The letters of the sign are sixteen inches high.

Mamas and Youngsters Hear Sound Film Echo

(Special to the Herald-World)

NEW YORK, Dec. 11.—This town is overrun with precocious children and fond mamas. Go to any office where there's any possibility of people being needed for talking picture casts and you'll find the kids and the mamas patiently waiting for an interview. But the kids make up just a small portion of the people besieging the casting offices. It is doubtful if Hollywood could produce a greater assortment of alleged talent. It's nothing uncommon to see oldtimers, whose usefulness to the "legit" stage ceased years ago, sitting hopefully and yet with an air of quiet despair, throughout the day. Talking pictures have revived the smoldering fires in many, but perhaps in vain.

Ben Grimm Appointed Assistant Advertising Director of Universal

(Special to the Herald-World)

NEW YORK, Dec. 11.—Ben Grimm has been appointed assistant advertising director of Universal, and will aid Milton Silver, who has just stepped into the post of advertising chief for the Laemmle organization.

Grimm is one of the best known advertising men in the industry. His experience in the advertising, publicity and exploitation field includes several years as advertising manager of the Moving Pieture World, advertising manager for Associated Exhibitors, and supervisor of advertising for Warner theatres. He also did advertising work for M G M, Universal and other companies.

Prior to his appointment, Grimm edited the Universal sales department organ, "The Gold Mine," and assisted with advertising copy. Fred Eichorn of the Universal advertising department, will take over the editorship of "The Gold Mine."

Ohio M P T O Planning Action Before Assembly

(Special to the Herald-World)

COLUMBUS, Dec. 11.—The M P T O of Ohio, through its board of trustees, which will be called together sometime during the week of December 17, will take up the legislative program to be pushed before the coming session of the assembly. The meeting of the new board of directors was scheduled for the past week, but it was not called. W. M. James, president, and P. J. Wood, business manager, left for New York Sunday and will be absent the greater part of the week.

The legislative program will be outlined especially with reference to home rule over Sunday performances. A special legislative committee will be named by President James and the board.

Firm Formed to Make Home Television Sets

(Special to the Herald-World)

PHILADELPHIA, Dec. 11.—Formation of a $10,000,000 corporation to be known as the Jenkins Television Corporation, which will manufacture and sell home movie television sets, has been announced. James W. Garside, president of the DeForest Radio Corporation, will be president.; and C. Francis Jenkins, vice-president. A. J. Drexel Biddle, Jr., will be chairman of the board of directors.

Still Say Fox Has Taken Over Schine; Wesco Expanding

The rumor that Fox has bought the Schine circuit was given substantiation in a direct statement made in Gloversville, N. Y., by a Schine manager last week to the effect that the deal had been closed. The announcement, he said, would not be forthcoming for some time yet. Myer Schine, one of the heads of the circuit, was in New York City for a considerable part of last week, but whether to confer with Fox could not be learned.

Plans for the immediate expansion of the West Coast in Montana, with the program including installation of sound in many existing houses, were disclosed in Butte by Charles M. Thrall, general manager of the Northwest division of West Coast. The plans include construction of a new theatre at Billings, leasing of another theatre in Butte, and installation of sound devices in theatres in Butte, Billings, Great Falls and Livingston. The Rialto in Butte, the Babcock in Billings, the Liberty in Great Falls and the Judith in Lewistown, are equipped with Vitaphone and Movietone.

"West Coast is going to install sound equipment in every house it owns," Thrall said.

Thrall also announced that plans are under way to bring Fanchon and Marco presentations to Montana.

General Talking Pictures' Sales Staff Covers U. S.; Midwest Plant Acquired

(Special to the Herald-World)

NEW YORK, Dec. 11.—The sales force organized by General Talking Pictures Corporation, owner of the DeForest Phonofilm systems of projecting and recording, goes into action this week throughout the country.

The corporation has recently acquired manufacturing facilities in the Middlewest and this will be operating by the first of the year on a scale which will permit expansion beyond any point reached by the sales department. The eastern factory has been increased to full capacity, and a night shift was added yesterday. Orders written between now and January 1 will be delivered not later than February 15. Addition of the western factory and simplifications effected by Dr. Lee DeForest in the projecting apparatus have made possible a factory routine that can be trebled within four weeks.

A class of engineers and operators has been inaugurated in the eastern factory. While installation can be done by the theatre owner himself, it is intended to have a crew of supervisors available for each territory. There will be no regular servicing, as tests show this is unnecessary, the company announces. A complete line of accessories including all tubes and lights will be stocked by each branch of National Theatre Supply Company.

Pathe Sound News To Be Released Every Week After February 2

(Special to the Herald-World)

NEW YORK, Dec. 11.—Pathe Sound News will be released every week, beginning February 3. Since its debut November 11, it has been issued every two weeks.

New equipment, cameras now being made by R C A for Pathe, will be ready early in the new year. Many new branches for the Sound News are being established in United States and Europe.

The

104 Biggest Money Makers of 1928

Selected by a ballot of the theatre owners of United States and Canada

WILL BE PUBLISHED

in the

December 29th Issue

of the

HERALD-WORLD

This annual feature is awaited with keen interest by the entire industry. Experience has shown that every picture chosen has its exhibition life extended many months by the demand for bookings from theatre owners, who want their patrons to have the best.

The response of the theatre owners to the invitation of the Herald-World to participate in the balloting is nearly fifty per cent greater than any previous year.

This year, the ballot assumes unusual importance, as due to the vogue of the sound picture, theatres not equipped are hard pressed for authoritative guidance on the available silent pictures.

Watch for the December 29th Issue

26 Years of Projection Adventure And What a Story They Tell!

Started with Early-Type Motiograph—Farmers' Lanterns Almost Suffocated Him—Public Thought Nickel Outrageous

[By Special Correspondent of the Herald-World]

RACINE, WIS., Dec. 11.—In 26 years Martin Draeger, 54, has witnessed more little dramas of life played to the bitter finish, has viewed more dead Indians, wild cowboys, shrinking heroines and perfumed vamps, has seen more hearts broken, and more mended, than any man in Racine. And no man ever saw these things with a more fascinated boredom.

IT was in 1902, while Draeger was playing with a German stock show in Chicago that he saw the advertisement which changed the course of his life. It was a small ad published by the Enterprise Optical Company. It offered for sale a Motiograph, together with 200 feet of film.

26 Years of Optical Adventure

Now it had always been one of Draeger's pet theories that pictures—any kind of pictures—always interest the public. Pictures do not require mental labor, therefore they are in steady demand. So reckoned Draeger. He had the $100 and he was ambitious. And so he sent for the machine. The day that he received the Motiograph began Draeger's 26 years of optical adventure.

For two years he traveled about Wisconsin with his machine, visiting almost every city and village in the state. With him went a three-piece orchestra, which later was abandoned.

Coming to a town they would rent a store or hall for the day. If neither was available they would set up a large tent, and the show would go on. It was a hard life. There was the difficulty with a skeptical public; there was the problem of transportation, the overhead—those two years were one constant tangle of difficulties.

Carried Mechanism in Pocket

Draeger's motion picture machine was a small outfit. When he was traveling he would take out the mechanism, wrap it up in his handkerchief, and place it in an overcoat pocket. Power was furnished by chemicals.

Finally he found himself in Sheboygan, where he became acquainted with three men from Bradford, Pa., who had come to open a moving picture theatre. They gave up the business in a few months, selling out to the Racine man in December, 1904. The purchase included one of the early Edison projection machines.

The only other motion picture theatre in the state had been opened in Milwaukee by Thomas Saxe only a few months before, and so Draeger was the third proprietor of a film theatre in Wisconsin, and one of the first in the country.

$1.45 a Day's Receipts

With the transaction began a period of heart-rending struggle.

"The Dreamland" seated 210 patrons. The admission was five cents a seat. But the income for an entire day was sometimes as low as $1.45.

People would go by the theatre, look at the price of admission, and gasp in righteous indignation, "Five cents! Heavens, do they think they are running an opera?" And away they would go, flaunting down the street.

The moving pictures in those days consisted mostly of short subjects with the simplest kind of a plot. But to those who cared to pay five cents admission, the flagrant errors were hidden by the novelty.

The First "Talkie"

Draeger ran his own machine. At a particularly exciting moment, when it seemed that verbal comment was necessary, he would lean out of his booth, and continuing to turn the machine with his left hand, would shout in his best stage manner, "The villain continues to pursue her."

These, he insists, were the first talking pictures.

In May, 1905, Draeger introduced for the first time in Wisconsin the two changes a week plan, but one film a week was all the thriving populace of Sheboygan would stand, and the plan was abandoned.

In the same year he gave up his theatre and went to Chicago, where he became connected with the William H. Swanson Film Exchange company. Swanson not only rented films, but retained an informal sort of employment service for projectionists.

These Lanterns Not Magic

No sooner had Draeger reached Chicago than a call for a projectionist—they called them operators in those days—came from El Dorado, Ill., a small mining town of 2,200. That progressive little city did not boast electricity, and as Draeger still had his gas-driven machine, the circumstances cooperated to urge the acceptance of the position.

So he went to El Dorado. There was just one show in the evening, lasting about an hour. That was an hour too much. The farmers came carrying lanterns. They parked the lighted lanterns in the lobby, just below the booth where Draeger worked and he was almost suffocated by the smoke.

Six weeks at El Dorado was enough, he thought, and off he went to Harrisburg. Harrisburg had an electric plant, but it did not always run. During one evening show, lightning struck the plant and put it out of commission for three weeks.

Thresher Saves Day

Draeger strung wires from a steam thresher some blocks away to the theater, and the thresher provided the power for the machine, while the city puttered over its plant.

That summer was one of the hottest ever. Sometimes the mercury reached over 100 in the shade. Draeger's booth was directly under the roof. The heat from the crowd that packed the theatre, the sun beating down upon the roof, and the red hot retention coils of the moving picture machine forced him to wear a bathing suit while at work.

Draeger tells of one man who was engaged to work at a converted dance hall in Helena, Montana. A week or two later he was back, not fully recovered from his experience. It appears that the first film he had shown was a picture of the Wild West. The cowboys were so indignant that they shot up the place, smashed the machine, and booted the poor projectionist out of the hall.

Hunch That Was Torture

In Sparta, Wis., Draeger showed the films of the famous Hackenschmidt-Gotch wrestling match. From 1 p. m. until 12:30 a. m. he sat hunched over his machine—he could not stand up because the ceiling was too low—and saw a wrestling match change hands 32 times in one day. When the last show had ended he was so exhausted that he could scarcely whisper. He says he would rather face 50 lions than spend another day like that.

Later, in an Illinois town, he operated a motion picture machine in a theatre seating 3,000. The back of the theatre was open. Bleachers were set upon the ground outside and spectators could see the picture through the opening. Draeger's machine was set up on one of the bleachers, projecting the film to the screen 167 feet away. This revolutionary distance required a great amount of light, and for the first time in the history of the motion picture, says Draeger, a motor generator was used for lighting purposes.

Projectionists from surrounding cities came to view the experiment, he relates.

Draeger eventually came to Racine, and for years now has been the projectionist at the Rex theatre. A son, William, who had traveled about the country with his father since he was 9, is one of the projectionists at the Venetian. Draeger is the oldest projectionist, both in age and in point of service, in the city.

Paid by Sunday Profits, Reverend Blue Resigns

(Special to the Herald-World)

VILLISCA, IA., Dec. 11.—Rev. R. J. Blue has gone the regulation blue-nose ideas on Sunday shows one better—at least. He has resigned his pastorate of the Presbyterian church with the proviso, it is said, that he would like to remain if he could be assured that he be paid from funds not created as a result of Sunday commerce. Although picture shows were at the bottom of the flare-up, the minister said he must be consistent and include all Sabbath money-making enterprises. Some of his members conduct business ventures on that day and he said he couldn't touch this money. The church voted to accept his resignation. He has a wife and four children.

Canada Property Owners Cast Vote in Favor of Daylight Saving Time

(Special to the Herald-World)

CANADA, Dec. 11.—The Daylight Saving feature has again been voted upon by the property holders and rate payers of a number of cities in Eastern Canada with varying result.

In Ottawa, Ont., the electors voted in favor of the continuation of Daylight Saving locally during 1929, the vote being 15,316 for and 9,877 against. In two wards of the city the vote was decisively against the measure but the result in other sections of the city overbalanced this showing.

In Brockville, Ont., the rate payers voted down the proposal for Daylight Saving from May to September next year. Brockville had previously changed clocks during the summer.

Houses Closed by Electrical Freak

(Special to the Herald-World)

WATERTOWN, N. Y., Dec. 11.—A peculiar electrical disturbance caused by a power surge over lines of the Northern New York Utilities, did much damage here last week. The Vitaphone apparatus at the Avon theatre was damaged to the extent of $1,500 and new equipment was necessary before the apparatus could operate. The cause of the surge could not be ascertained. Two 2,000-volt lines running from the Black River Power plant to another plant in the city, were broken, and the sky was illuminated by flashes of fire. Theatres were put out of business for the evening.

22 All-Talking Paramounts Go To Exhibitors Next Six Months

What Paramount Offers in First Half of Next Year

Twenty-two all-star all-talking long features.

Seventeen full-length pictures with talking, singing and synchronized musical score.

Fifty short features.

Four units, each comprising a full program with one long feature and two short features.

Thirteen two-reel Christie productions with sound sequences and special music scores.

Paramount News soon will appear in sound as well as in the silent form.

Four Complete Show Units to Contain Long Film, Two Shorts

Fifty Short Talking Pictures, 17 Long Features with Talking, Singing and Score—27 in Silent Form

(Special to the Herald-World)

NEW YORK, Dec. 11.—Paramount between January 1 and July 1, 1929, will release 22 all-star all-talking long features, 17 full length productions which will have talking and singing in addition to a synchronized music score, and approximately 50 short talking features, according to announcement by Jesse L. Lasky, first vice president.

Twenty-four of the 39 long synchronized features will be made with silent versions as well, and these with three others entirely in silent form will make available 27 long features for theatres not equipped for sound.

Another new development will be the releasing of four units each of which will comprise a complete program, with one long feature and two short features.

The announcement follows two years of research and analysis of the sound picture's possibilities, said Lasky.

"For seventeen years our company has produced the finest quality silent pictures," he declared. "For the past two years, ever since sound pictures became possible, we have been working in this new field. We installed in our great studios at Hollywood and Long Island City the most complete and finest equipment for making pictures that talk. We assembled the best technical staff available. We made rigid tests of our stars and players and discovered that the great majority of them have excellent recording voices.

Many Stage Stars Signed

"Jeanne Eagels, Eddie Cantor, O. P. Heggie, Claudette Colbert, Walter Huston, Ruth Chatterton, the Four Marx Brothers and Edward Robinson are a few of the many stage players already engaged for Paramount talking pictures.

"We also enlisted many Broadway producers, including George Abbott, Robert Milton, Joseph Santley, John Cromwell and Edwin Knopf. The Charles Frohman producing company, under the leadership of Gilbert Miller, is a part of our organization.

"As a sample of what could be accomplished we recently pre-released 'Interference,' which was greeted on all sides with superlatives.

"Following is the list of talking pictures which will be released starting the first day of the new year. There will be 22 all-star all-talking feature pictures and 17 full length productions which will have talking and singing in addition to a synchronized music score. Approximately 50 short talking features will be distributed during that period.

"This does not mean a cessation of silent picture production. Of the 39 sound pictures 24 will also have silent versions. These, in addition to three pictures which will be produced entirely in silent form, make a total of 27 feature length pictures available for those theatres not equipped for sound reproduction.

Four Full Unit Programs

"We will release a series of four units comprising a full program with one feature and two short feature subjects. The first unit is made up of 'Interference'; a two reel production starring Eddie Cantor in 'That Party in Person,' and a one reel featurette in which Ruth Etting, Ziegfeld beauty and Columbia recording artist, sings two popular songs.

"The second unit comprises, 'The Doctor's Secret,' a 100 per cent talking picture based on Sir James M. Barrie's stage success, 'Half an Hour.' Ruth Chatterton, H. B. Warner, John Loder and Robert Edeson are featured in this production, which was adapted and directed by William C. de Mille. Borah Minnevitch and his Musical Rascals, a hit in the Broadway musical smash of this season, 'Good Boy,' is one of the two short talking features which go with 'The Doctor's Secret'; the other 'One Word,' a fast moving comedy short feature produced and written by Joseph Santley and acted by a cast of Broadway celebrities.

"Unit No. 3 is made up of 'The Letter,' an adaptation of the W. Somerset Maugham success in which Jeanne Eagels is starred. Garrett Fort furnished the adaptation, the story was directed by Jean de Limur and the production supervised by Monta Bell. Eddie Peabody and his banjo appear in one of the short features accompanying 'The Letter' and the

(Continued on page 58)

Beatty Resigns as Advertising Head Of First National

(Special to the Herald-World)

NEW YORK, Dec. 11.—Resignation of Jerome Beatty as advertising and publicity director of First National Pictures became effective last Saturday. He had been connected with First National for the last year, coming to that organization from the Hays office where he was director of publicity. As yet he has made no announcement of future plans.

Jerome Beatty

According to Beatty, there have been no other resignations in the advertising and publicity department of the company. What effect the Warner control of First National will have on the advertising department is not known at present. However, it is understood that there will be no consolidation of forces, even though it may be under the supervision of A. P. Waxman, director of advertising and publicity for Warner Brothers.

Date Set for Zukor to Testify in Marks Suit

The date for the appearance of Adolph Zukor, president of Paramount, on the stand in the antitrust suit of Marks Brothers, Chicago circuit, against Paramount and others, has been definitely set as January 7.

Zukor will appear before Garrett W. Cotter, federal court commissioner, in New York. A deposition will be taken. The case comes to trial January 15 in Chicago.

Color Film in Europe

(Special to the Herald-World)

NEW YORK, Dec. 11.—Pathe's London office will distribute in Great Britain six one-reel color films produced under the Blattner Keller-Dorian system.

Record Final Quarter for Paramount Seen, with Nearly $9,000,000 Year's Net

(Special to the Herald-World)

NEW YORK, Dec. 11.—Paramount's net profit for the final quarter of this year is expected to approximate $3,000,000, making the year's final total net close to $9,000,000 or about $4.35 a share on the 2,063,517 shares of common outstanding, says the Wall Street Journal. Earnings for the first nine months were $5,973,600, or $2.90 a share of common, including undistributed share in the profits of B & K.

The Wall Street Journal states it is estimated that earnings next year may run to $6 or $7 a share on the common shares now outstanding. In 1927 Paramount earned $8,057,997 or about $4 a share; in 1926, the total was $5,600,815 or $10.82 on about 550,000 shares, the Journal declares.

Good Chain Manager Reflects Company Policy, Says This One

Some "Alleged 'Original' Ideas" Wreck Individual Exhibitors Declares Kansas Citian in Commenting on "Herald-World" Article—Home Office Knows Best, Another Holds

[Widespread discussion has been aroused in the industry by the article, "What's Wrong with the Operation of Theatre Chains," written by a manager and published in last week's "Exhibitors Herald-World." Following is the comment of several theatre managers whose names are withheld for obvious reasons.]

KANSAS CITY, Dec. 11.—"I do not think there is a bit of doubt but that the manager of a chain theatre is not supposed to be constantly hopping about with alleged 'original' ideas," said the manager of a large chain house in Kansas City today, in answering the article of " Manager" in EXHIBITOR'S HERALD-WORLD last week. "Some of those ideas are just what wreck many an individual exhibitor.

"A corporation or company which controls a chain of theatres has a policy which has proved successful—far more successful than the policies of the average independent theatre owner. Therefore, my idea of a good manager of a chain theatre would be a man who is capable of reflecting the ideas and policies of the corporation he works for, rather than endeavoring to muss up the whole affair by mixing in his own ideas, which may not be worth ten cents on the dollar.

"Of course I am not implying that a chain theatre manager should be a figurative dummy. Not at all. He should be a manager in the same sense that a student should be a scholar. He should know his company's policies just as well as the scholar should know his laws of physics. It is true that many a chain manager gets his position through friendship, but the rule that 'a chain is no stronger than its weakest link' does not hold good in chain theatres, because a weak link in chain theatres is not going to continue very long without being 'repaired.' A manager may get his job through friendship, but he'll have the devil of a time holding it if he has nothing other than friendship to offer the company."

The manager of an independent house had this to say:

"In matters of local exploitation and stunts the manager of the chain theatre can use his own ideas, but the ideas and policies of his home office already have proved successful, so why should he be expected to tell his home office something about an industry in which they already have found the secret of success?

"By 'success' I mean to imply that the mere fact that a concern controls a chain of theatres is proof of success to a certain extent. There is just as much opportunity for the manager of a chain theatre to gain the goodwill of his community as there is for an independent manager. Some chain theatre managers who obtain their positions through friendship are weak sisters, there is no doubt, but there are plenty of weak sisters to be found in the ranks of the larger independent exhibitors, so I cannot see anything to become excited about."

Here is the opinion of the manager of another large chain theatre:

"If you can show me a manager of a chain theatre who has held his job any length of time and who lacks ability to properly manage a house, I'll show you the eighth wonder of the world. There is a large percentage of men in the world who originally obtain their positions through friendship, but they must make good on the job if they expect to hold on. No chain theatre is going to continue at a loss just to keep some friend from starving to death. Many of the chain theatre managers who are ousted and who complain of discrimination are, if the truth were known, not capable of holding their jobs."

Capitol's Sign Goes to Hospital for Repairs

(Special to the Herald-World)

NEW YORK, Dec. 11.—The Capitol theatre was minus its big vertical electric sign over the marquis last week, only the little capitol dome being left of it. A short circuit in the wiring caused a lot of fireworks in the tube lighting portion of the sign, necessitating its removal for repairs, and that was no small job. While this work was going on, the theatre front was crowded with the sort of people who stand around excavations watching steam shovels at work.

Musical Devices Firm Changes Its Name to Dramaphone Corporation

The Dramaphone Corporation is the new name of the Musical Devices Corporation, with headquarters in Chicago. No other change was made in the organization when the new name was adopted, officials said this week.

The new synchronous apparatus will be on display starting December 12. The new device has been installed at the Willard theatre, Chicago suburban house.

The synchronous Dramaphone equipment can be used for showing pictures made with other sound devices, and already has been employed with such big productions as "Lilac Time," Dancing Daughters," "The Patriot," "Excess Baggage," "Sawdust Paradise" and "Warming Up," according to A. C. Courshon, secretary and treasurer of the Dramaphone Corporation.

E. E. Rullman is president of the Dramaphone Corporation and Wilbur Robinson is Chicago sales manager.

Woodhull Visits Missouri And Tri-State M P T O's

(Special to the Herald-World)

ST. LOUIS, Dec. 11.—R. F. Woodhull, president of the M P T O A, was in St. Louis last week to confer with the board of directors of the M P T O of Eastern Missouri and Southern Illinois, of which Fred Wehrenberg of St. Louis is president.

From St. Louis Woodhull went to Memphis to confer with the officers of the Tri-State Exhibitors Association, which embraces Arkansas, Tennessee and Mississippi.

At the New York Theatres

NEW FILMS

PARAMOUNT—"Three Week Ends," a Paramount production starring Clara Bow with Neil Hamilton and Harrison Ford, directed by Clarence Badger.
RIVOLI—"Revenge," a United Artists special starring Dolores del Rio with LeRoy Mason, directed by Edwin Carewe.
COLONY—"Show Folks," Pathe's first all-talking picture, featuring Lina Basquette and Robert Armstrong, directed by Paul Stern.
CAMEO—"The Yellow Ticket," presented by Amkino, an adaptation of a French novel of post-war tragedy, directed by A. F. Ozep.
LITTLE CARNEGIE PLAYHOUSE — "Uneasy Money," producted by the Fox Film Co. in Germany with Mary Nolan, Oskar Homolka, Werner Fuetterer and Wladimar, supervised by Karl Freund.
FIFTH AVENUE PLAYHOUSE—"Shadows of Fear," produced by Jacques Foyder, the French director.
HIPPODROME—"Outcast," a First National feature, with Corinne Griffith and Edmund Lowe.
FIFTY-FIFTH STREET PLAYHOUSE—"Apaches of Paris," a U F A production.

HELD OVER AND REVIVED

WINTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
GAIETY—"Four Devils," Fox, opened October 3.
WARNER—"On Trial," Warner Bros., opened November 14.
ASTOR—"Alias Jimmie Valentine," Metro-Goldwyn-Mayer, opened November 15.
CRITERION—"Interference," Paramount. Opened November 16.
EMBASSY—"The Viking," Metro-Goldwyn-Mayer, opened November 28.
CENTRAL—"The Barker," First National, December 5.
RIALTO—"Behind the German Lines," U F A, revived December 1.
ROXY—"The End of St. Petersburg," a Sovkino picture revived for another week.
STRAND—"Lilac Time," First National, revived for another week.
CAPITOL—"White Shadows in the South Seas," Metro-Goldwyn-Mayer revived for another week.

F N's "Barker" Sets Up Tent at Central; Real Show of Carnival Life

Talking Sequences Make Up Third of Picture—Wins Approval

(Special to the Herald-World)

NEW YORK, Dec. 11.—First National's long heralded picture of carnival life, "The Barker," set up tent at the Central theatre Thursday night surrounded with real carnival atmosphere and ballyhoo at a top price of $5.50, and has now settled down for a run at $2 top. Presented before a capacity house made up in large measure of the big folk of the industry, the picture drew the applause and warm approval of everyone.

"The Barker" was made from the stage play by Kenyon Nicholson under George Fitzmaurice's direction. It gives an entirely realistic picture of carnival life on the lot and on the jump. Talking sequences make up approximately one-third of its length, with all the main characters speaking. The ballyhoo, noise and blatant music of the midway, carefully inserted as a background to the talking sequences, and the musical score of the silent stretches add tremendously to the atmosphere.

The Central has been transformed into a perfect setting for the picture. The front and lobby is decorated with colored streamers, light garlands, canvas banners painted with all the alluring freaks and hayshakers of the carnival midway. Girl ushers are dressed in clown suits, and the curtain has been painted as a huge carnival canvas. The orchestra pit is covered with tent canvas. In the lobby the raucous voice of a barker is continually heard reeling off a spiel about the show. This is done with a specially made record similar to the one used for "Lilac Time."

Here's Opening for Christmas Spirit!

I have been a reader of the "Exhibitors Herald-World" for a number of years, in fact, since I started in my first theatre at Holland, Mich., in 1921. Ill health forced me to give up business for a time but I have been reading the "Herald-World" here in the hospital for the last year and a half. I neglected to renew my subscription and have missed receiving my copies. I read it just about the same as though I were still in business for it keeps me in touch with what is happening in the motion picture industry. When I regain my health I hope to go back in the business again.

I wonder if you would publish a little article in the "Herald-World" or perhaps you may know of someone who has a used portable that they do not care for and would be willing to give to a hospital for disabled World War veterans. Or maybe someone has one they would be willing to sell cheap. Motion pictures is our only amusement here of which we receive once a week. We have a machine but it has about seen its best days and I fear it may stop sometime and we won't be able to start it. The hospital here is operated by the American Legion, and although there are a few other patients here it is primarily for ex-service men, of whom I am one. We are all suffering with tuberculosis.

Thanking you in advance for whatever you may do, I am—Maurice E. Hanna, American Legion Hospital, Battle Creek, Mich.

Columbia Doing 6 Talking Films Besides "Submarine" This Season

Each Will Have Dialogue, Musical Score and Sound Effects—Several Already Completed, Others Under Way or in Preparation—Western Electric System Used

(Special to the Herald-World)

NEW YORK, Dec. 11.—Six dialogue productions in addition to "Submarine," already released in synchronized form and making a record of its own, will be made by Columbia on the current season's program. This was made known today with the definite launching of the company's talking picture plans.

The six stories to be produced with dialogue, musical score and sound effects are "The Younger Generation," "The Donovan Affair," "The Fall of Eve," "Father Love," "The Lone Wolf's Daughter" and "A Broadway Hoofer." Several of these are ready and the others are under way or in preparation, for early release.

"Submarine," the first synchronized, has been nationally released. It did an overwhelming business at the Capitol the past week, and its success is being duplicated all over the country.

Bert Lytell in Dialogue

"The Lone Wolf's Daughter" counts Bert Lytell as one of its most important highlights, in voice reproduction as well as acting. With him are Gertrude Olmstead, Lilyan Tashman, Charles Gerrard, Ruth Cherrington, Donald Keith and Florence Allen. Al Rogell, First National's ace director, handled the megaphone. It is an adaptation of a Louis Joseph Vance story.

"The Younger Generation" is nearing completion under direction of Frank Capra, who made "Submarine." It is based on the stage play, "It Is to Laugh," by Fannie Hurst. Jean Hersholt is starred, and in the supporting cast are Rosa Rosanova, Lina Basquette, Ricardo Cortez and Rex Lease.

Jack Holt in "Donovan Affair"

"The Donovan Affair" is also from a well-known stage play, and its undertone of mystery adds to its qualifications as a dialogue production. Jack Holt appears in a speaking screen role. Frank Capra will direct. Johnnie Grey is working on the dialogue and screen adaptation.

"The Fall of Eve," another stage play, by John Emerson and Anita Loos, will add a note of comedy to Columbia's dialogue group.

"Father Love," a drama of paternal devotion, will star two prominent men stars.

"A Broadway Hoofer," a story of vaudeville and backstage life on the Gay White Way, will introduce many novelties.

Columbia is making its sound pictures over the Western Electric System, which affords the choice of either the disc or film method of production.

Trade Body Finds Self-Regulation Is Effective Method

(Washington Bureau of the Herald-World)

WASHINGTON, Dec. 11.—The adoption at trade practice conferences sponsored by the Federal Trade Commission, of rules by various industries for their own guidance, is proving a very successful way of stamping out unfair practices in industry, it is declared in the annual report just submitted to Congress by the commission. While no specific mention is made of the results attending the film conference in New York in October, 1927, the intimation is that the commission believes that a step forward has been taken. It is pointed out that the "mere probability that any rule may be enforced adds materially to its general observance."

"If an industry is capable of self-regulation, the trade practice conference procedure of the Federal Trade Commission affords the most effective method yet devised to accomplish this end," it is commented. "Never in the history of American business has there been a time when self-regulation has received more intensive consideration."

The report makes no comment upon the Paramount case, other than to note the events leading up to the petition to the New York federal court for enforcement of the order of July 9, 1927, no decision having yet been rendered.

Shooting Done on Warner Brothers 1928-29 Program

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—With last scenes shot for "Alimony Annie," starring Dolores Costello; and "From Headquarters," starring Monte Blue, camera work on Warner Brothers' entire program for the current year is finished months in advance. There are thus 20 productions ready for exhibition during the winter, spring and early summer.

Work on the new programs will be under way early in January, when players and directors return from a four weeks' vacation.

Three all-talking Vitaphone pictures are among the 20 completed productions. These are "Conquest," "Stark Mad," and "Queen of the Night Clubs." Other Vitaphone films are "Noah's Ark," "The Desert Song," "The Redeeming Sin," "Madonna of Avenue A" and "Alimony Annie."

Product ready but not to be released until later, includes "Kid Gloves," "No Defense," "Fancy Baggage," "The Greyhound Limited," "The Million Dollar Collar," "From Headquarters," "Stolen Kisses," "Hard-boiled Rose," "The Little Wildcat," "One Stolen Night," "Frozen River" and "She Knew Men."

Strickland Manager

(Special to the Herald-World)

SAN FRANCISCO, Dec. 11.—E. Hugo Strickland, formerly of the Salt Lake exchange of Tiffany-Stahl Productions, Inc., has been placed in charge of the San Francisco exchange, succeeding H. M. Lentz, who has returned to Los Angeles.

Antitrust Suit Against Publix Looms As Independent Charges Film Corner

(Special to the Herald-World)

KANSAS CITY, Dec. 11.—Edward J. Peskay, head of the Sun Amusement Company in St. Joseph, Mo., contemplates filing a suit against the Missouri theatre, a Publix house in that city, charging restraint of trade. The Rivoli, a Sun house, has closed, and Peskay alleges that all available product was bought by the Missouri, which was not able to run it all rapidly, with the result, he states, that the competing Rivoli was left without even enough product to operate second-run.

Prior to the opening of the Missouri, Peskay declares, the Rivoli had been given preference by Kansas City exchanges. The Sun circuit also includes the Revere and Rialto theatres in St. Joseph.

Commenting on Peskay's statements, L. J. Doty, president of the Kansas City Film Board, said, "Mr. Peskay is one of many exhibitors who find themselves in a fix because of over-buying. Exhibitors desiring to make sure of pictures for the entire season, book all of their pictures at the beginning of the week. So it frequently happens that distributors are unable to release pictures on a certain day. I venture to say that Mr. Peskay, like many other exhibitors, is himself responsible for his situation to a great extent."

SOUND PICTURES

Educational to Announce Sound Product Soon From Own Studio

(Special to the Herald-World)

NEW YORK, Dec. 11.—Educational will develop its program of sound productions "as fast as the theatre situation justifies," President E. W. Hammons stated this week. Product from Educational's studios that will go to complete sound product for the first season will be announced soon, Hammons declared. At the same time he emphasized that Educational is not forgetting its duty to the silent theatres.

The first season's sound product of the Educational Studios will probably mark, in part, a departure from the straight comedy type of picture. Details of story preparation, assembling of casts, etc., are now being worked out in preparation for the first group of sound subjects from the Jack White organization.

Silent Product Maintained

Although Educational is now in the sound field on an extensive scale, there has been no curtailment of its program of silent pictures, and no interference with the steady progress of production work on these subjects. The December schedule of releases shows five two-reel pictures, and a number of single-reel novelties and the regular releases of the news reel, Kinograms, in addition to the first Mack Sennett Talking Comedies, "The Lion's Roar." In January Educational will release an equal number of two-reel silent pictures, as well as its customary quota of silent one-reel subjects.

"I will not attempt any definite predictions as to the extent to which talking pictures will supplant silent pictures," said Hammons. "Only time will tell this. Certainly the silent picture can never be entirely replaced by the picture with sound and talking. What I can say definitely at the present time, however, is that Educational has not for a single moment forgotten its obvious duty to the large majority of houses which are as yet unwired and could not play sound pictures no matter how badly they wanted to. Neither will we ever forget this duty in the future.

To Announce Own Product

"Educational's program of sound pictures will be developed as fast as the theatre situation justifies. The announcement of our first sound series, the Mack Sennett Talking Comedies, will be followed shortly by information as to the product from our own studios which will go to complete our first season's sound schedule. But our program of silent pictures will be maintained on a basis that will be fully adequate unless and until a vastly large number of theatres are wired and the theatre demand calls for a large number of sound pictures and a reduced number of silent pictures."

The Mack Sennett Talking Comedies are available in the talking and sound version only, no silent prints of these pictures being offered by Educational. The second picture in this series will be a mystery comedy to be called "The Old Barn." Production work has been finished on this picture at the Sennett Studios, and it will be available soon. Like "The Lion's Roar," the first of the series, "The Old Barn" was personally directed by Mack Sennett.

Vitaphone Stepped Up, Partly Deaf Hears All

(Special to the Herald-World)

PORTLAND, ORE., Dec. 11.—An interesting experiment was tried here at John Hamrick's Music Box theatre by Manager Lynn Peterson. It was for the benefit of a patron whose hearing is slightly impaired.

Knowing that the patron would be at a certain showing of an all-talkie, "The Terror," Peterson arranged to have him seated about the center of the main floor. Then he arranged to have one of the horns on the Vitaphone reproduction, beside the screen, turned directly at the section where the patron sat and then have the reproduction "stepped up" slightly. The result was that the patron heard distinctly every sound, every musical note and every dialogue clearly and distinctly.

Fenton to Furnish Sound Orchestras

(Special to the Herald-World)

NEW YORK, Dec. 11.—An organization has just been formed by Carl Fenton to engage in the work of synchronizing motion pictures with sound and musical accompaniment. Fenton is well known in the music trades as head of the Carl Fenton Orchestras, Inc., and as a popular record artist of years' standing. A staff of experts has been assembled for scoring and synchronizing, and for the actual recording his organization provides complete orchestras.

The Fenton Bureau has just made connections which enables it to offer immediate recording on any musical scores that may be arranged, it is stated. Fenton is musical director for Gennett, and has been associated with Brunswick and other record companies. His offices are at 1674 Broadway, New York City.

To Make "Say It with Music" in Hollywood

HOLLYWOOD.—Harry Richman's singing film, "Say It with Music," will be made in Hollywood instead of New York as planned before. The production will be postponed until the early summer.

For the second return engagement of Al Jolson's "The Jazz Singer" at the Blue Mouse in Portland, Ore., John Hamrick ran this ad in the Oregonian. Five weeks the first time, two weeks on the first return, and now two more weeks for the third presentation—a box office compliment to the Warner Brothers Vitaphone picture.

32 Talking Films Of Christie Firm To Be Prereleased

(Special to the Herald-World)

NEW YORK, Dec. 11.—Thirty-two talking pictures to be prereleased by the Christie organization in first runs will include the Octavus Roy Cohen colored stories and a series of short features adapted from stage plays.

First to be filmed is the Waldemar Young and William Jacobs travesty, "When Caesar Ran a Newspaper," with Raymond Hatton, Sam Hardy, Carl Stockdale, Maud Truax and Betty Lorraine.

Some of the talking shorts which will be early releases are "Meet the Missus" by Kenyon Nicholson; "A Bird in the Hand," by Percy Heath; "Post Mortems," Charles Divine; "A Cup of Tea," Florence Ryerson; "Hot Lemonade," Florence Ryerson; "Dear Vivian," Waldemar Young, and "Hit or Miss," Florence Ryerson and Colin Clements.

First to be filmed of the Cohen stories is "The Melancholy Dame." Then there will be "Music Hath Charms," "The Widow's Bite" and "Completely Done in Oils."

Edward Everett Horton will be in a least two talking shorts. Raymond Hatton probably will appear in at least one more of the plays in addition to "When Caesar Ran a Newspaper." Other wellknown names will be announced soon.

Farmer Boy Rejects Offers for $25 Device; Tractor Gave Idea

By J. C. JENKINS

If reports are true, the industry is due for the biggest surprise of its recent history. Curtis Dunn, a farmer lad of 17 years and living on a farm near Cowling, Ill., claims to have patented a device for the reproduction of sound in moving pictures. In an interview with this boy we were informed that his device has been tested and proven beyond any question to be far superior to any like device yet conceived.

According to his description of this device it consists of a mechanism attached to the camera which has a needle that travels along the edge of the film and records any kind of sound perfectly on the film with perfect synchronization. A second device is attached to the projector with another needle which reproduces the sound, which device can be attached by wires to any kind of loudspeaker or amplifying device such as now used in radio amplification.

Three Offers for Patent

The fact that this boy has received three offers for his patent indicates that he has something of much more than ordinary importance, for, as stated by him today, he has received two offers from the General Electric Company, one for $50,000 and another for $100,000, both of which have been refused, and an agent for the Universal Pictures Corporation called on him recently and made an offer of $110,000 which also was refused.

If this device will do all that is claimed for it by the inventor and others who have had occasion to see it tested, it is bound to revolutionize the picture industry insofar as talking pictures and sound effects are concerned, for the inventor claims that the mechanism can be produced at a maximum cost of $25 and can be used in connection with any kind of loudspeaker. If this is true, it will solve the question of sound for the smaller theatres throughout the country, as the cost of it will be within reach of all.

Gets Idea From Tractor

This boy is a very modest and unassuming lad and takes his prospective wealth with about the same degree of enthusiasm that the average boy would manifest were he going rabbit hunting. He was raised on a farm near Cowling where he has spent the most of his life but has had some little experience in picture theatres and been connected in a small way at various times with the operation of motion picture machines.

He claims to have gotten an idea for his device while operating a tractor on his father's farm, and when once he had the idea he started out to develop it, the result being the perfected device for which he has received letters patent.

This is the gist of the story as we got it firsthanded from the boy himself. His neighbors vouch for every word of it, and we are giving it just as it was given to us. The boy is honest in his belief that he has solved the question of sound in motion pictures and it now only remains to be demonstrated.

Inquiries So Great He Markets Invention

(Special to the Herald-World)

ALEXANDRIA, PA.—Dec. 11.—The sound device which was invented and placed in operation at the Strand theatre, Cumberland, Md., by Robert Slote, chief projectionist, is being marketed by Music Reproduction Company of this city. Slote's device was approved by several of the leading producing companies, and when his statement was published that he thought it could be economically manufactured, inquiries poured in from everywhere, with the result that he decided to market the device. A limited number of the machines are available, according to officials of the local company.

Two Managers Join In Opening Chicago Office of Biophone

Biophone will not lack expert distribution with two former exchange managers combining forces as district managers in charge of the Biophone sales for the Chicago territory.

Henri Ellman, formerly Columbia manager, and Jerry Abrams are now busy guiding the destinies of Biophone in the district, and their sales force rapidly is growing.

Starting the ball rolling in Chicago is a special showing this week at the Jeffery, 3,000 seat theatre, where installation has just been made.

At Milwaukee, where John Ludwig is in charge, both the Miller and the Parkway theatres are being wired this week.

Metropolitan Talking Pictures are being made with Biophone synchronization, and the Chicago district office will have available 12 long features and 52 short features. Installation preparations also are underway in Indiana through the Chicago district office.

Pathe Signs Maugham, British Playright, to Write Ina Claire Original

(Special to the Herald-World)

NEW YORK, Dec. 11.—Pathe has signed W. Somerset Maugham, British playwright and novelist, to write an original for Ina Claire, Colvin W. Brown, executive vice president, announced yesterday. The writer will remain in New York until the story is ready.

W. Somerset Maugham

Miss Claire's most recent stage success was as the lead in Maugham's "Our Betters."

Maugham, born in Paris and educated in England and at Heidelberg, had his first play, "Schiffbruchig," produced in Berlin in 1901. He has written and had produced more than 25 plays. He had four dramatic successes playing at one time in the London theatres. He is a physician and an attorney in addition to being a dramatist and novelist. Maugham's most famous work as a novelist is "Of Human Bondage."

Sound Effect Records

Are at Last Available to Theatres Using Phonographic Music

We offer you 12 double faced sound effect records containing over 30 different sound effects with which you can actually cue your pictures. These records are electrically recorded and manufactured of high grade materials, bringing to your theatre the realistic sounds which your patrons have been anxious to hear. These records contain the following sound effects:

Sleigh bells, steamboat whistle, cheering of carnival crowds, gun shots, auto horn, crash of falling buildings, siren, realistic storm record with wind and thunder effects, 2 train records both freight and passenger—approaching—passing—and receding, recorded from actual train sounds, fire apparatus actually taken from a big city fire department and containing siren—bells—etc., hand clapping and applause, crowds cheering as at a football game, gong, cuckoo, horses hoofs, 2 realistic airplane records both with orchestral background and without—containing drone of motor and shriek of falling planes, church bell with orchestral background, etc.

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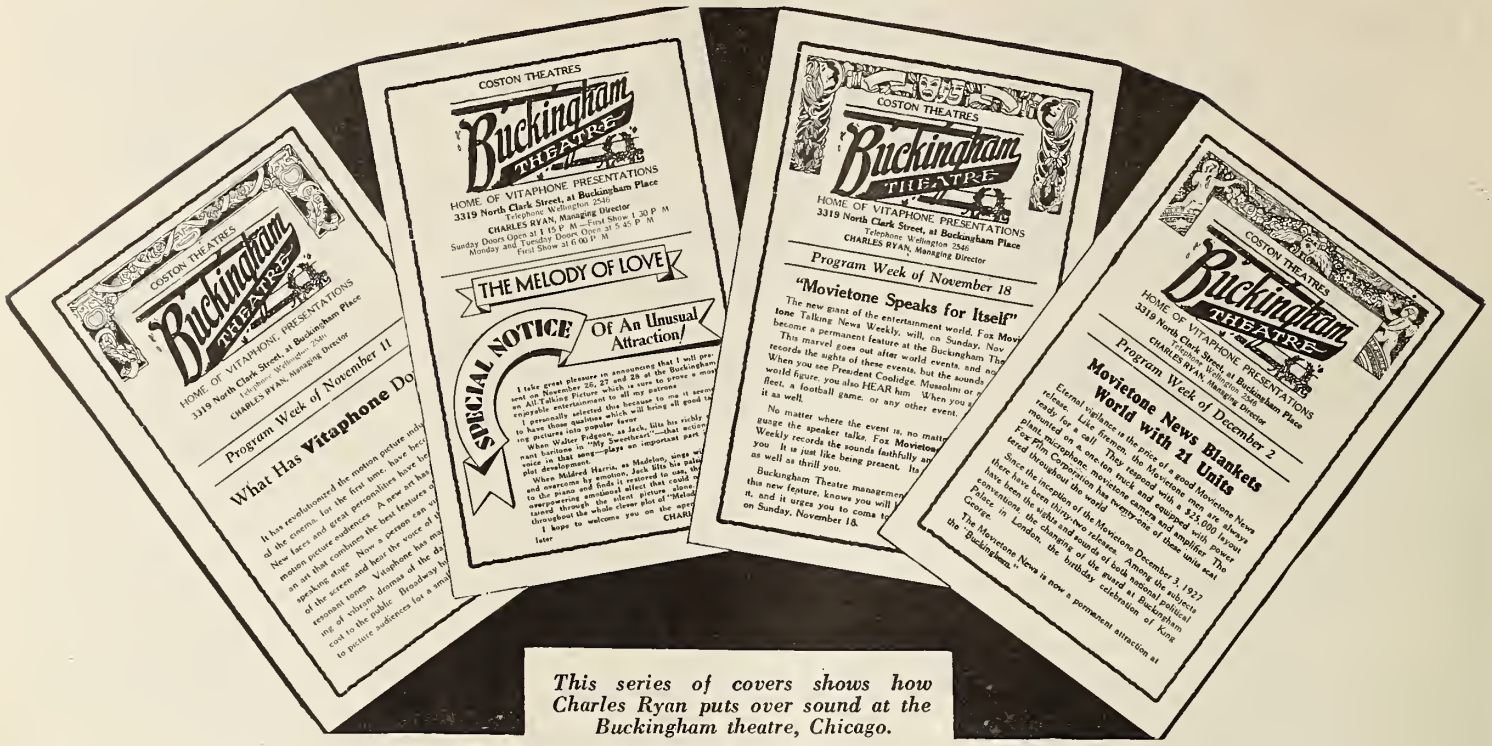


This series of covers shows how Charles Ryan puts over sound at the Buckingham theatre, Chicago.

New Recording Art Needed, Says Engineer in RCA Photophone Talk

[A new technique and a new art still must be developed in the simultaneous recording of action and sound of scenes in which both originate, says a General Electric engineer in an address on the R C A Photophone. Part of the address is printed herewith as the second of two articles on this equipment, while pictures of the chief items of the apparatus appear on the opposite page.]

PICTURES made with a standard camera driven at constant speed result in a picture negative of the same size as in the present art. The sound negative is photographed on a separate positive film moving in synchronism with the camera film. The two films are separately developed each to its own proper density, then combined in a printing machine to produce a combination print on a single film. The shape of the picture positive is maintained but the size is made slightly smaller to accommodate the sound record. The reproduction on the screen is of the standard shape, the sound record being masked in the projector. The problem of synchronism has been solved by the use of synchronous motors both in recording and reproduction.

Details of Apparatus

The recording and reproducing speed is 90 feet per minute. The picture and sound are printed about 15 inches apart with the sound above the picture and seen in the projector. Sound is recorded through an optically imaged slit 0.001 inch by 0.100 inch and is reproduced by means of an optically imaged slit 0.001 inch and 0.110 inch, although narrower slits have been used. Conversion from light pulsations to electrical current is accomplished by means of a gas-filled photoelectric cell having ceastum cathode. The reproducing light is obtained from a 50-watt, concentrated filament Mazda C lamp located on the projector. This light passing through the film, on which the blackened area is proportional to the sound, causes pulsations of current in the photoelectric cell. The alternating component of this current is then carried to the amplifier.

The power is amplified and controlled to the value necessary to operate the loudspeakers. The size of amplifier depends upon the class of service for which it is intended. The largest amplifier is capable of delivering 200 watts of undistorted power to the loudspeakers, which is believed to be sufficient for the largest theatre.

Devices Now Used

The apparatus used in the recording process consists of camera, sound recorder, amplifier, sound collector (microphone), and the necessary power motor is substituted for the hand crank or the variable speed motor and a device is added to mark on the film the starting and stopping points. The sound recorder is substantially built to operate with little vibration and uniform speed. It is also driven by a synchronous motor. The film is carried over a drum with loops between the drum and sprockets. This has proved to be a desirable means of eliminating mechanical distortion caused by sprocket teeth and gears. A small photometer is used to check exposure. The optical system is somewhat similar to that used in the reproducing device; namely, concentrated filament lamp and system of lenses to produce an image of a slit on the film. The variation of exposed area on the film is obtained by means of an electromagnetic galvanometer similar to that used in oscillographs.

The moving system comprising a current-carrying strip and a small mirror is so designed that the response is practically uniform from zero to 6,000 cycles. This covers the useful range in speech and music. The sound collectors are of the type known as condenser microphones and may be used either singly or in groups. Each microphone is connected to its own two-stage amplifier, after which all are connected to a power amplifier adapted to control the volume of each collector separately and also the volume after combining. The power amplifier may be located near the sound recorder and is equipped with a monitor loudspeaker. Power for the amplifier and the recorder is supplied by a storage battery and a small motor generator set. Recorder and power amplifier are preferably located in a separate room or in outside work on a truck. Only the sound collectors and the cameras need to be at the scene of the picture.

Many Applications

The usefulness of the combination of sound and picture is beginning to be felt. One application is to record action and sound of scenes in which both originate and are recorded at the same time. The sound may be speech, music, or noises which are intended to enhance the effect of realism. In this field a new technique and a new art remain to be developed and it, therefore, excites the greatest interest in experimentally minded persons.

The fidelity of reproduction can now be said to be fairly satisfactory; for example, speech has been recorded which is scarcely distinguishable from the original voice. The same is true with instrumental music. Reproduction of explosive sounds has not yet reached the same degree of development. These are probably the hardest sounds to reproduce. It has been found feasible to transmit music and voice currents distances up to 200 miles over telephone lines and record with satisfactory results.

Blind Students Attend All-Dialogue Picture

(Special to the Herald-World)

PORTLAND, Dec. 11.—More than forty of the blind students of the Oregon School for the Blind were guests at a special showing of "The Terror" at Hamrick's Music Box. At times there was a flury of whispered conversation among them, especially when either May McAvoy or Louise Fazenda let go one of their screams.

Unless some way is developed for the sequence of the plot to be given them, however, the blind will never be able to enjoy a moving picture, it was agreed. One section of the program the blind did enjoy—and tremendously—was the Vitaphone acts.

W. E. Synchronized Wirings Now 879

(Special to the Herald-World)

NEW YORK, Dec. 11.—Thirty theatres were wired with synchronized talking picture equipment by Western Electric during the week ending November 24, making a total of 879 theatres now wired with W. E. Synchronized equipment.

The 30 theatres represent a total seating capacity of 47,836. The average seating capacity for these houses is 1,561, being an increase of 211 seats over the average size house wired during the first two weeks of November. The total seating capacity of the 879 theatres wired up to November 24 is 1,419,171. The list of theatres wired during the week of November 17 to 24 follows:

List of Theatres in which Western Electric Sound Projector Equipment was installed during the week ending November 24. (Equipment, both film and disc unless otherwise noted.)

State theatre, Youngstown, O., 2,100 seats.
Orpheum theatre, Wilkes-Barre, Pa., 849 seats.
Granada theatre, New Orleans, La., 1,382 seats.
Academy theatre, Selma, Ala., 858 seats.
Baker Grand theatre, Natchez, Miss., 1,137 seats.
Poli Palace theatre, Springfield, Mass., 2,526 seats.
Sheas O. H. theatre, Jamestown, N. Y., 1,612 seats.
Orpheum theatre, Atchison, Kan., 798 seats.
New Square theatre, Ottumwa, Ia. (disc), 990 seats.
Terrace theatre, Danville, Ill., 1,637 seats.
Rialto theatre, Los Angeles, Cal., 895 seats.
National theatre, Bronx, N. Y., 2,304 seats.
Hillside theatre, Jamaica, L. I., 2,630 seats.
Loews Plaza theatre, Corona, L. I., 2,063 seats.
Loews 46th St. theatre, Brooklyn, N. Y., 2,579 seats.
Loews Palace, Brooklyn, N. Y., 1,644 seats.
Embassy theatre, Waltham, Mass., 2,084 seats.
Tivoli theatre, Frederick, Md., 1,396 seats.
Marion theatre, Clarksdale, Miss., 935 seats.
Rialto theatre, Columbus, Ga., 658 seats.
Premier theatre, Brooklyn, N. Y., 2,580 seats.
Princess theatre, Hartford, Conn., 750 seats.
State theatre, Stockton, Cal., 1,510 seats.
Greenwood theatre, Greenwood, Miss., 858 seats.
Paramount theatre, Brooklyn, N. Y., 4,185 seats.
Strand theatre, Hattiesburg, Miss., 749 seats.
Gateway theatre, Kenosha, Wis., 1,437 seats.
Waldrons Casino, Boston, Mass., 1,677 seats.
Granada theatre, Indianapolis, Ind., 1,442 seats.
Marlboro theatre, Marlboro, Mass., 1,071 seats.

List of Theatres already having some type of Western Electric Sound Projector Equipment to which Film and Non-Synchronous Attachments were added during the week ending November 24.

Colonial theatre, Germantown, Pa., 2,787 seats.
Capitol theatre, Lancaster, Pa., 1,214 seats.
Kent theatre, Philadelphia, Pa., 1,950 seats.
Stanley theatre, Atlantic City, N. J., 1,999 seats.
World theatre, Omaha, Neb., 2,055 seats.
Playhouse theatre, Mamaroneck, N. Y., 1,329 seats.
Golden State theatre, Riverside, Cal., 806 seats.
Stanley theatre, Chester, Pa., 2,334 seats.

List of Theatres in which Non-Synchronous Western Electric Equipment was installed during the week ending Saturday, November 24, 1928.

New theatre, Burlington, N. C., 720 seats.
Arcade theatre, New Orleans, La., 1,228 seats.
Strand theatre, Niagara Falls, N. Y., 1,860 seats.
Wilbert theatre, Plaquemine, La., 860 seats.
Strand theatre, Perth Amboy, N. J., 1,199 seats.

Columbia Cuts Prices At Reopening with Sound

(Special to the Herald-World)

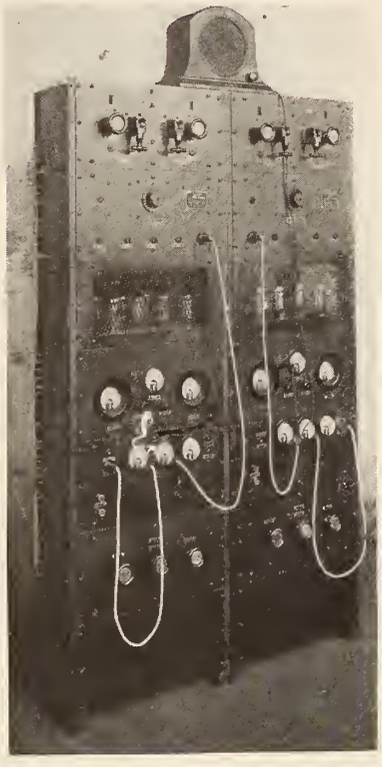
SEATTLE, Dec. 11.—The Columbia theatre, closed for the past month, reopened with "Glorious Betsy," and Movietone and Vitaphone. Prices have been cut to 25 cents for matinees and 35 cents for the evening, the first cut noted with sound equipment.

Cecil DeMille Gives Prizes For Talking Film Ideas

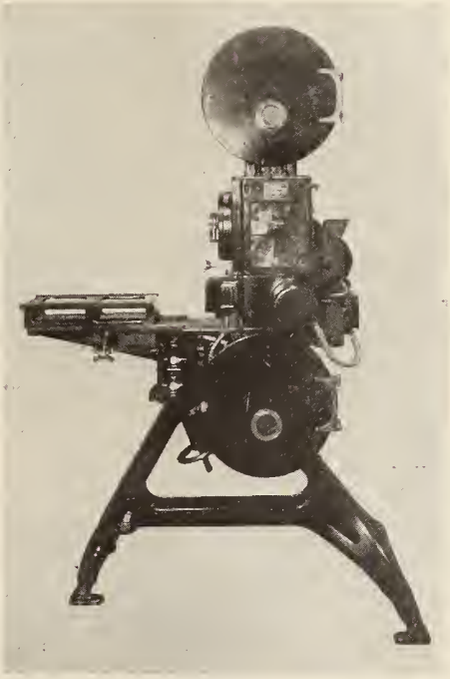
(Special to the Herald-World)

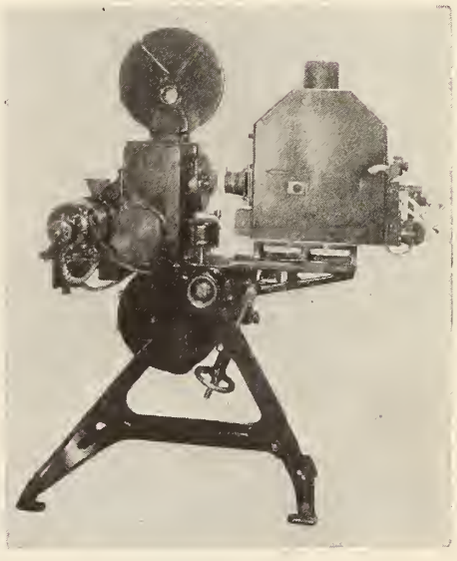
NEW YORK, Dec. 11.—Cecil B. DeMille, of M G M, is offering a first prize of $1,000 and nine others totaling $1,000 for letters of less than 200 words, proposing an idea for a talking picture. The operating contest committee is located at 225 Varick street.

Inside the R C A Photophone



One type of amplifier used.





To the left is a right side view of the new R C A Photophone projector and sound head. The lamp house has been removed. Above is a left side view.

Here is shown the photo-electric cell used in R C A Photophone reproducing equipment. This cell is the heart of the entire equipment.

This is the cell which transforms the light rays shining through the sound track to a pulsating electric current which in turn actuates the loudspeakers.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Big Ballyhoo Accompanies Opening of "Barker" at Carthay Circle

Mackaill and Sills in Fine Roles Showing Each to Advantage; Director Fitzmaurice Receives Much Credit

By DOUGLAS HODGES

HOLLYWOOD, Dec. 11.—Ballyhoo in its old fashioned sense marked the opening of "The Barker" at the Carthay Circle December 6. It was ballyhoo accompanied by 20th Century methods of unadulterated hokum.

It's a circus picture and its theme was carried into the entire neighborhood surrounding the theatre. Band wagons, calliope, sideshows and doll racks gave the opening the appearance of a carnival night.

FIRST NATIONAL built an imposing entrance to the theatre with flood lights, color arcs and smoke pots. The paraphernalia extended over three acres of ground about the house.

It was a triumph for Milton Sills and Dorothy Mackaill. Their work was excellent stuff. It was Mackaill's greatest opportunity to parade her talents; and she took fullest advantage of the chance. In support of these two is a cast of good troupers guided by a director, George Fitzmaurice, who can make good pictures regardless of theme or budget.

Hula Dancer and a Spieler

It is a story about a spieler for a side-show whose sweetheart is the hula dancer. It is a story about trouping from town to town in a carnival train. The spieler's son enters the story and is the cause of the split-up between the spieler and the hula dancer. The son is a pretty innocent youngster who falls for the snake charmer. Although the snake charmer is a pretty bad girl the romance blossoms.

Sills' interpretation of the spieler is chiefly notable in the dialogue sequences. His voice is well modulated and is greatly suited to vitaphone.

Mackaill Makes Big Hit

Dorothy Mackaill's voice is one of the most recordable voices I have ever heard among feminine players. She becomes a "first run" actress in the new category that sound production officials are compiling. Her role of the charming snake charmer was one of the most important roles in the picture.

Betty Compson added to the excellent acting of the picture. She is in a sense a revival. She isn't a new player and neither is she a back number.

George Cooper does things in the picture for which he may well be proud. He has a distinctive comedy manner that wins him sympathy as well as applause. It is Cooper who plays ticket chopper.

Others in the cast are Douglas Fairbanks, Jr., John Erwin, S. S. Simon, and Sylvia Ashton.

Other credits, usually omitted but in this case called for deservedly, are Stuart Heisler, editor, Max Ree, costume designer and Cullen B. Tate, assistant director.

Sound Unsatisfying

The criticism that the picture draws is beside the several excellent qualities of acting. Perhaps the sound sequences were a trifle unsatisfying. It is difficult to make a successful dialogue picture unless the dialogue runs 100 per cent throughout. If an audience is listening to Milton Sills it seems unfair for Sills to be struck silent suddenly and to oblige the audience to read the remainder of the dialogue.

The chief characteristic in favor of the half and half dialogue style is its economy.

The picture followed Gus Edwards' "International Revue," Metro-Goldwyn-Mayer technicolor film with Georgie Harris. It was a sound short.

Fox Movietone News and Carl Elinor's concert orchestra opened the show.

* * *

Academy Gets Magazine By Fairbanks Flourish

By a stroke of the pen Douglas Fairbanks obtained a magazine for Academy of Motion Picture Arts and Sciences this week. He is president of the Academy. The semi-monthly periodical that becomes an organization organ by the flourish of Douglas' hand has been operating under the name of *Hollywood Magazine*. Robert Moak, who was at one time public relations chairman for Alfred E. Smith, is managing editor.

* *

Del Rio Hears News Of Husband's Death

When the news of Jaimie Del Rio's death reached her this week Dolores Del Rio, his former wife, suffered a nervous collapse. Del Rio died in a Berlin sanitarium following an operation. They were divorced in June.

* * *

"The Love Song" which D. W. Griffith has directed for United Artists has been changed to "Lady of the Pavements." It has 1,500 feet of movietoned songs sung by Lupe Velez.

Stein Gets Reward for "Office Scandal" Work

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Pathe previewed "Office Scandal" last week. Studio officials immediately tore up the director's old contract and drew up a new one.

The picture is such a success that the company endeavored to reward Stein for his work with a pay increase that is unusual in these days of economy. He also recently completed "Show Folks."

"Office Scandal" features Phyllis Haver.

They Call Them "Outloudies"

(Special to the Herald-World)

HOLLYWOOD, Dec. 11. — The latest expression to gain popularity here for talking pictures is "outloudies."

Carl Laemmle, Jr., Made Associate Producer of Universal Productions

(Special to the Herald-World)

UNIVERSAL CITY, Dec. 11.—Carl Laemmle, Jr., has been appointed associate producer of Universal, according to Robert E. Welsh, general manager of Universal City, who said that Laemmle had won the promotion by his expert supervision of various Universal pictures during the last two years.

Young Laemmle's first assignment as associate producer will be "Broadway," all-talking production of the Broadway stage success. It will be directed by Paul Fejos, with a cast headed by Glenn Tryon.

Laemmle's first active work in the industry began several years ago when he conceived, wrote and supervised the first "Collegians" series.

"Front Page" Goes to Hughes for $125,000

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Howard Hughes paid $125,000 for screen and talkie rights to "The Front Page" yesterday. He closed the deal by long distance telephone when he talked to agents of Ben Hecht and Charles MacArthur, authors of the play. Louis Wolheim will be in it and it will be 100 per cent dialogue.

Karl Dane Defendant in $75,000 Heart Balm Suit

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Karl Dane has been charged with breach of promise by Thais Valdemar, who asks $75,000 for her broken heart. She has been posing as Mrs. Karl Dane, according to her admissions, and she charges that Dane has introduced her to his friends as such.

Vidor and Ralston Now Only Featured Players

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Esther Ralston and Florence Vidor will be only featured by Paramount for the remainder of their contracts, it became known today. They have heretofore received starring assignments.

McManus at Fox

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Elliott McManus goes to Fox to assist Earl Wingart and Joseph Shay in the publicity department.

Warner Wants Actors To Leave Grove Early

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Jack L. Warner's role the night of "The Barker" opening was chief chaperone when he noted that it was after one a. m. and several First National and Warner players continued to hang on at the Cocoanut Grove. He visited the tables and made it known that actors who have to appear before the mike must get their beauty sleep because an ice pack won't take the frog out of the throat at 7 o'clock in the morning. They all went home.

George O'Brien Back at Fox After Fighting Flu

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—George O'Brien is back at the Fox studio. He has spent the past week convalescing. As a matter of fact, his illness did not keep him from work, although he had contracted a severe case of influenza at the time "False Colors" was half finished. He stubbornly fought on through the remainder of the picture despite a high fever and congestion.

Heath Leaves F B O to Write Swanson Publicity

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Lance Heath, studio publicity representative of F B O, has withdrawn to take complete charge of publicity for Gloria Swanson productions. Heath says he is unable to continue with the responsibilities of the F B O office, together with the duties of the Swanson outfit, due to the increased burden which has recently developed on the Swanson job.

Willats Buy Apartment Building in Los Angeles

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Billie Dove and Irvin Willat have gone into the real estate business with a transaction which makes them and Doc Willat, brother of Irvin, owners of a gigantic apartment building at Sixth and Hobart, the swanky apartment house district of Los Angeles. The building boasts 39 flats.

Alan Roscoe Signs for 6 Pictures on F B O Program

HOLLYWOOD, Dec. 11.—Alan Roscoe, noted heavy, has been signed by F B O to do six pictures on the 1929 program. He is at present working in "The Red Sword" in which Marion Nixon has the feminine lead.

Fox Signs Beaudine

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—William Beaudine is signed on a contract to direct another picture at Fox to follow "Exiles," starring Madge Bellamy and written by John Stone.

Bow to Film All Talkie

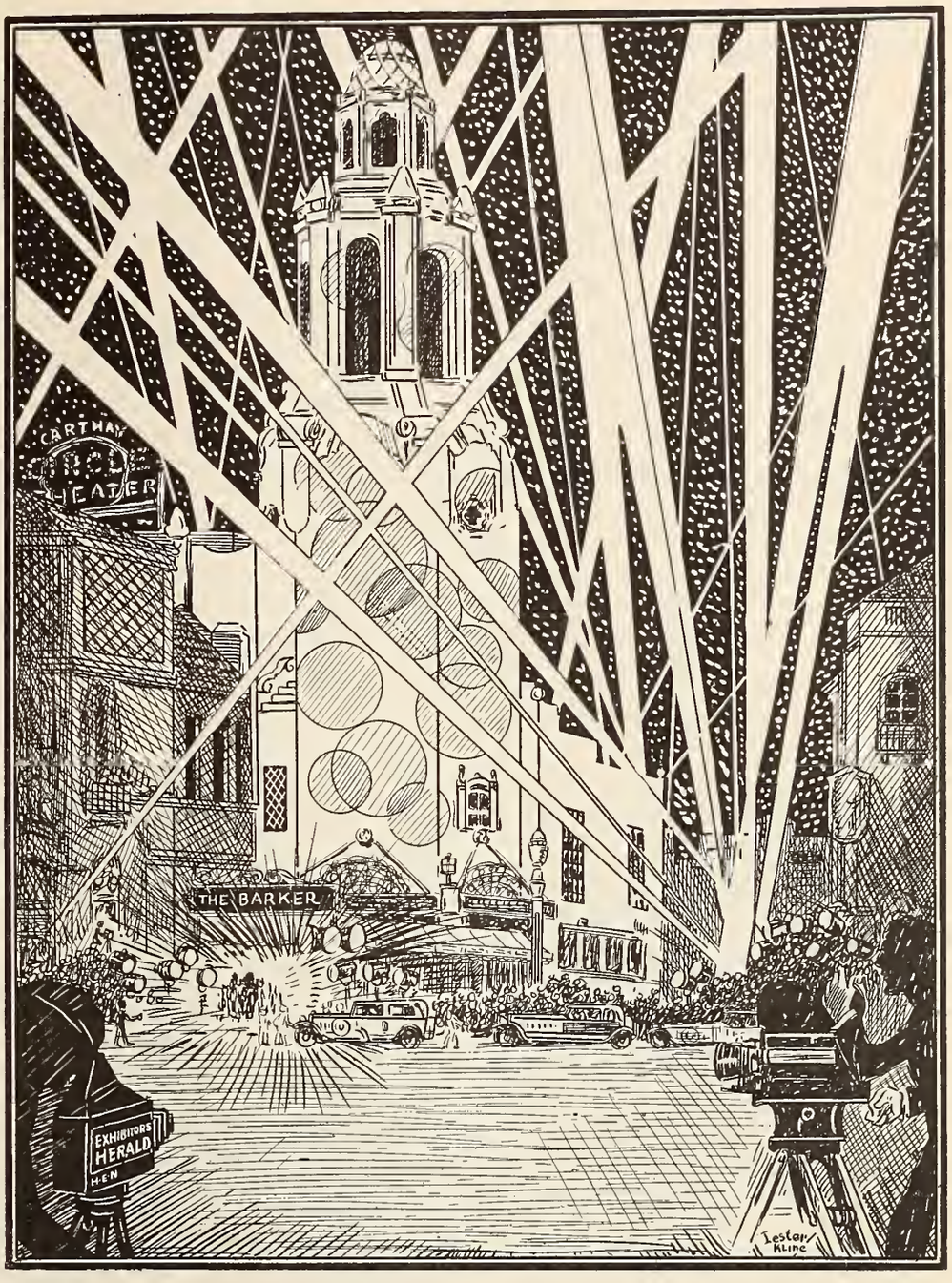
(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Clara Bow's next picture will be 100 per cent talking. It is "The Wild Party" to be released by Paramount.

St. Clair to Freelance

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Mal St. Clair has left Paramount. His contract expired last week. The director will freelance.



As the Herald-World's Artist Saw It

THE premiere of First National's "The Barker" at the Carthay Circle in Los Angeles sent our sketcher, Lester Kline, home to report it thus. He also presents his versions of the star, Milton Sills; of Betty Compson, who has an important role; and of Dorothy Mackaill, who is featured, as they appeared at the event, paired as follows (left to right): Sills and Mrs. Sills (Doris Kenyon), Miss Compson and Bebe Daniels; and Jack Mulhall and Miss Mackaill.

39 Productions in Making as Studios Hit Christmas Slump

Fox and Metro-Goldwyn-Mayer Continue to Lead Field in Heavy Working Schedules; Fairbanks Completes "Iron Mask"; Newmeyer's News Film Finished at Fox

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—The annual drop in work fell upon the Coast studios this week. Whereas normally about 50 companies are shooting there are 39 working at present. Of these companies most of them are divided between Metro-Goldwyn-Mayer and Fox.

Douglas Fairbanks' second story of the adventures of D'Artagnan and his musketeers, this time titled, "The Iron Mask," was completed during the past week. This sequel to his immortal "Three Musketeers," is hailed as the colossus of all Fairbanks spectacles, with Doug dashing through the most romantic period of French history.

Picturesque villages, ancient inns, secret passageways and the quaint costumes of 1625 provide an interesting background for Fairbanks and his seventeenth century courtiers. Alan Dwan directed "The Iron Mask," which will be a United Artists release. The supporting cast includes Marguerite de la Motte, Dorothy Revier, William Bakewell and many others of note. The company of Swiss guards seen in the picture are the tallest and broadest men to be found in Hollywood.

Gilbert and Nigh Finish

Three of Metro-Goldwyn-Mayer's directors finished shooting on their current pictures last week. William Nigh completed "Thirst," a story of the African gold mines. John Gilbert is starred with Mary Nolan in the feminine lead. Ernest Torrence is seen as Gilbert's menacing rival for the girl and the gold.

Sidney Franklin directed Greta Garbo's latest starring vehicle, which was recently titled "Kiss of the East." Nils Asther and Lewis Stone are cast opposite Miss Garbo.

Harry Beaumont has taken the final shots on M G M's big musical extravaganza special, "The Broadway Melody." The picture, which will also have talking sequences, features Bessie Love, Anita Page and Charles King.

Newmeyer's Fox Film Done

Fred Newmeyer's company has returned from location at Monterey, where they completed the filming of "Scarehead," the Fox picture which is said to be one of the most pretentious newspaper dramas ever produced. From beginning to end, Newmeyer has held to strict authenticity as the dominating idea in this newspaper underworld story. The cast includes Robert Elliott, Francis MacDonald, Dorothy Revier, Sally Phipps and Roscoe Karns.

Wilfred Noy has completed the direction and is now assisting in the editing and titling of "Circumstantial Evidence," his original story which he made for Chesterfield Productions on the Metropolitan lot. Helen Foster, Alice Lake, Cornelius Keefe, Ray Hallor and Charles Gerard are the principals in the cast.

The Tiffany-Stahl picture "Reputation," in which Belle Bennett is the star, was completed during the week. Al Ray directed, with Joe E. Brown, Alma Bennett and Russell Simpson in support of Miss Bennett.

Logan in Columbia Opus

Jacqueline Logan has finished work in "The Faker" for Columbia. It is a story of fake spiritualism, with Miss Logan in the starring role. Warner Oland and Charles Delaney are the male principals in the picture. Phil Rosen directed.

"Sunset Pass," a Zane Grey story which Paramount has made into a Jack Holt starring vehicle, was completed last week. Otto Brower directed.

Curtiz Completes "Alimony Annie"

Michael Curtiz completed the Warner Brothers Vitaphone special, "Alimony Annie," during the past week. Dolores Costello, Ralph Graves, Audrey Ferris and Claude Gillingwater are in the cast. This leaves only one picture in production at Warner's studio. It is Monte Blue's picture, "From Headquarters," and when that is completed the studio will be inactive until after the first of January, when they will start on their new program.

The first dialogue screen story from the pen of Elinor Glyn to reach the silver sheet will be First National's "The Man and the Moment," which went into production on the Burbank lot during the past week. Billie Dove stars in this picture, with Rod LaRocque playing opposite. George Fitzmaurice directed. Gwen Lee is also featured in the cast.

M G M Starts "San Luis Rey"

Metro-Goldwyn-Mayer started actual production during the week on the much heralded filmization of "The Bridge of San Luis Rey," the Thornton Wilder prize winning novel, which has been one of the most sensational fiction successes in recent history. Racquel Torres has been chosen for the role of Pepita, a Peruvian beauty who figures in a strange tangle in the vivid drama. Impressionistic settings and strange lighting effects, as well as dialogue sequences, are among the expedients with which the play will be filmed. Lily Damita, famous European stage and screen star, has been borrowed by M G M from Goldwyn to play the role of "Camille" the actress. Ernest Torrence will be seen as Uncle Pio and Michael Vavitch is cast as the evil viceroy. Charles Brabin is directing from the scenario by Alice D. G. Miller.

Two pictures went into production on the Universal lot last week. One, "Charlatan," a Universal 100 per cent talking picture, is under the direction of George Melford. Holmes Herbert is in the featured male role of Peter Dwight, alias Count Cagliostro, and Margaret Livingston in the feminine lead as Florence Talbot. The supporting cast includes Fred Mackaye, Philo McCullough, Rockcliffe Fellowes, Anita Garvin and Rose Tagley. Melford is directing from a script by Paul Schofield.

The other is "Broadway," the noted stage play which Paul Fejos will direct for Universal. Glenn Tryon is starred and is supported by Myrna Kennedy, Evelyn Brent and Paul Parcasi.

F B O launched production on "The Red Sword" during the past week. Robert Vignola is directing Marian Nixon and William Collier, Jr., in co-featured roles. Carmel Myers is cast in an important role, that of a Russian peasant who keeps a country inn. Miss Myers will also portray another role in the picture, that of an actress.

After four weeks in New York, where they filmed exterior scenes for Vilma Banky's new picture, "Child's Fifth Avenue," the Samuel Goldwyn company is now in Hollywood, taking interior scenes at the United Artists studio. Miss Banky portrays the role of a young Hungarian immigrant girl coming to the United States via Ellis Island. James Hall has been cast as Miss Banky's leading man. Alfred Santell is directing, with Fritzi Ridgeway and Lucien Littlefield in the supporting cast.

All Who Chatter Are Not Chiselers

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Writers of fan magazines and local newspaper columns that are syndicated have come in for their share of damning. They have permitted studios and notables to bribe them with expensive gifts.

One or two with pure consciences have attempted to free themselves from the unpleasant gossip that has spread about town. Various methods have been used by the untouched ones. This week Ruth Biery, who writes for several well known magazines, advised each studio by letter that she wishes to be omitted from the Christmas list this year. Her letters were blunt enough to show she resents the charge of bribery that is leveled at many of the chattering chiselers in these parts.

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THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Harmonica Contests Ring B. O. Bell Again!

Take an exploitation campaign apart and see what makes it go around—as well as the ticket roll in the box office. You'd be s'prised! It is doubtful if any single tieup has been used as consistently and generally—and with as good results—as has the Harmonica Playing Contest arranged by Educational with H. Hohner, Inc., maker of harmonicas, to exploit the Big Boy-Juvenile comedies. This tieup has been in operation at least two years. Latest among the many examples is the case of the West End theatre at Newark and the Hillside at Hillside, N. J.

Releases

WEEK OF DECEMBER 16

EDUCATIONAL—"Follow Teacher," Big Boy, two; "Murder Will Out," Vernon Drew, Cameo comedy, one; "Wives Won't Weaken," Drew, Ideal comedy, two; "Untitled," "Hodge-Podge," one.
PARAMOUNT—"Gobs of Love," Billy Dooley, two.
M G M—"The Spanking Age," Our Gang.
PATHE—"No Camping," Smitty Series, No. 3.
UNIVERSAL—"Daring Chances," Jack Hoxie, Western, two.

WEEK OF DECEMBER 23

EDUCATIONAL—"Social Prestige," Monty Collins, Mermaid, two.
M G M—"Strange Prayers," oddities, one—"Untitled," Chase, two.
PATHE—"Taxi Beauties," Dan the taxi man series, two.
UNIVERSAL—"Farmyard Follies," Oswald, one—"International Newsreel," No. 102—"Mystery Rider," No. 5, William Desmond, two—"Bookworn," Collegians, No. 9, two—"Newlyweds Need Help," Snookums, two—"International Newsreel," No. 103—"A Fighting Tenderfoot," Bob Chandler, two.

WEEK OF DECEMBER 30

EDUCATIONAL—"In the Morning," Vernon Dent, Cameo comedy, one.
M G M—"Untitled," one.
PARAMOUNT—"Should Scotchmen Marry," Sandy MacDuff, two.
PATHE—"His New Stenographer," Tired business man series, two.
UNIVERSAL—"Sleeping Through," Arthur Lake, one; "International Newsreel," No. 104; "The Fatal Shot," Mystery Rider series, No. 6, Desmond, two; "Sailors Suits," Stern Brothers, two; "International Newsreel;" "Tracked Down," Art Acord, two.

WEEK OF JANUARY 6

M G M—"Napoleon's Homeland," Oddity.
PARAMOUNT—"Nifty Numbers," Confessions of a Chorus Girl series, Francis Lee, two.
PATHE—"Clunked on the Corner," Handy Andy series, two.
UNIVERSAL—"Homeless Homer," Oswald, one; "Bucking the Line," Collegians, No. 3; "International Newsreel," No. 106; "Hurled Thru Space," Mystery Rider series No. 7; "Out at Home," Buster Brown Series, two; "International Newsreel," No. 3—"The Range of Fear," Bob Curwood, two.

M G M Signs Lopez To Appear in Shorts

(Special to the Herald-World)

NEW YORK, Dec. 11.—Vincent Lopez, Cliff Edwards, and Tom Waring are included in Metro-Goldwyn-Mayer's new list of artists engaged for the production of Movietone shorts. More than thirty names had previously been announced.

The West End and Hillside contests are drawing to a close, starting each week and running each week up to and including December 8. More than 50 have competed at the West End, which seats 1,200, and none is permitted to go from the West End contest to that at the Hillside, seating 800. For five contests two prizes were awarded each afternoon; seven awards are to be made in the finals.

Radio and Slides Help

Ray Klein, in charge of advertising and exploitation for both contests, missed no bets. Radio broadcasts from the theatres gave the events plenty of advance notice. Slides were used six days before the first competition. The theatre house organs gave proper space.

A china closet, placed in the lobbies, contained harmonicas and other Hohner musical instruments, and display cards told the story. Under the marquees were placed three one-sheets and three window cards, while 50 other cards were scattered throughout the neighborhood. Stores went in for the tieup with displays.

And now three other theatres in nearby cities of New Jersey, noting the results at the West End and the Hillside, are getting set to follow the lead with campaigns of their own.

This was used in the lobby display at the West End theatre, Newark, in Educational tieup with the Hohner company in the Juvenile Comedies-Harmonica Playing Contests.

Pantages Signs Up Pathe Sound News for 12 Houses

(Special to the Herald-World)

NEW YORK, Dec. 11.—Pathe's sound news has been booked by the Pantages Circuit for 12 houses in important cities. Les Weir, Pathe Western Division sales manager, negotiated the deal.

Newspictures

PARAMOUNT—King George seriously ill, Prince of Wales called from hunting tour—Al Smith plays golf with Bobby Jones at Atlanta—Motor boat jumps over 10-foot obstacle at Lake Wales, Florida.
PATHE NEWS NO. 99—Painters begin work on bridge in Lawrence River, it will take three years to complete it—President Coolidge and wife visit Blue Mountains in Waynesboro, Virginia—100-mile gale sweeps over English coast.
PATHE NEWS NO. 100—John Coolidge to wed Florence Trumbull—Estelle Manville, American heiress, weds Count Folke Bernadotte, Swedish noble—Georgetti and Spencer win 6-day bike race at New York.
INTERNATIONAL NEWSREEL NO. 96—Mussolini rallies 20,000 fascists in ancient colosseum—Captain William Lancaster, plans Los Angeles-England flight in two stops—Prince and Princess Kotchoubey-Beauharnais arrive in the United States for vacation.
KINOGRAMS NO. 5435—William Tobias and Thelma Svarstad chosen as healthiest couple among 600,000—Aimee McPherson and daughter return from Europe—Finest specimens in North America compete in international live-stock show in Chicago.
M G M NEWS NO. 34—Record hurricane sweeps European coast—World's finest tower with 61 bells, weighing 123,164 pounds, is heard for first time in Lake Wales—All Britain prays for stricken King.

PRESENTATION ACTS

Roxy Policy for Chicago Theatre

STAGE SHOWS

Philadelphia *Fox*

Week Ending December 8

The Fox Theatre this week celebrated its fifth anniversary by a birthday jubilee, with **Tyler Mason** acting as master of ceremonies and a galaxy of Broadway favorites.

In the opening number **Mary Read** and the sixteen **Fox Tillerettes** in rose and silver costumes with tambourines introduced some new and unusual features in a beautiful dance and drill before a colorful back drop consisting of rose and silver squares against black velvet.

Tyler Mason proved an ideal master of ceremonies and his supply of jokes that were really funny seemed unlimited. His humor was spontaneous and original and the unexpected twists which he gave to the introductions added greatly to the air of jollity which existed.

Little Estelle Fratus in red velvet sang a sentimental song addressed to Tyler Mason and also gave a striking example of her skill as a soft shoe dancer, which was well received.

Mills and Shea in red plaid suits kept the house not only amused but amazed by their clever tumbling and eccentric dancing and had to respond to repeated calls.

Dorothy Neville, soprano, sang two solos. Before the second number a huge American Beauty rose was lowered to the stage as Miss Neville sang "The Last Rose of Summer," which was warmly applauded. Her high notes were especially good.

The Fox Tillerettes in striking costumes of red and green with head dresses shaped like rose petals danced before the large rose in the background and in close circular formation represented the opening of a rosebud. The audience gave this number a good hand.

Jack North, the jesting banjoist, almost stopped the show. He sang "Now I'm in Love" and "Who Wouldn't Be Blue," accompanying himself on the banjo and interspersing his songs with clever jokes.

One of the most appreciated numbers was a burlesque of an aesthetic dance by **Marley and Carol**, who kept the audience in an uproar with their ludicrous antics, all timed to the dignified strains of Liszt's "Liebestraum," with one of them continually chewing gum. Their act was exceedingly clever and well done.

The finale, commemorative of the Fox's fifth anniversary, was one of the most brilliant and striking ever staged at this theatre. The **Fox Tillerettes** in spangles and net with star shaped headdresses danced before a glittering drop curtain which was raised to show a dazzling birthday cake bearing five candles. A second curtain was lifted showing five girls poised on the candles in glittering dresses to represent flames while futuristic ornaments at the base of each pedestal revolved like pinwheels. It was a brilliant and colorful spectacle of unusual beauty and the curtain fell all too soon.

Detroit *Capitol*

Week Ending December 7

"Ma–ha-a-mee!"

We had with us this week at the Capitol theatre. **Cliff Nazarro**, the "little Jolson.' Cliff is only as big as a half-pint, but that half-pint is just chock full of personality and he goes over well with his audiences.

If memory serves us right, which it probably doesn't, **Cliff** was something of a hoofer when he played here some years ago in vaudeville. There's no hoofing in his present act. He tells a few stories, the only good one being about a Scotchman at a banquet

(*Continued on page 46*)

Louis Adrian

One would think that Louis Adrian is concentrating on a new overture arrangement—it appears that way—but in reality Adrian or at least his likeness has assumed one of his natural poses. Louie, as some of his close friends call him, is probably one of the youngest pit orchestra conductors in the country, if not the youngest—he has directed overtures and cued pictures for Balaban & Katz for a number of years and at present is musical conductor at their Norshore Theatre where his orchestral productions are greatly enjoyed.

Music Publishers Plugging "My Man" Film Songs

Exhibitors have seen the value of the profitable tie-up with music publishers in theme songs that they are now capitalizing very heavily on the songs which Fanny Brice sings in the new Warner Bros. Vitaphone production called "My Man."

The title of this picture was suggested by the song which is published by Leo Feist, Inc. Two other songs which are used in this production by Miss Brice are "I Was a Floradora Baby" and "Second Hand Rose."

Both of these last two songs are published by Shapiro, Bernstein Co. The publishers are co-operating with the producers by making extra efforts to popularize these songs and secure every possible window display in towns that the picture may be shown.

Organist Becomes M. C.

Bill Bennett, popular Chicago organist and formerly soloist for Lubliner & Trinz, is now making his debut as a master of ceremonies at the Allan theatre in Racine, Wis. Bennett, in addition to directing the stage band also takes a hand in the staging and booking of the talent. The house seats 2,000 and changes program twice a week.

Stageband Out, But More Men Go into Pit

B & K Leaders Switched Again —Cambria Comes Back as Chicago Theatre Producer

By A. RAYMOND GALLO

After experimenting for more than a year with a stageband policy, the Chicago theatre, Balaban & Katz loop class house, goes back to its original policy of stage prologues, overture productions and first run photoplays. The new policy will, more or less, be conducted on a similar basis with the Roxy theatre in New York.

Readers of this publication can well remember the strong efforts made by this department in order to convince the Balaban & Katz circuit that a change of policy at the Chicago theatre from a class type into the ordinary deluxe picture house form of bandshows would prove unsatisfactory, not only to the patrons but to the circuit, inasmuch as the theatre for years since its inception had always been regarded as the wonder theatre of the world.

Not that the stageband policy has taken away any of the fine features of this theatre but it has more or less placed the house in the same class as the other theatres on the circuit, and too much of one thing generally tires, with no exception, even in this case. So it seems that our advice has been finally taken into action.

Band Leaders Switched Again

Along with this announcement comes also word to the effect that all the rotating band leaders in the Chicago Balaban & Katz theatres shall remain permanently at the house they are most popular in, which are as follows: Verne Buck at the Uptown, close to his old neighborhood, not far from the Sheridan; Frankie Masters at the Tivoli, well liked on the southside due to his recent long engagement at the Tower, and also for rotating between the Tivoli and Uptown with Bennie Krueger. Krueger has been transferred to the New York Paramount as permanent master of ceremonies and stageband leader. Lou Kosloff, formerly at the Chicago theatre as conductor of the stageband, will preside over

the same duties at the Tower. Al Kvale will remain at the Norshore and so will Al Morey at the Harding. Mark Fisher is still the main attraction at the Paradise and Brooke Johns is at the Oriental indefinitely. The Riviera is still conducting the policy of vaudeville and pictures and the music is supplied by a pit orchestra. The Central Park, Varsity, and Senate are presenting a policy of pictures with sound, and up to the present have no orchestra of any consequence with the exception of the Maryland.

The featured organists will in all probability continue to rotate as in the past with the exception of Eddie Meikel, who is a permanent draw at the Harding theatre. Edward K. House and Henri A. Keates will still rotate between the Uptown, Tivoli, Tower and Paradise, with the possibility of Milton Charles alternating with them. At present Charles is at the Chicago theatre and Preston Sellers still presides over the Oriental organ.

Units Will Play Seven Weeks

Hereafter the Publix stage unit that comes from New York will play three weeks in Chicago as usual, but instead of opening at the Chicago theatre it will commence at the Uptown, then the Tivoli and the third week may be supplied by either the Paradise or Tower, depending on the caliber of show befitting these localities. The stageshows now being produced at the Oriental theatre will hereafter be routed as follows: Harding, Norshore, and Tower, and in some cases, will appear at the Paradise instead of the Tower, depending, as stated above, on the type of show.

A. J. Balaban, supervisor of production in Chicago, will take a two months' rest trip and while away, Frank Cambria, formerly stage producer at the Chicago theatre, will return from New York to assume the post of production supervisor at the Chicago theatre. In the meantime Will Harris, Louis McDermott, Jack Laughlin, and Harry Gourfain will continue to stage and produce the local Chicago band units. Morris Silver will also continue as booking manager. Louis Lipstone becomes, under the new arrangement, general musical director and associate supervisor of production.

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: I am sending herewith a page of the Chicago Evening American's movie calendar to show you how one of our new ideas is working out to help the neighborhood houses exploit their film specials in the daily paper.

You will note toward the bottom of the page that we have eight title slugs on "Dancing Daughters." As these slugs are white on black, they give added attention to the attraction playing in the respective neighborhoods.

This plan has been successfully worked on the "King of Kings" and on "Dancing Daughters" and it provides the added punch for the neighborhood house desiring to give extra advertising to the really big pictures. Over thirty theatres used this slug in the American, exclusively, during the run of "Dancing Daughters."

Possibly your readers will be interested. With kind personal regards, I am, very truly yours, Charlie Dawn, Motion Picture Department, Chicago Evening American.

Hearst Cartoon Helps Sale Of Two Songs

Waterson, Berlin & Snyder, at one time one of the biggest publishing houses in America, is staging a comeback very strong with a number called "Memories of France." In the Chicago Evening American, dated December 3, Jimmy Hatlo, cartoonist, devoted the feature illustration on the back editorial page to this song and "I Can't Give You Anything but Love, Baby," another popular song hit published by Mills Music Company.

These two songs were used in the cartoon tieup as a reminder of the war debt that France owes to America and it was done in such a clever style that the thousands of Hearst readers will no doubt be interested to purchase these songs if they have not already done so.

Dan Winkler Vacationing In Sunny Florida

Dan Winkler, probably one of the most efficient sales managers and without a question the busiest in tin pan alley is finally on his way to Florida for a much needed rest.

Winkler is head of the sales department of DeSylva, Brown & Henderson, Inc., publishers of "Sonny Boy," "Angela Mia" and a number of popular song hits. The firm has enjoyed one of the most successful years in the music business since it has been organized a little over a year ago.

While on his vacation Winkler's duties will be carried on by Pat Flaherty, a recent addition to the firm.

Sam Fox Plans Several Film Musical Scores

Sam Fox, head of the Sam Fox Publishing Company, announces that Luigi De Francesco has been appointed staff composer and associate to J. S. Zamecnik, chief scorer and musical editor of the Sound Synchronization department.

Mr. Fox and these two musical associates recently paid a visit to New York to prepare plans for an original musical score for several motion picture productions and at the same time brought the manuscrip of "Redskin," Paramount's latest Technicolor spectacle starring Richard Dix.

Kinsley and Schwarzwald Head R-K-O Music Dept.

A new department has been created in the Radio-Keith-Orpheum Corporation, whereby Milton Schwarzwald is the general musical director in charge of all the musical conductors and Frederick Kinsley as supervisor of theatre organists.

Both executives have been associated with the above organization for a number of years and are very capable in supervising the musical activities in the one hundred and ten theatres on the circuit.

Feist Enlarges N. Y. Professional Offices

Leo Feist, Inc., will move into newer and larger professional headquarters before Christmas which will be located at 1625 Broadway, N. Y.

These offices will be equipped with seventeen piano rooms and will occupy the entire top floor of the four story building on the corner of Broadway and Fiftieth.

Phil Kornheiser will continue in the capacity of general professional manager.

Muth Is Crawford of Texas

Publix Theatres Corporation is giving Billy Muth, their Fort Worth ace organist, unlimited cooperation and opportunity for local publicity tie-ups. One of the most profitable stunts which is reflecting to the advantage of the box office is a recent arrangement to his billing as an advocate of Jesse Crawford's style of organ solos.

Albert F. Brown
Solo Organist

Featured over 120 weeks in MARKS BROS.
Deluxe Chicago Theatres. Alternating Between MARBRO and GRANADA

ORGAN PRESENTATIONS OF GREAT SONGS

"OPEN SECRETS"
Introducing
THAT'S HOW I FEEL ABOUT YOU
(Perfect for Community)

"LOVE—AND A PET NAME"
Introducing
ANGELA MIA
(A Beautiful Presentation)

"A MEDLEY OF GREAT PICTURE THEME SONGS"
Containing
SONNY BOY
(Theme of "The Singing Fool")

SOMEDAY SOMEWHERE
(Theme of "The Red Dance")

ANGELA MIA
(Theme of "Street Angel")

SMALL SLIDE SETS

ARE WE DOWN-HEARTED? NO!

YOU'LL NEVER KNOW

BLUE GRASS

MOONLIGHT MADNESS

SALLY OF MY DREAMS
(Theme of "Mother Knows Best")

MARION
(Theme of "4 Devils")

JUDY
(Theme of "Romance of the Underworld")

We Also Have Small Sets of Slides for All Songs Listed Under Presentations

NOTE: The Theme Song Medley Can Be Presented with Marvelous Results in Conjunction with the Al Jolson Brunswick Record. Ask for Particulars.

Write for All Slides and Information to

SAM LERNER, Mgr. of Publicity

DE SYLVA, BROWN & HENDERSON, INC.
745 7th Ave., New York City

STAGE SHOWS

(*Continued from page 44*)

who informed all the guests he would pay their checks and the next day went out and killed a ventriloquist, he plays the piano and he sings ballads in the Jolson manner.

So there you have the routine. But mere words won't convey the personality with which **Cliff** puts over his numbers. He doesn't sing exactly, but he's a darb at those "talking" songs where he describes to the audience the difficulties of a young man whose girl took all the sunshine and left him only the rain.

The Publix show was titled "Revue Exotique," and gave the scenic artists plenty to work with. As the curtain rises, a gorgeous multi-colored awning is shown covering most of the stage. Under it is grouped the **Capitolian Orchestra** in brilliant sheik costumes.

Behind them the scenery is that of a bazaar of Bagdad, with those high pointed windows so well liked in the East looking out on a vista of mosques and minarets. **Charles Jolley**, Detroit's favorite baritone, sang two numbers attired in a colorful garb a la desert sheik.

Al and Gussie Blum were among those present, with their familiar rough and tumble rag doll dance. Some of these days they will have to change their routine, for it doesn't seem possible that Gussie will be able to endure much longer the tossing around she receives at the hands of Al in her character as a limp rag doll.

Jack Lavier came out prepared to do a high trapeze act and talked the audience into a good humor as he described the difficulties of his act. Then, all he did, was to perch himself for a scant few minutes on a rocking chair balanced on the trapeze bar. But his fooling was admirable, and the audience liked the act better than as though he had done a dozen death defying stunts.

Edison and Gregory managed to get music out of the quaintest things. You probably know the act, where they use balloons, inner tubes, tire pumps and so forth to produce various airs. The boys are good, and no mistake, and they have a new wrinkle now where they make an ordinary, home model vacuum cleaner wheeze out popular tunes.

Not to forget **Ilomay Bailey**, a sweet young singer. All you young ladies that want to go on the stage, look up Ilomay and get some hints on costuming. She was wearing the most perfectly adorable black velvet dress which great flounces of white lace around the bottom. And she sang sweetly, too, her best number being "I Can't Give You Anything but Love, Baby," while she cast naughty eyes at the cornet player on the end. A darn nice little act and great personality.

Something has happened to **Del Delbridge**, and we for one, hope that popular master of ceremonies snaps out of it and gets back to his usual cheery self. Del has been very noticeable in the last few weeks for his lack of interest in his work, and we fear that he is slipping. This is by way of a hope that he snaps back into his usual cheery and jovial master of ceremonies mood. He's an excellent master of ceremonies when he's in his best form, and we hate to see him slip.

Philadelphia *Fox*

Week Ending December 1

The surrounding program at the Fox this week was quite enjoyable and well presented. After the "Tannhauser" overture by the orchestra conducted by **William A. Krauth, Bernoff and Eulalie** posed like delicately modeled white statues against a dark background. They are not strangers to Philadelphia and their return is always greeted with enthusiasm. The audience spontaneously applauded as they glided from one graceful pose to another, each with perfect confidence in the performance of the other. Their dancing left nothing to be desired either from the standpoint of skill and grace or mere beauty.

Elsa Ersi, a pretty blonde, sang very appealingly. A drop curtain of vivid scarlet with conventional flower design formed a background. She gave a Hungarian girl's impression of a hotsy totsy number and "I Can't Give You Anything but Love," both of which were well received.

Pete and Joe Michon did some of their popular burlesque acrobatic stunts, and were stormed with applause. As a climax Pete made a human pin wheel, revolving rapidly about Joe's shoulders for several minutes without touching the ground.

Eddie Healy and Allan Cross, of radio and record fame, sang "Old Man Sunshine, Little Boy Blue Bird" and gave a clever imitation of the gang that used to harmonize back in their boyhood days.

Salt Lake City *Pantages*

Week Ending November 24

The vaudeville performance this week is headed by the **DeToregos** company which furnishes a most pleasing arrangement of dance creations.

Tom Kelly, known throughout the land as "Mrs. Kelly's Boy Tom" proves to be highly entertaining with his Irish songs and jokes. "The Battle Cry of Freedom" is a skit presented by the **Knorr-Rella** company and furnishes an abundance of fun.

The **Mildred Maurice Trio** in "Dance Sensations" is also well received. **Franz Meisel**, violin virtuoso, is also featured on this well arranged bill.

The picture presentation this week has proven to be a big drawing card in that it is a Fox special with Movietone synchronization namely "Mother Machree."

St. Louis *Ambassador*

Week Ending December 7

"Oh Teacher" was the title of Ed Lowry's stage show. The principal entertainers were: **Ray Bolger**, rubber-leg comedian; **Helen Kennedy**, "teacher's pet"; **Andrew and Louise Carr**, dancers; **Lucien La Rue**, singer; **Laura Lee** and **Virginia Ray**.

Dave Silverman directed the orchestra in the playing of selections from "The Student Prince."

PUBLIX Theatres

C. A. NIGGEMEYER'S PUBLIX UNIT "BUBBLES" IS NOW AT THE BROOKLYN PARAMOUNT THEATRE WITH A FINE CAST STARRING—PAUL ASH

PUBLIX Theatres

MADE—HAPPINESS—LAST—WEEK—WITH—PAUL—ASH
—AT—BROOKLYN—PARAMOUNT

HARRY ROSS and EDWARDS EDDIE

MAKING HAPPINESS ON THE PUBLIX CIRCUIT

BOOKED—SOLID—WITH—BUBBLES—UNIT

Many Thanks to All Publix Executives

Personal Representative—Abe Friedman, 1560 Broadway

THEY'RE STILL LAUGHING AT

GENE SHELDON

AT THE NEW PARAMOUNT, BROOKLYN

A GREAT DATE, THANKS TO PAUL ASH

Direction Wm. Morris Office

Personal Manager, Hymie Schallmann—

P. S.—Have you heard my train imitation on the banjo ! ! ?

Presentation Features and Reports will be a part of the

Presentation Dept.

that shall be published in the

HOLIDAY NUMBER

of the

HERALD-WORLD

Dated December 29

Deadline Date for Advertising Copy Will Be December 24

"You Should Be in It"

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Chicago *Oriental*

Week Ending December 8

Brooke Johns, Brooke Johns, you hear the name as you come out of the show and you hear it as you go in. Yes, Brooke's living up to all the good things said about him and if he continues in the same stride as he is in, no doubt he'll be at the Oriental for some time.

This stageshow was called "Gypsy Land" and seemed rather short. It pleased the audience. A gypsy song opened the show, it was sung by the entire assembly.

Brooke's entrance got a nice hand. He introduced Whale and Kelley, two boys from the Southern California College. They did a tap dance and brought in a lot of silly words. They clicked and came out for another number.

Arthur Neely, the Irish tenor, sang "Gypsy Love Song." Neely has increased his popularity at the Oriental at least 50 per cent. He received a big hand and was brought on for another number.

The stageband played "There's a Rainbow 'Round My Shoulder," Brooke Johns strummed the chorus on his banjo. This boy is hot and his banjo is a bit hotter. They like him. His banjo too.

The big hit on the program was Walz and Dwyer. Both are great artists but Walz, the girl, cops the show. She has a laugh that keeps the show in an uproar. Dwyer has a pleasing voice. The couple were called out for an extra encore.

Jeannine Lang, who has been with Johns since the opening show, pleased the audience again with a song number, "Doin' the Raccoon." She is about five feet and Johns and she make a perfect duet. He's six three.

The Finale, entire cast on singing, dancing and what else to make a good show go over. It was short and sweet and oh, so good.

Detroit *Michigan*

Week Ending December 7

To the booking agent who obtained the services of Fannie Brice for a schedule of engagements in motion picture theatres, we hereby extend our humble thanks.

The inimitable Fannie was the stellar attraction at the Michigan theatre this week, and provided $4.40 entertainment for the very modest sum of 75 cents. And what entertainment!

Doing her act as a single, Fannie peopled the stage with persons of her imagination. Take her opening number, for instance. She came on attired in Russian peasant costume, and sang a song and did a dance burlesquing the usual song and dance numbers seen and heard in Russian skits.

Then Fannie had another burlesque, this one a burlesque of those Russian tragedy bits where a jealous husband accuses his wife of unfaithfulness. Clutching a false beard in her hand, Fannie slaps it to her face and lo—she is the jealous husband. Delivering her accusations, Fannie slips the beard behind her back, drops into a chair beside a cradle and becomes the unfaithful, perhaps, but wise-cracking and entirely unrepentant wife.

Next was "Mrs. Cohen at the Beach," a screaming monologue wherein Fannie shows the tribulations which beset a Jewish family when husband and wife and their numerous children spend a quiet (?) Sunday at the beach.

International Beauties Start American Tour Via Trackless Train

The Stanley theatre, Jersey City, had the honor of being the first theatre in America to present the International Beauties and Managing Director Harry Crull, deserves a world of credit for booking this live-wire box office attraction, and the box office results more than justifies the initiative of Mr. Crull. The attraction goes to the Brandford, Newark, next week.

The novel idea of bringing these foreign beauties to America for a tour of the leading motion picture theatres was originally conceived by James A. Carrier, one of the ace exploitation experts of the motion picture industry, and the publicity accorded his attraction upon its arrival in America was enormous, as the daily papers throughout the country devoted extraordinary large space with pictures and special stories, while the news reels of the various film companies also accorded the arrival much space.

The palatial trackless train, on which the girls will tour from city to city, arrived in New York Tuesday and it too made an extraordinary ballyhoo and called forth much publicity from the New York dailies.

The girls comprising the act are possessed with extraordinary beauty and with perfect forms, and their appearance more than justifies the labor and expense necessary in securing these beauties and bringing them to America.

For closing, Fannie had that heart gripping "My Man." And how she can deliver it! After two scenes of the broadest comedy, her delivery of that song left the audience breathless. But it left them still able to clap, and they brought her back for half a dozen encores.

There was a nice, comfy little jail on the stage for "Bars and Stripes," the Publix revue. The setting was a cell block, and the only thing it needed to make it entirely lifelike was a couple of alimony dodgers acting in their usual capacities as trusties and handing out bread and soup to the prisoners in tin pails.

Signor Lamberti, who eventually turned out to be a darn good xylophonist, appeared in the garb of a warden and helped Al Evans, master of ceremonies, introduce the acts. Then he did his xylophone specialty, the most notable number being the playing of "Humoresque" with four hammers, first in its usual tempo and then as a fox trot in jazz time.

King and King proved to be tap dancers. They were attired in conventional prison stripes and for the first number their ankles were fastened together with prison chains. Thus chained, they did a rapid fire tap dance which was a whizz. Later, separated this time, they tried to outtap each other in a series of new and difficult steps. Watch for these boys, they're swell hoofers.

A single cell, with heavily barred doors was pushed out on the stage, and in it were the three Dennis Sisters. Sitting in the cell, the sisters dispensed that close harmony singing for which they are famous and which they do without the aid of an orchestra.

The Gould Girls had two pretty numbers. When the curtain first rose on the cell block, they were seen grouped behind the bars of the various cells. They then danced their way down onto the stage, attired in fetching little feathered costumes of blue and with bird hats on their heads. Aha! Jailbirds, without a doubt! In the second number, they were attired as jail guards. One-half of their costumes were white, and the other half blue, and as they marched and countermarched the two toned color effect was very striking.

New York *Paramount*

Week Ending December 14

The show opened with an overture called "At the Opera With Saint Saens" by Dave Rubinoff and the Paramount Pit Orchestra. Lydia Van Gilder, soprano, and Dave Rubinoff, violin, offered a well received solo.

"Topsy-Turvy Town," the stageshow, followed with Frank Fay as M. C. Fay first gave an explanation of the show, then from a quarter moon, Florine Phelps, as a moon sprite sings introductory number.

The Gamby-Hale Girls next offer a novel dance which is called the Black and White dance. This is done with a black drop curtain with only legs and arms moving. The first band number was "Rainbow Round My Shoulder" with Frank Fay singing the chorus, and each of the boys soloing bits.

The Phelps Twins then harmonize with popular numbers and offer a cute high-kicking dance to a good hand.

Ford and "Whitey," policeman and drunk next have the house in an uproar with their funny antics. Whitey is a little wirehaired fox terrier dog, and his "drunk" certainly is realistic. They were very well received. "Moonbeams," a toe routine by the Ballet was next offered. Frank Corwey, "the Master Clown," had the house roaring with his funny antics, namely target shooting, with trick guns and playing songs with bells and on a fence. He earned an encore.

Frank Fay next sings "Me and the Man in the Moon." Though Frank hasn't an exceptional voice he received a good hand. He next gave his impression of a St. Louis cabaret girl singing a ballet. This was very well received.

For the finale the Gamby-Hale girls danced in the "Topsy-Turvy Town Carnival," with the entire ensemble following.

Jersey City *Stanley*

Week Ending December 7

This week's show opened with an overture by the Stanley Pit Orchestra with William Oscar conducting. They offered bits from "Carmen," and played to a responsive audience.

Special News Reel, taken by the Stanley Cameraman of the local football game. (Incidentally this was football week at this house and sections of the house were reserved for the different schools.)

The stageshow was called "International Collegiate Week" and featured the International Beauties, who

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made their American debut at this house. **Ben Ross**, popular master of ceremonies here entered to an exceptionally good hand, and asked for the rival cheerleaders to come up on the stage and everyone would indulge in a little cheering. It was not a little, the roof was nearly torn off the house.

The regular stage shows then started, orchestra in campus setting first played college numbers to which the eight Serova girls, danced.

Don Kennelly, first on the bill offered comedy songs, chatter and some good eccentric and tap dancing, for which he received a fine hand. **"Cully" Culpepper** also used comedy songs and chatter, also a uke, the only thing that saved him was Ben Ross' harmonizing with him in "Girl of My Dreams." This was not "Cully's" fault. He was in the wrong position.

Mariya and Torrini, from the Folies Bergeres-Paris, then did an adagio that seemed to be strained, though they were undoubtedly nervous (their first appearance in America). They got a good hand.

Little Primrose Semon, all pepped up with comedy songs and chatter, her interpretation of "Spell of the Blues" was very good. "Prim" hasn't a good singing voice, but she sure can put a number over. "Cully" next entered pushing a piano, Ross said they would sing his favorite "Sweetheart" song. This was "Sweetheart of Sigma Chi," and this received a very fine hand.

Ross next sang an introductory song of the **International Beauties**, who were as follows: the **Misses France, England, Spain, Russia, Paris, Austria, Poland, London, Germany** and the **United States**. They were all beautifully gowned, and spoke of their happiness in being here, in their native tongue. They all received a nice reception.

Primrose Seman then entered in a raccoon coat and of course, featured "Doin' the Raccoon." This got a fine hand. "Prim" then let the ballet out and they offered a smart football routine.

In the finale each of the Beauties entered in bathing suits, then the entire ensemble formed a pretty picture by different poses. This show was pleasing and received much applause.

Des Moines *Capitol*

Week Ending December 7

Paul Spor, Prince of Pep, is back at the Capitol this week and his friends demonstrated beyond a doubt that they were mighty glad to welcome him again. Spor's versatility, his musicianship and his personality, all combine to make him one of the most popular of the Capitol's masters of ceremony.

"Main Street to Broadway," a **Frank Cambria** production, was featured with his six scenes and its group of entertainment features.

The program included **Joe Besser**, comedian; **Almira Sessions**, off-key song bird; **Barnett and Clark**, hoofers; **Arthur Campbell**, juvenile; **Ruth Whitmer**, songstress; the **Sorel** boys and girls, dancing ensemble.

"Masks of the Devil," was the feature film with **Robert Benchley**, movietone act and a Felix cartoon.

Musical Director Uses Opera Records for Accompaniment

Ernest Hauser, conductor of the Texas Theatre Grand Orchestra in San Antonio, has been devising some novel overtures during the past three or four weeks. Taking advantage of the popular craze for the unusual in presentation, Hauser for the past two weeks has used the non-sync equipment to good advantage in his overtures.

For his armistice week overture, he arranged a medley of patriotic selections representing peacetime in 1914, declaration of war in Europe, declaration of war in America, and for the finale, Armistice. Slides were used to announce these various changes in the nature of the music. When the Armistice sequence came, the voice of Billy Murray was heard, doing his famous recitation to "My Dream of the Big Parade," with accompaniment by the orchestra.

Immediately upon the finish of the recitation, a twenty-five foot shot of the American flag, waving, was thrown on the screen for a big finale, and the overture just naturally "wowed" them. The beauty of the non-sync usage is that it is not understood by the majority, and with the additional illusion thrown around it by the theatre advertising it as "The Voice of the Texas," it makes an unusual and welcome addition to overture and organ ideas.

Hauser's current week overture is that from "Cavalleria Rusticana," with a finale composed of the Metropolitan Opera Company chorus of 100 voices on the non-sync. It goes big, and creates a tremendous amount of comment among Texas patrons as to how it is done.

There was the regular Paramount News and a fashion reel in natural color.

Omaha *Riviera*

Week Ending December 6

Jay Mills, recently arrived from Des Moines, with a faint touch of bashfulness which gradually endears him with his audiences, has filled the shoes of popular Paul Spor as master of ceremonies for two weeks. He has done so successfully.

"Ocean Blues" was the presentation number, staged effectively on board a boat, with everyone in sailor garb. The unusually large chorus of pretty girls made the show particularly pleasing, especially their wigwagging of "Join the Navy and See the World" of gob fame and the finale in which the girls formed into a ship, sails and all.

Mills himself showed he could play a grand piano, offering "The Man I Love," and he demonstrated that he could dance, in a Chicago-inspired number, "Stockyard shuffle." **Al Normand**, eccentric dancer, and **George Shreck**, eccentric comedian, did their bit.

Ray Jones, new manager just arrived from Fort Worth, presented as the feature film the all-talkie, "Home Towners." Well liked, but a little long, according to comments by theatregoers. The pit orchestra under **Harry Brader** pleased with "Neapolitan Nights."

Chicago *Paradise*

Week Ending December 7

"Hold Everything" said **Mark Fisher** this week and that also happened to be the name of his stageshow. It featured **Buddy Raymond**, a clever youngster who sang like Jolson and tap danced like a trouper. The **Tommy Atkins Sextette** and **Sally O'Day** were also important on the bill, in fact so important that they had to do it over again.

And **Moore and Pal**, two men in a hokum acrobatic act did everything that warranted the patrons in suing the management for causing them to laugh so much. **The Aubrey Sisters** with their little dolls were a couple of dolls themselves who danced themselves into the hearts of the audience from the start.

Lest we forget, let us say a word or two about the **Ballet**, they were excellent in their military routines and worked fine with the **Atkins Boys.**

And last but not the least, **Mark Fisher** himself, who conducted his **Merry Music Masters** through a series of tuneful band arrangements played in real hot jazz style. Mark again stopped the show with his marvelous singing voice in his rendition of "When Summer Is Done," backed by a pretty presentation and his encore of "Sonny Boy."

The settings and costumes in this stageshow were all Ziegfeld and really offered clean entertainment in typical miniature musical comedy style.

The finale was too beautiful for words.

Salt Lake City *Capitol*

Week Ending November 24

The stage offering at the Capitol theatre this week features **Jan Rubini**, internationally famous violinist, and co-stars **Bobby Agnew**, famous screen star.

The "Violin Idea" is replete with music treats, including several new arrangements of solos by Rubini. An ensemble number is presented by Rubini and eight of the Sunkist girls who also offer their supporting performance in dance numbers.

Oliver Alberti presents his orchestra in concert, in a series of musical numbers, both novel and classical. **Phil Kalar**, character singer, is well received and adds to the success of the act.

The picture performance in this connection is "Adoration," featuring **Billie Dove** and **Antonio Moreno**, and good sized audiences have been the rule.

St. Louis *Missouri*

Week Ending December 7

Eddie Peabody, comedy banjoist, opened his engagement as master of ceremonies for this house during the week and was very well received. He played his banjo and directed the orchestra. Aside from his musical numbers and singing Peabody has little to offer. But he sure knows how to do his stuff with a banjo. In fact he had to play so many encores his stage show ran far beyond its allotted time.

San Francisco *Warfield*

Week Ending December 7

West Coast signalized its divorce from Publix Theatres by offering one of its most ambitious stage acts at the Warfield theatre this week, "The Stairway of Dreams," a Fanchon & Marco idea.

Rube Wolf and his merry gang had to be content with the orchestra pit, but came in for a good share of attention even with this handicap. They started the program off with a medley of old time popular airs, members of the orchestra donning costumes and

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singing character numbers to such bits as "Roamin' in the Gloamin'," "He's My Pal," "Has Anyone Here Seen Kelly?" and "Waltz Me Around Again Willie." Rube took the part of "The Sheik of Araby" and offered a solo on the mellophone, instead of on his favorite instrument, the trumpet.

The curtain then went up on the silver stairway which filled the entire stage and extended twenty steps to the flies. **Woods Miller** sang Irving Berlin's new song "Roses of Yesterday," as the eighteen **Sunkist Beauties** on the stairway gradually emerged from beneath as many rose colored parasols which dotted the great stairway. The girls went through many evolutions and one swung down from the flies on a great silken cord. The song came to an end as the girls spelled the word "Roses," a letter at a time, on the stairs.

Jimmie Fawcett, in college garb, did a gymnastic turn to music and was followed by **Joe and Willie Hale** who gave a marvelous exhibition of trick juggling, balancing and ball work, to the accompaniment of clever patter.

Woods Miller sang "King for a Day" with the **Sunkist Beauties**, now in the garb of Black Hussars, going through difficult movements on the stairway. **Flo and Ollie Walters** followed with a skit on the days of knighthood, which included a lot of modern wisecracks on old-time language.

The show came to an end with a series of surprises, groups of girls in contrasting costumes being revealed on the stairway as successive curtains were lifted. **Jimmie Fawcett** got some splendid exercise by walking from the top stair to the bottom on his hands, while **Helen Thurston** and **Josephine Reynolds** interpreted in dance the dream music of the act.

Both spectacle and specialties were far above the average and the whole act came in for generous applause. It will be difficult to surpass this show.

Brooklyn *Paramount*

Week Ending December 14

The overture this week was conducted by Edward Paul. It was a special arrangement of "Chloe" with George Dewey Washington singing it in the M G M Movietone. This was called "A Romance of the Swampland" and showed the "Everglades."

"Bubbles," a Publix unit produced by **C. A. Niggemeyer**, was reported last week at the N. Y. Paramount but there were so many changes that we will repeat it this week also.

The show opened with the same "Bubble" scene but when **Paul Ash's** boys played, it was like a new show. They burlesqued "You're the Cream in My Coffee" and received a very fine hand for it.

Gene Sheldon, again met with success with his nervousness, and fine imitation on his banjo of a train moving and the whistle effect. **Mart Kay** led the **Gamby-Hale** girls in a novel umbrella routine.

Evelyn Wilson, entering in full dress suit next offered a fine impression of a man, plenty inebriated singing "Good-bye Broadway, Hello Montreal." She won a very fine hand and had to beg off.

The stageband and **Paul Ash** next gave their impression of the way "Crazy Rhythm" would be played as an Indian War Dance, Minuet, Waltz, Tango, March and as Modern Jazz. This was very well received.

Ross and Edwards, again pleased and also earned an encore and undoubtedly could have had another. **The Gatanos** (brother and sister) next offered an Apache. Though this act was more rough and tumble and acrobatic work than dancing, they, nevertheless, received a good hand.

Paul Small next sang "Troubles Are Bubbles" with the ballet doing a novel number. Same **Finale**. This unit has greatly improved since last week, but why shouldn't it, **Paul Ash** led it.

Kansas City *Pantages*

Week Ending December 8

Nile and Mansfield in a comedy-drama sketch titled, "The Man Said," were given a prominent position on the Pantages program. The sketch depicted the domestic troubles over finances of the average young married couple and closes with a bit of a lecture that makes a hit with all unmarried persons in the audience, as well as gets some chuckles out of the "veterans."

Jean DeRima, violinist, offers several classical numbers and finishes up with a couple of popular numbers that leaves her audience in a pleasant mood and calling for an encore.

Alton and Wilson are seen in a comedy sketch titled "Hokum de Luxe," in which just about everything in the way of comic dialogue is offered, combined with a dance number that climaxes the sketch.

"General" **Ed Levine**, who offers a number titled "A Rookey Playing Hookey," has some good lines in a humorous dialogue that makes his audiences want to hear more from him.

Reo and Rich offer a comedy sketch titled "Oh, Operator!" which depicts several humorous situations and versions that prove a novelty in the way of sketches.

Merchants, Clubs and Papers Assist in Novel Theatre Stunt

A splendid tie-up including the Capitol theatre, the Tribune-Capital newspaper, the local Kiwanis club, and numerous merchants who offered their trucks, was put over by Nate Frudenfelt, manager of the Capitol, when the "Broken Toy" show idea hit the public fancy straight between the eyes.

The plan involved a Saturday morning show at which the admission was a toy in need of mending or as many toys as the youngster wanted to bring. The Kiwanis club, assisted by the Jewett Lumber company and the Sherwin-Williams Paint company had volunteered to mend all broken toys gathered from all sources for the benefit of poor children in Des Moines. The morning show was the means of gathering hundreds of articles which will be re-vamped for Christmas distribution.

Everything from tricycles and phonographs to Bibles was offered at the theatre door for admission. One youngster deposited an old automobile license plate as his idea of what a broken toy might be. One lad brought 57 toys and he will probably win the cheer book containing $2.50 worth of Capitol theatre tickets as a prize.

Although the theatre had made ready for the rush, they were not wholly prepared for the volume of business brought in by the broken toy show. Laundry and dry cleaner trucks together with butchers' and bakers' wagons and trucks lined up to remove the mass of toys which overflowed the lobby.

A special pre-view of "Submarine" was presented and the Publix stage show, "Ocean Blues," with the Janton sisters and the Foster girls constituted the entertainment. Paul Spor, master of ceremonies, Herbie Koch, organist, and Jacques Blumberg gave their best to make the show a success.

Pictures appeared in the papers after the show, giving an idea of what the project meant and giving the show people and the toys about equal play.

Kelley Secures Novel Theatre Publicity

Bob Kelley, publicity director for Publix Texas Theatre in San Antonio, made a window tie-up last week whereby Earl Abel, their organist, and Lindy Coons, the band leader, received unusual publicity from the local merchants.

The Earl Abel tie-up with the Old Gold cigarette caused over four hundred streamers with his endorsement of Old Gold as a Christmas gift which were distributed in over 200 cigar and drug store windows.

The Lindy Coons stunt brought the cooperation of every drug store who displayed streamers bearing his endorsement on the use of a hot chocolate as a morning stimulant.

Robinson Is New Chicago Manager for Waterson

J. Russell Robinson, popular song writer and author of "Mary Lou" and many other song hits has been appointed Chicago manager for the Waterson, Berlin & Snyder offices.

Mr. Robinson has been a staff writer of the above firm for the past eight years and formerly began his musical career as an organist in picture houses twelve years ago.

He also was accompanist for Marion Harris and traveled as an original member of the Dixieland Victor Recording Band.

Monaco Writes Song from Novel of O'Connor

Jimmie Monaco, well known song writer, has written a song in conjunction with Johnny O'Connor, caled "My Broadway Racketeer.' This song was inspired by O'Connor's novel, "The Broadway Racketeer," published by Liveright.

The song is an ideal composition for picture house presentations and will soon be published by Donaldson, Douglas & Gumble, Inc.

"Orphan Annie" Is Now Also a Song

Joe Sanders, that well known half of the Coon Sanders combination, has written the lyric and music in conjunction with Gus Kahn to Harold Gray's famous comic strip called "Little Orphan Annie."

The song is being published by Irving Berlin, Incorporated, and appeared in its special supplement form in last Sunday's edition of the Chicago Tribune.

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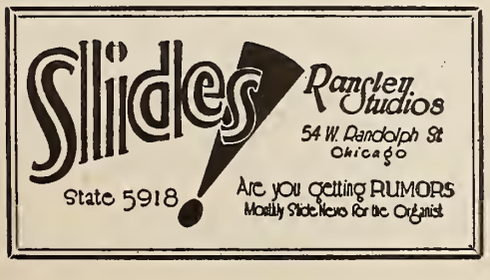

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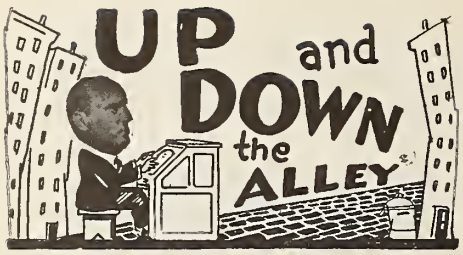
EMBASSY THEATRE
CHICAGO



(Continued from last week)

"Spent a couple of dizzy weeks looking around the studios. I even became a talking pitcher actor—yep, I starred in my own Vitaphone for **Warner Brothers** entitled 'How to Write a Popular Song' in one reel. So all you people who aspire to be Irving Berlins, just watch for it. My leading lady was **June Clyde**, one of the Fanchon and Marco stars.

* * *

"Spent the rest of my time on the Coast writing a bunch of theme songs for forthcoming sound pictures. It is needless to dwell on how the entire motion picture production industry has changed over night. You all know by now that every important picture company is erecting their own sound studios where all the movies of the future will be screened. Saw a good many of them being made and could write a book on the subject.

* * *

"Found the **Pacific Coast** bands to be a revelation, and equal to those in the East. Among the best I heard in **Los Angeles** were **Gus Arnheim's** at the Ambassador, Jesse Stafford's at the Cinderella, **Earl Burtnett's** at the Biltmore, **Roy Fox's** at the Montmartre, and **Lynn Cowan's** at the Boulevard.

* * *

"One of the big surprises in the film colony was **Benny Rubin.** Benny appeared in one talking picture and ran away with it, stealing all the honors from the star. On the strength of it he was signed to a long term contract by **Carl Laemmle** to write, direct and star in comedy talkies. I wonder how many more great finds this new field will bring out?

* * *

"So many well-known Broadwayites in California, you'd think Hollywood was tin-pan alley. **Josef Cherniavsky,** who used to wield the stick at the Colony, is now in charge of the synchronization for **Universal** and writing some of the greatest theme songs of the year, especially for the super-productions 'Show Boat' and 'Broadway'; **Con Conrad, Sid Mitchell** and **Archie Gottler** writing the 'Fox Follies,' a real full-length Broadway revue in movies; **Walter Weems,** former vaudeville star, writing stories on the Fox lot; **Billy Rose** and **Fred Fisher** trying to pound out another 'Dardenella' or 'Barney Google' for Metro-Goldwyn-Mayer; **Bryan Foy** of the famous family and his side-kick **Murray Roth** directing soundies for Warners; **Walter Meyers** and **Bill Perlberg** booking the best talent obtainable for talkers; **Gus Edwards** and **Jules Buffano** turning out miniature revues for Metro-Goldwyn-Mayer; **Lou Silvers** trying to snatch a minute's rest after synchronizing 'The Singing Fool' and 'Noah's Ark'—ye gods! Is there anyone left on Broadway? Or was **Horace Greeley** right?

* * *

"Hated like the devil to leave a place where you can play golf 365 days a year, but finally I felt the call of duty and boarded the Golden State Limited bound for Tin Pan Alley via Dixie. Yes, sir! I thought it was high time I stopped off and saw some of the country I had been writing about for years. Have described and raved about the Sunny South in a hundred different songs, but never got a glimpse of it until this ride home. Shame to say it, but I the composer of 'Hello, Swanee, Hello' couldn't tell a cotton plant from a levee.

* * *

"Some of the high spots on my Southern visits were: Seeing **Jack Stanley** wow 'em at the Saenger, New Orleans, where he is what **Ash** was to the Oriental; having **Earl Abel** show me the sights of San Antonio at two in the morning and trying to land an organ plug with him while he pointed out the interesting features of the Alamo; watching **Con Maffie** doing one of my slide stunts at the Met in Houston and discovering that even Southern audiences like to community sing, or what is this power **Con** has over them? Listening to **Harry Pomar's** orchestra broadcast at W S B, Atlanta, and wondering how long it takes for such remarkable musical talent to be 'discovered' watching **George Hamrick** tear the house down at **Loew's** Atlanta in an organ solo without the aid of slides, billing or an elevator (some feat). These were some of the incidents that linger in my mind, but I looked in vain for plantations, mammies, Dixie shacks and darkies strumming. Maybe we song writers are all wet, after all.

* * *

"As I close this little resume of my trip, a thousand incidents and people come to my mind that I left out. I should have kept a diary."

—SAM COSLOW.

ORGAN SOLOS

Henry B. Murtagh (Brooklyn Paramount) first said "Let's Warble" and the way they did, would make Keates jealous (if he is capable of being that way). "Old Man Sunshine," "Memories of France," "Doin' the Raccoon," "Jeannine" and "Rainbow 'Round My Shoulder" were his numbers, with his audience singing all except "Jeannine," which Paul Small sang pleasingly. Murtagh has created a fine following here and they sure sing for him.

Preston Sellers (Chicago Oriental) had a rather interesting solo this week. Sellers called his solo "The Talking Pictures" and used several clever slides between each song. His selection of songs, as always, were played in a pleasing style. He clicked O. K.

Hy C. Geis (Jersey City Stanley) offered an original community stunt, in which with the use of comedy slides, he played many old favorite songs, to which the audience sang, willingly. He called his stunt "Memory Lane." As an added punch he played "Five Foot Two" with special lyrics about himself. "Hy" is six feet eight inches tall and to prove it, he stood on the organ bench and nearly reached the roof. Geis is a favorite at this house, as was proved by the singing and applause.

Julia Dawn (Omaha Riviera) played and sang for her solo "Roses of Yesterday," an Irving Berlin tune. This pretty organist can sure play the console and her singing is a treat. We look forward to her solos each week.

Dean Fossler (Chicago, Chicago). The afternoon patrons or the early Christmas shoppers were offered a very fine organ solo last Thursday with a selection of old and new songs. No slides were used whatsoever. The names of songs had to be general for the tunes. Although he did not receive a big hand it nevertheless was well handled by Dean.

Eddie Dunstedter (Minneapolis Minnesota), the popular organist, was side-tracked from his usual position at the organ this week to entertain with his own special arrangement of "Flapperette" at the grand. He was accompanied by the stageband show. Dunstedter showed that he can tickle the ivories as well as make the organ talk.

Arthur Gutow (Detroit Michigan) has decided that most of the popular songs have very silly words. So his organ solo for the week was entitled "You Write the Words." Gutow took a number of popular songs and had new words for them. Most of the verses were nonsensical, but the idea was a clever one and Gutow's audiences thought so, too. They gave him a big hand.

Walter Wild (Hippodrome, New York), organist, and **Julius Lendberg,** orchestra leader, gave the patrons their version of "Dreams" (past, present and future). John Romano, harpist, first offered two dream songs. Lendberg then soloed on his violin with Liebestraum for a fine hand. Walter Wild at the organ next played "A Dream." Orchestra then played "Dream Kisses." Then "My Window of Dreams" with a slide version with Wild playing the organ was syncopated with the orchestra and both went over well.

Billy Barnes (New York Loew's State) offered an original organ novelty that met with very fine success. Barnes called the solo "Happy Ending." This featured the new song "There Is a Happy Ending" and was introduced as a musical score of life. He first played the song over while slides on the screen gave the audience the words to sing if they wanted to. Leone Miner, a sweet young lady with a beautiful voice, sat on the organ and sang this number. She received a very fine hand for her effort. A comic slide version of "It's All Over Now" was next played by Barnes, next a comedy chorus of "Happy Ending," and "Apple Blossom Time," then a final chorus of "There Is a Happy Ending" which Miss Miner sang. Both Barnes and girl received a very fine reception for their offering.

Alexander Schreiner (Salt Lake City Capitol) offered for his organ solo last week a very pleasing arrangement of tunes as well as the theme song "Neopolitan Nights" for the film "Fazil." The house was packed and the stunt received the usual welcome.

Herbie Kock (Des Moines Capitol) presented a novel solo called "The Kickoff." This chap also took over the M. C. stick last week while the band leader was away, proving that he is clever and versatile.

BEST SELLERS

"Sonny Boy"—(DeSylva, Brown & Henderson).

"There's a Rainbow 'Round My Shoulder"—(Irving Berlin).

"Sweethearts on Parade"—(Milton Weil).

"Jeannie, I Dream of Lilac Time"—(Leo Feist).

"I Can't Give You Anything but Love"—(Mills Music).

"Where the Shy Little Violets Grow"—(Remick Music Corp.).

"I'm Sorry, Sally"—(Leo Feist).

"Happy Days and Lonely Nights"—(Ager, Yellen & Bornstein).

"Me and the Man in the Moon"—(Donaldson, Douglas & Gumble).

"Doing the Raccoon"—(Remick Music Corp.).

"That's How I Feel About You"—(DeSylva, Brown & Henderson).

"I Loved You Then as I Love You Now"—(Irving Berlin).

"High Up on a Hill Top"—(Leo Feist).

"It Goes Like This"—(Leo Feist).

"My Suppressed Desire" — (Leo Feist).

"Don't Be Like That"—(Shapiro-Bernstein).

"Dream House"—(Sherman Clay).

"Memories of France"—(Waterson).

"Sally of My Dreams"—(DeSylva, Brown & Henderson).

* * *

RAIN, RAIN, GO AWAY (I Wanna See My Sweetie Tonight)—(Harry Harris)—A comedy song that is really funny. A new publisher with a song that looks like it will start him off right. By Larry Shay-Tommie Mallie-Harry Harris.

* * *

LEND ME YOUR EYES, PRETTY BABY—(Forster Mus. Pub.)—A cute idea. It's not about a Shylock trying to dig one's eyes out but a sweetie talking to his loved one. Words by Alfred Bryan. Music by Al Sherman.

* * *

A NIGHT OF MEMORIES—(Ager, Yellen & Bornstein, Inc.)—A pretty fox trot ballad by the writers of Dream Kisses should enjoy popularity. Words by Jack Yellen. Music by M. K. Jerome.

* * *

DREAM TRAIN—(Milton Weil Music Co.)—A pretty idea about the Sandman by two local writers. Has plenty of merit and looks commercial. Words by Charles Newman. Music by Billy Baskette.

* * *

WHEN THE RIGHT ONE COMES ALONG—(Leo Feist)—The theme song of the Tiffany picture entitled **Marriage by Contract.** The composers are among the best known of the theme writers having to their credit such masterpieces as **Ramona, Chiquita,** Jeannine and Spanish Town. Not a bad collection. Words by L. Wolfe Gilbert. Music by Mabel Wayne.

* * *

DEAR, WHEN I MET YOU—(Broadway Music Corp.)—An old combination of hit writers are back together again as with a beautiful waltz ballad. Pretty and commercial. Words by A. Seymour Brown. Music by Albert Von Tilzer.

* * *

AFTER YOU THERE'LL BE SOMEBODY ELSE AFTER ME—(M. Witmark & Sons)—A waltz ballad having as the melody writer one of the writers of the famous **Dardanella.** Has merit and should sell. Lyric by Monty Siegel and John Siras, music by Felix Bernard.

Sid Berman

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Do Right by Our Nell! Send Copy of Each House Organ Issue to All!

ADDISON registers a complaint. While we regret that the complaint is justifiable we nevertheless welcome it and it could not have come at a better time. Addison writes that not all the members of the House Organ Exchange are sending him copies of their publications regularly.

Addison's letter of grievance to the house committee is particularly pertinent in view of the article in last week's issue in which we made a special plea to all members to help H. Shulgold get set for the launching of a new house organ in connection with the opening of a theatre at McKees Rocks, Pa.

We'll lift only three short sentences from that article: "Service to other is of course the backbone of the Exchange. . . . Help and be helped. Simple—and it clicks!"

* * *

Now then, what happens in such a case as that referred to by Addison, with only ten house organs received despite the membership of 38 he mentioned. (It's 40 now, by the way.) Is it fair to expect Addison to send copies of his publication to 38 when he receives only ten? Of course it is not.

There are two sides of the question, and together they represent the entire purpose of the Exchange. If either side falls off, if either objective is ignored, the other suffers at once. That's logical.

The Exchange is worthwhile. Even in voicing his protest Addison writes: "The house organ exchange is a valuable asset to the press department of any theatre, and your publication deserves credit for the organization of such a medium."

You know the Exchange is valuable, and through your letters and contributions to this department we know that you know it. But like all other worthwhile things, there is a duty and a bit of effort involved, if one can call it an effort simply to drop a copy of your house organ into the mail.

* * *

But let's get on to the letter from Addison (for the benefit of the newest members of the exchange we'll introduce him as H. M. Addison, managing director, Great Lakes theatre, Buffalo, N. Y.). He writes:

"On page 57, your issue of December 1, 1928, you give list of 38 who have agreed to exchange house organs. The Great Lakes at Buffalo was one of the first to enter this exchange column. In addition to exchanging with those mentioned in your column we have 127 others.

* * *

"It is a pleasure for us to exchange but we do not think some of the others are playing fair. Out of the 38 agreeing to exchange there are but ten who are keeping faith. A complete check of house organs received reveals the following:

"Saginaw, Mich.; Rochester, N. Y.; Burlington, Vt.; Marion, Ohio; Torrington, Conn.; Hollywood, Cal.; Santa Ana, Cal.; Yorkshire, England; Indiana, Pa.; Auburn, Maine; Los Angeles, Cal.

"Either the boys are too tired, or they are neglecting to send out their organs, but the Great Lakes is willing to exchange with anyone if there is a fair exchange. When the time comes that we do not care to exchange we shall ask for the elimination of our name from your column. Other managers should do the same or come across.

"The house organ exchange is a valuable asset to the press department of any theatre, and your publication deserves credit for the organization of such a medium. I think a few lines from the editor of this department are in order."

* * *

Of course there may be a number of reasons for the failure of some exchanges to reach members. For example, the sending out of the copies may be left to someone else in the theatre. We believe that this matter is important enough to merit the personal supervision of the members. Again, there are innumerable other possibilities of occasional slipups. Nevertheless our duty is clear. And let us suggest also that you remember the headquarters office when you mail the copies. We want them, too, and regularly. We receive many calls for them.

* * *

Let's rig up a nice, clean, properly embossed resolution (in our mind) to remember each member of the Exchange with a copy of each issue. Right? Fair enough.

A special display of house organs will appear in this department in next week's HERALD-WORLD. This will demonstrate again the value of interchange of house organs.

WELCOME!

Exhibitors Herald and Moving Picture World,
407 S. Dearborn St.,
Chicago, Ill.
"The Theatre":

Please enroll me as a member of The House Organ Exchange. I will exchange house organs with other members.

Name.....

Theatre.....

Address.....

GOOD START!

"Enclosed find copy of the house organ used at the New Capitol theatre, Alexandria, Va. This is one of the first editions and it may seem a little in the rough at present, but hope to improve as we go along.

"I am sending a copy to those members of the Exchange who were kind enough to send me copies of their weekly issues.

"Thanking you for your cooperation, and hoping the boys will really exchange courtesies in this very important publicity department for any theatre."

F. T. SHAYNE,
Theatres Corp. of America,
Washington, D. C.

Add these to your House Organ Exchange list:

Orpheum News, Orpheum Theatre, Sharon, Pa.

New Capitol Newsette, New Capitol Theatre, Alexandria, Va.

THANK YOU!

"Would like to express my personal appreciation for the very nice writeup you gave the Newsette in your last issue (November 17). Your suggestions are very good and we appreciate them.

"Enclosing our latest issue for your files and exchange requests. In this issue we are again using the small cut on the front page, but at the bottom enclosed a box. You will probably note that it is our intention to make the front page entirely different every week.

"Again thanking you for your generosity and your comments."

E. D. Yarbrough
Sheboygan Theatre
Sheboygan, Wis.

A New Year Resolution On Your Mind?

[For House Organ or Trailer]

THE New Year Resolution is a great institution, even if it is tackled for a loss on the next play. It's a great institution because it represents thought, and positive thought. That's what the phrase means. If someone decided on December 31 that he would start the next day on a program of tearing down every good deed he had done in the past year you wouldn't even dignify the decision by calling it a Resolution.

But there is many a resolution that really is kept. You'd be s'prised!

The Management of the ..... theatre has made a New Year Resolution, too, and it will interest you. We have resolved that throughout 1929 we shall give you the best possible entertainment with the greatest possible theatre comfort to you.

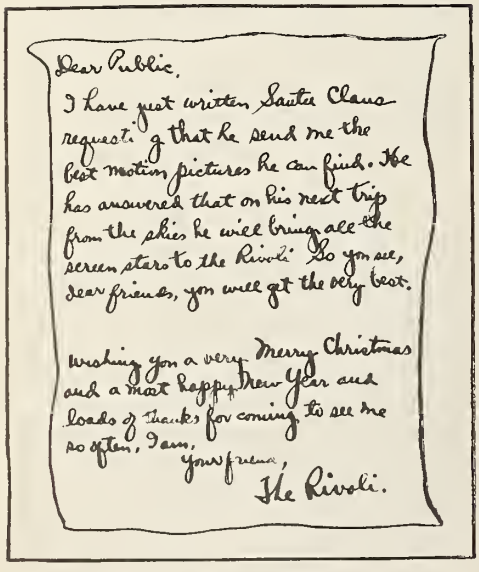
Truly enough, that was our aim always in the departing year, and we feel that you agree that we succeeded in our ambiton to a large degree. At the same time we admit that we may have been unable to obtain one or two of the best motion pictures produced. There are reasons. Forgive us for mentioning cold facts but it's fair to remind you that, after all, this theatre is as much a business institution as your jeweler's or your grocer's.

If the wholesale price of a picture is so high because of its production cost that we could not buy it without a great loss certain, you wouldn't consider it good business on our part to get it, would you? And yet there has been more than one instance in the past year of the booking of a picture for the ..... theatre when the management was willing to pocket a loss because it felt that you should see the production.

With our Resolution to give you only the best, will you permit us to offer a Resolution for you? Will you pledge yourselves to give us the same splendid cooperation as you did in 1928 with your patronage, and will you bring your friends?

Thank you!

THE MANAGEMENT



This letter, on the style of those to Santa from the children of the community, which is a standard small newspaper idea for the Holidays, is proposed for theatre use by the Publix manual.

A Page of Christmas Suggestions for House Organs

Merry Christmas!

[For House Organ or Trailer]

WE feel sorry for the Scrooges at Chrismastide. There aren't so many of them, and we're thankful for that, but we really feel sorry for such as there are at this Season. There's too much happiness all around them. They haven't a chance!

The man who lets his worries and troubles bend him down until he puts his gloves on his feet is getting nowhere—and wasting a lot of time and effort getting there. He has no place in the Christmas scheme of things.

Tiny Tim! There's the spirit of Yule. If Tiny Tim were living today instead of in the middle Nineteenth Century of Dickens, he'd be singing "Pack Up Your Troubles," "There's a Rainbow 'Round My Shoulder," "Rose Colored Glasses," and all the many Glad Songs that you hear in your . . . theatre.

Yes, Scrooge finally saw the light, but what a mess of imaginary trouble he brewed himself before that day. Tiny Tim had more real troubles all the time than Scrooge could shake a tree at, but Tiny Tim never let the light of Happiness get out of range.

The best thing of all is that Christmas makes Tiny Tims out of the Scrooges. If anything could make us happier than we are it would be just that.

Merry Christmas!

THE MANAGEMENT.

Christmas Shopping

[For House Organ or Trailer]

CHRISTMAS shopping is a pleasure, but it is work, too. And to come right down to facts, don't you suppose that the very fact that it is work accounts in part for the pleasure that you derive? After all, it's the things you have to work for that you most appreciate. Isn't that true?

The management of your ..... theatre has been shopping, too. We have been shopping for motion pictures to obtain the best pictures on the market for your entertainment.

It is a pleasure to shop for you. Service always is pleasure. Your gratification and measure of success in your Christmas shopping rests in the happiness you give to others. Our mead of success in picture-shopping is your continued patronage and enjoyment of joy-bringing entertainment.

Our Christmas shopping is work, too. Behind the story which unfolds on the screen is another story of long study of your wishes, careful selection from the vast array of available productions. And to us, as to you, this work brings its own reward.

Shop and the world shops with you. That is only another definition of Life.

THE MANAGEMENT.

Christmas The Children's Season

[For House Organ or Trailer]

CHRISTMAS belongs to the children. It is the children's season. And the strangest part of that is that age is not the criterion. Be your age? No, no! The Yuletide is the best proof that "Be Your Age" is the coldest and most false philosophy ever concocted. The fact is that *everyone* is young during the Happiness Season. It isn't necessary to call upon the poet's prayer to "make me a child again just for tonight." Christmas does that automatically, and for the entire season. What a different world it would be if that only would hold true for the entire year!

There are many ways to make a child happy. There are many forms of gifts. There are the practical gifts of clothing and furnishings: there are the fun-bringing gifts of toys. Necessary, too. But have you thought that wholesome entertainment is also necessary? Just as the world has come to realize that many of the socalled luxuries of yesteryear are now necessities—witness the automobile—so is it true that good, clean entertainment is a necessity for keeping the individual from growing inward.

Well-arranged entertainment is a necessity for children. Isn't it logical that your child is better off when seated in the comfort of a well-ventilated theatre, where you know his whereabouts, than if he or she is out on the street and out of sight? Don't misunderstand us. Every child needs his outdoor recreation with well-chosen companions. But isn't there a thought in the security of theatre attendance with good entertainment?

The management of the ..... theatre has arranged to show a number of pictures that have a special appeal to children. And be assured that we shall cooperate with you parents at all times.

THE MANAGEMENT

Christmas cut and the printed program give the Yuletide effect to this house organ cover or newspaper ad, suggested in the Publix manual.

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"SINS OF OUR FATHERS"

DEAR FOLKS:

If you like Jannings, and it seems a great many of us do, I know nothing better to advise (were I addicted to the giving of advice, as I'm not) than that you see the early part of "Sins of Our Fathers." The first reels of this seem to me to be his finest work. Of the later reels it is perhaps as well that as little be said as can be.

In the early part of the picture Jannings is at his best. He's a waiter, subsequently a saloon keeper in a big American city, who devotes his life to the upbringing of a son. An oak against other weaknesses, and weaknesses in others, he spoils the son in the good old American manner. Of course this is what the picture's all about. In detail, characterization, acting, Jannings is here at his best.

Later, when prohibition is declared in America, the picture swings into bootleg stuff (with Jannings, a king bootlegger, as which he is still Jannings, but never the bootlegger) and slumps down steadily toward a molasses ending which doesn't jibe with anything in Jannings history or the principles of good fiction. It may, of course, be a box office device. I know nothing of these things and so cannot say.

—

"THE BARKER"

LAST summer I met George Fitzmaurice in Chicago. He had just finished "The Barker" and was on his way to New York. "I think I've got a fine picture," the director said, "but you never can tell what the public will think of it."

Well, this highly important part of the public thinks George was right. "The Barker" is as realistice a picture of carnival life as I ever want to see, and if I must be personal, I have seen quite a bit of the real stuff.

There's a big fight in the picture which made me want to grab a tent pole and whang my neighbor on the head. This fight alone is enough to make the picture a knockout for me. If you've ever heard the SOS of carnivals, "Hey Rube," and seen the kinkers and roustabouts wade into the village cutups, I just know you'll get a great big kick out of "The Barker."

The picture was made from the stage play by Kenyon Nicholson and is a sympathetic story about a carnival barker whose one ambition is to make a great lawyer out of his young son. But the kid joins up with the carnival and falls for one of the gals. This just about upsets the dad's center pole, but when the kid and his wife make good, he goes back to his old carnival life and pals content.

Dorothy Mackaill and Doug Fairbanks, Jr., give the best performances in both the silent and talking parts. Betty Compson gives a fine interpretation of a carnival hayshaker, but her voice is not quite up to the level of the above two. I'll have to confess I was a bit disappointed in Milton Sills as the barker. He is just the same as Milton Sills in any other picture, and a real carnival barker is a type all alone. His characterization of a he-man is all o. k. but that's not enough. He fails to get over the flavor of the real barker, and his talking sequences don't ring true to type. (A tip for Sills. If you ever want to make another barker character, just go out and hunt up the barker who was with the Al G. Barns show a couple of years ago. You listen to this fellow 10 minutes, Sills, and you'll be 10 times as true a barker as you are in this picture.)

But that is not telling you what good entertainment "The Barker" is. Folks, the big fight scene is a real punch. George Fitzmaurice has done a great job of directing. As the picture went along, I felt I was making the jumps with them; I got the thrill again of getaway nights, and the lure of the midway came back to me.

In addition to the direction, the musical score and carnival sounds woven into a background of the musical score and talking sequences helps to get over the real atmosphere of the carnival. You hear the caliope, the bands and the barkers, and its the real McCoy. I hope that you get the idea that I'm trying to tell you here is a real picture of carnival life on the lot and on the jump.

—

"SHOW GIRL"

I'M told that "Show Girl" is from the pen of Mr. J. P. McEvoy, who has had success in the production of comic-strip fiction of one kind and another, and who used to write sentiments for postal card manufacturers. Be that as it may, "Show Girl" is a right snappy little yarn with a bunch of the best gag captions I've seen in years. And with Alice White doing things commonly expected of Clara Bow and doing them at least as well. And with a lot of other good actors and actresses whose work combines to make bright, amusing, smart, modern, middle-class entertainment of a sort which any and all classes may look upon with upturned lips and an open mind.

I hope the amplitude of titles having the word "show" in them does not result in keeping people away from this one. It is the best of the several, by miles.

—

"PHIPPS"—"CONFESSION"

HERE are two short talking subjects, made by M G M, that are real talking picture entertainment. Each one runs about 1,800 feet and I am sure that I have seen no better entertainment in talking pictures of this length.

"Phipps" is a comedy skit with the veteran Lowell Sherman as the principal character, an English butler. A sophisticated English couple decide to get a divorce and that the divorce shall be obtained on the grounds of the husband's cruelty. Phipps is called in to witness the cruelty, and in the end, succeeds, unwittingly, in bringing about a reconcilation. The dialogue is clever and possesses many a chuckle. Sherman is great as the butler, and the voices of all three characters register exceedingly well.

"Confession" is as fine a short dramatic skit as I want to see. Lionel Barrymore directed it, and his knowledge of dialogue and acting is apparent throughout. The skit presents a war time incident of a soldier who has killed his superior officer. Another man has been accused and is to be shot. The real murderer is run over by an ammunition truck, and as he dies tries to confess, but only two French women who cannot understand English are present. He dies shouting his confession in vain. It is a powerful, gripping and intensely interesting sketch.

With these two short subjects, M G M undoubtedly shows that it knows how to use dialogue. I just hope I'll have the pleasure of seeing more like these two.

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

Key to abbreviations used in denoting type of sound

AT—All Talking *T—Talking Sequences*
M—Musical Score *E—Sound Effects*

If the picture contains both Talking Sequences and Musical Score, or other combinations, it is so denoted by a combination abbreviations such as TM, ME, etc.

Key to abbreviations used in denoting the type of picture

C—Comedy *F—Farce*
D—Drama *M—Melodrama*
R—Romance *W—Western*
My—Mystery

Comedy-drama, Romantic comedy, etc., are denoted by a combination of abbreviations.

Dates printed in the column, "Comment," are those on which "Service Talks" were published on pictures. Dates in the column, "New Pictures," are those on which casts and synopses were published in the "New Pictures" department.

Sound	Length	Title and Players	Released	New Pictures	Comment
		Chesterfield			
1928					
——	5400	Adorable Cheat, The, Lila Lee-McIntosh	Aug. 15	June 9	
——	5450	Below the Deadline	Feb. 28		
——	5500	Campus Knights	Aug. 15		
.....	5300	Circumstantial Evidence	Jan. 1		
.....	5300	House of Shame, The	Oct. 1	Oct. 13	
——	6000	Roaring Forties, The	Apr. 15		
.....	6500	South of Panama	Nov. 15		
		Columbia			
1927					
——	5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1
——	6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23
.....	5628	College Hero, The (CD), Agnew-Garon	Oct. 9		
——	5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21
——	5435	Stage Kisses (D), Harlan-Cbadwick	Nov. 2	Jan. 7	
——	5054	Stolen Pleasures (CD), Revier			
——	6108	Sweet Rosie O'Grady (CD), Mason			Oct. 2
——	5357	Tigress, The (M), Holt-Revier	Oct. 21		
——	5426	Wandering Girls (CD), Revier-Agnew			
——	5791	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3	
——	5752	Way of the Strong, The (MD), Alice Day-Lewis	July 21		
1928					
.....	5818	Apache, The (D), Livingston-Alvarado	Nov. 19		
——	5459	After the Storm, Gilbert-Bosworth			
——	5649	Beware of Blondes (MD), Revier-Matt Moore	July 21		
——	5537	Broadway Daddies, Jacqueline Logan	Apr. 7		
.....	6014	Court-Martial (D), Holt-Compson	Aug. 12		
——	5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14	
.....	6267	Driftwood (D), Alvardo-Day	Nov. 17		
——	5592	Golf Widows (CD), Reynolds-Ford	May 26		
——	5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25	
.....	6214	Lone Wolf's Daughter, The (D), Lytell-Olmstead	Nov. 30		
——	5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7	
——	5540	Modern Mothers (CD), Helene Chadwick	June 9		
——	5544	Name the Woman (D), Stewart-Gordon	June 19		
.....	5701	Nothing to Wear (CD), Logan-Von Eltz	Nov. 5		
.....	6465	Power of the Press (D), Fairbanks, Jr.-Ralston	Oct. 31		
.....	5725	Runaway Girls (D), Mason-Rankin	Aug. 23		
——	6401	Say It With Sables (D), Bushman-Chadwick		Aug. 4	
.....	6443	Scarlet Lady, The (D), Lya De Putti	Aug. 1	Sept. 8	
.....	5616	Sinners Parade (MD), Varconi-Revier	Sept. 14	Oct. 20	
——	5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25	
——	5464	Sporting Age, The, Bennett-Herbert	Mar. 2		
.....	5792	Stool Pigeon, Borden-Delaney	Oct. 25	Nov. 17	
——	5988	Street of Illusion (D), Valli-Keith	Sept. 3		
ME	8193	Submarine (D), Holt-Revier	Nov. 12		Dec. 1
——	6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28	
——	.....	Virgin Lips (D), Olive Borden	Aug. 18		
——	5350	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11	
——	5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31	
		Cranfield & Clarke, Inc.			
1927					
——	2000	Angelus, The (D)			May 15
——	2006	Real Charleston, Lesson Novelty			Apr. 24
——	.....	Wooden Shoes, International			May 8
		Emblem Films			
——	6250	Husbands or Lovers, Jannings			
		Excellent			
1927					
——	5980	Back to Liberty (D), Walsh-Hall	Nov. 15		
——	5912	Broadway Drifter (D), Walsb-Hall	Nov. 1		
——	6645	Broadway Madness (D), De la Motte-Keith		Apr. 14	
——	7393	Nest, The (D), Frederick-Herbert	Aug. 1		
——	5750	Winning Dar, The (D), Walsb-Hall	June 1		
——	5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17	
1928					
——	6860	A Bit of Heaven (D), Washburn-Lee	May 15		
——	5974	Broken Barriers, Helene Costello	Nov. 1		
——	6305	Making the Varsity, Rex Lease-Hulette	June 15		
.....	5904	Daughters of Desire, Irene Rich	Nov. 25		
.....	5280	Inspiration (D), George Walsb	May 10		
.....	.....	Life's Crossroads, Hulette Hamilton	Oct. 20		
.....	.....	Montmartre Rose	Dec. 15		
.....	5100	Passion Song, The, Noah Berry-Olmstead	Oct. 20		
.....	6600	Into Ne Man's Land, Tom Santschi-J. Norman	July 15		
.....	6000	Manhattan Knights, Barbara Bedford	Aug. 27		
.....	6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25	
.....	4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31		
.....	6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25	
.....	6600	Women Who Dare (D), Cbadwick-Delaney	Mar. 30		
		Film Arts			
1927					
.....	6250	Husband or Lovers, Jannings			Dec. 3
		FBO			
1927					
.....	4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 10	
.....	5858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8
.....	4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 36	Nov. 26	
.....	4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24	
.....	7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19
.....	6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20
.....	6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17	
.....	4924	Mojave Kid, The (W), Bob Steele	Sept. 25		Aug. 6
.....	6680	Moon of Israel (D), Maria Corda			July 9
.....	6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20
.....	4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10	
.....	6388	South Sea Love (D), Patsy Rutb Miller	Dec. 10	Nov. 12	
.....	4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10	
1928					
.....	5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11	
.....	5000	Avenging Rider, The, Tom Tyler	Oct. 7		
.....	5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11	
.....	4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11	
.....	5000	Captain Careless, Bob Steele	Aug. 26		
.....	5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15	
.....	6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18
TME	6079	Circus Kid, The (MD), Frankie Darro-Brown	Oct. 7	Oct. 13	
.....	6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17
.....	6320	Crooks Can't Win (D), Ralpb Lewis	May 11	Feb. 1	
.....	5594	Danger Street, Baxter-Sleeper	Aug. 26		
.....	5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17	
.....	5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3	
.....	5063	Dog Justice (M), Ranger	June 10	June 16	
.....	4803	Dog Law, Ranger	Sept. 2		
.....	4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17	
.....	4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21	
.....	4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11	
.....	6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4	
TME	6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29	
.....	.....	Headin' for Danger (MD), Bob Steele		June 19	
.....	.....	Hey Rube (D), Trevor-Olmstead		Dec. 8	
.....	5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21	
TME	6482	Hit of the Show, The (C), Joe Brown	Sept. 23	July 21	
.....	.....	King Cowboy (W), Tom Mix		Nov. 17	
.....	4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11	
.....	5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10	
.....	4647	Lightning Speed, Bob Steele	Mar. 11	Jan. 14	
.....	4801	Little Buckaroo, The (W), Buzz Barton	Oct. 21		
.....	6424	Little Yellow House, The (CD), Orville Caldwell	May 28	June 2	
.....	4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11	
TME	6330	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1	Nov. 10
.....	4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21	
.....	4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4	
.....	6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21	
.....	4729	Riding Renegade (W), Bob Steele	Feb. 19		
.....	.....	Rough Ridin' Red (W), Buzz Barton		Dec. 1	
.....	6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28	
.....	6279	Sally's Shoulders (MD), Lois Wilson	Oct. 7	Oct. 20	
.....	5812	Singapore Mutiny, Ince-Taylor	Apr. 24	Oct. 27	
.....	.....	Sinners In Love (MD), Olive Borden	Oct. 14	Nov. 3	
.....	5967	Skinner's Big Idea (M), Bryant Wasbburn		Nov. 3	
.....	6037	Son of the Golden West, Tom Mix	Oct. 1		
.....	5488	Stocks and Blondes (CD), Logan-Gallagber	Sept.9	July 14	
.....	.....	Taxi 13 (C), Conklin-Sleeper		Sept. 22	
.....	4956	Terror Mountain, Tom Tyler	Aug. 19		
.....	4793	Texas Tornado, The (W), Tom Tyler	Feb. 26		
.....	.....	Tracked (MD), Ranger		Dec. 1	
.....	4760	Trail of Courage, The (W), Bob Steele	July 8		
.....	.....	Tyrant of Red Gulch (W), Tyler-Darro		Dec. 8	
.....	6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4	
.....	4898	When the Law Rides (W), Tom Tyler	June 24		
.....	4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22		Dec. 24
		First Division			
1927					
.....	5960	Death Valley (W), Carroll Nye	Sept. 1		Aug. 20
.....	5600	Eager Lips, Garon	Oct. 1		
.....	5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7	
.....	5800	Ladies at Ease (CD), Garon-Sbort	Nov. 15		Oct. 15
.....	5750	Naughty, Garon	Nov. 1		
.....	6700	Polly of the Movies, Sbort-Robards	Oct. 15	Jan. 7	
1928					
.....	5500	Fagasa, Raymond Wells	Apr. 1		
.....	5700	Free Lips (MD), June-Marlowe		July 14	
.....	6300	Masked Angel, Betty Compson	Mar. 1	Apr. 7	
.....	6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21	

Sound	Length	Title and Players	Released	New Pictures	Comment
1927		**First National**			
———	6300	All Aboard (C), Hines-Murphy	May 8	———	Apr. 2
———	6333	American Beauty (CD), Dove-Hughes	Oct. 9	Nov. 19	Oct. 22
———	6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26
———	6730	Camille (D), N. Talmadge-Roland	Sept. 4	———	May 2
———	6380	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29
———	6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25	———	———
———	7133	Gorilla, The (My), Murray-Kelsey	Nov. 13	———	Jan. 7
———	6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17	———
———	6118	Her Wild Oat (C), Moore-Kent	Dec. 25	Dec. 3	———
———	6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29
———	6720	Life of Riley, The (C), Murray-Sidney	Sept. 18	———	Oct. 1
———	5718	Lonesome Ladies (CD), Nilsson-Stone	July 3	———	Sept. 24
———	7388	Love Mart, The (D), Dove-Roland	Dec. 18	———	———
———	5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26	———
———	6520	Naughty But Nice (C), Moore-Reed	June 26	———	Feb. 12
———	6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14
———	11414	Patent Leather Kid, The (D), Bart'lmess-O'Day	———	———	Apr. 9
———	6897	Poor Nut, The (C), Murray-Mulhall	Aug. 7	———	Jan. 22
———	6400	Prince of Head Waiters (D), Stone-Tashman	———	———	Sept. 10
———	6210	Red Raiders, The (W), Maynard-Drew	July 17	———	July 23
———	6477	Rose of the Golden West (D), Astor-Roland	Sept. 4	———	Oct. 15
———	5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8
———	7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11	———	Sept. 17
———	5000	Sunset Derby (D), Astor-Collier	Aug. 14	———	Sept. 3
———	7400	Tender Hour, The (D), Dove-Lyon	June 5	———	July 2
———	5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16
———	7833	Twinkletoes, Moore-Harlan	Aug. 28	———	Dec. 3
———	6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7
———	6409	White Pants Willie (C), Hines-Hyams	July 24	———	Apr. 16
1928					
TME	7135	Barker, The (D), Sills-Mackaill	———	July 14	———
———	7404	Big Noise, The (CD), Conklin-White	Mar. 25	———	———
———	6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7
———	6467	Butter and Egg Man, The, Jack Mulhall	Sept. 2	———	July 28
———	5800	Canyon of Adventure (W), Maynard	Apr. 29	———	———
———	5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11	———
———	6374	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18	———
———	5600	Code of the Scarlet (W), Ken Maynard	July 1	June 23	———
M	———	Crash, The (D), Sills-Todd	———	Sept. 29	Nov. 24
———	10101	Divine Lady, The (D), Griffith-Varconi	———	Oct. 27	———
———	———	Do Your Duty (CD), Charlie Murray	Oct. 14	Oct. 13	———
MB	8030	Goodbye Kiss, The, Johnny Burke-Sally Ellers	———	July 7	———
———	6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7	———
———	6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17
———	———	Garden of Eden, The (D), Corinne Griffith	———	———	Aug. 4
———	5885	Glorious Trail, The (W), Ken Maynard	———	Sept. 29	———
———	7100	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26	———
———	7433	Hawk's Nest, the (M), Milton Sills	May 6	May 26	June 16
———	6070	Heart to Heart, Lloyd Hughes-Todd	———	July 7	Aug. 4
———	5400	Heart Trouble (CD), Harry Langdon	———	July 21	———
———	7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21	———
———	5783	Haunted House, the (MD), Conklin-Kent	———	Oct. 27	———
———	5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10	———
———	7695	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4
———	6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1	———	———
———	6608	Lady Be Good (CD), Mulhall-Mackaill	May 12	———	———
MB	8967	Lilac Time (D), Moore-Cooper	Apr. 22	Sept. 1	Aug. 18
———	7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12
———	6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17	———
MB	6610	Night Watch, The (D), Billie Dove	———	Oct. 13	———
———	———	Naughty Baby (CD), Colleen Moore	———	Dec. 8	———
———	7129	Noose, The (D), Barthelmess-Joyce	Jan. 29	Dec. 10	———
———	6100	Oh, Kay (CD), Colleen Moore-Hale	———	Sept. 8	Sept. 8
———	———	Out of the Ruins, Richard Barthelmess	———	Sept. 15	Sept. 1
MB	———	Outcast (D), Griffith-Lowe	———	Oct. 27	Dec. 1
———	———	Phantom City, The (W), Ken Maynard	———	Nov. 17	———
———	5485	Sailors' Wives (CD), Hughes-Astor	Jan. 22	Dec. 24	———
———	———	Scarlet Seas (D), Richard Barthelmess	———	Dec. 1	———
———	8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21
MB	6133	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15	———
———	7535	Strange Case of Captain Ramper, The (D)	———	July 21	———
———	5827	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28	———
———	6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17	———
ME	5976	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6
———	6874	Wheel of Chance, The (D), Richard Bartbelmess	———	June 2	July 21
ME	6058	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14	———
———	5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11	———
———	6300	Wright Idea, The (CD), Johnny Hines	Aug. 5	July 7	———
———	7187	Yellow Lily, The (D), Dove-Brooks	May 20	Apr. 28	———
1927		**Fox**			
———	4665	Arizona Wildcat, The (W), Tom Mix	Nov. 20	———	Nov. 19
———	4777	Blackjack (W), Buck Jones	Sept. 25	———	———
———	4556	Blood Will Tell (W), Buck Jones	Nov. 13	———	Nov. 12
———	5333	Chain Lightning (W), Buck Jones	Aug. 14	———	———
———	4810	Circus Ace, The, Mix	June 26	———	June 18
———	4300	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7	———
———	8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22
———	5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25	———	———
———	4545	Good as Gold (W), Jones	June 12	———	June 11
———	5515	High School Hero (C), Phipps-Stuart	Oct. 16	———	Oct. 29
———	6940	Is Zat So? (CD), O'Brien-Lowe	May 15	———	May 21
———	6162	Joy Girl, The (CD), Olive Borden	Sept. 18	———	Sept. 24
———	8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4	———	Oct. 8
———	5327	Outlaws of Red River (W), Mix	———	———	Apr. 23
———	6898	Paid to Love (D), O'Brien-Valli	Aug. 14	———	Aug. 6
———	5876	Pajamas (CD), Borden-Gray	Oct. 23	———	Dec. 10
———	5893	Publicity Madness (CD), Moran-Lowe	Oct. 2	———	———
———	10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30	———	May 28
———	5467	*Shame (M), John Gilbert	Nov. 27	———	Nov. 26
———	5446	Silk Legs (CD), Madge Bellamy	Dec. 18	Dec. 31	———
———	5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29
———	5792	Singed (D), Baxter-Sweet	Aug. 21	———	July 16
———	5412	Slaves of Beauty (D), Herbert-Tell	June 5	———	June 11
———	4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21	———	Aug. 27
———	6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11	———	———
———	11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28	———	———
———	5629	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3
———	5531	Wolf Fangs (D), Thunder (Dog)	Nov. 27	———	———
1928					
TME	7702	Air Circus, The, Dresser-Rollins-Lake	Sept. 30	Oct. 20	———
M	5598	Blindfold, The, O'Brien-Moran-Foxe	Dec. 9	Dec. 8	———
———	4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21	———
———	6418	Chicken a la King (CD), Carrol-Francis Lee	June 17	June 23	June 30
———	4293	Cowboy Kid, The, Rex Bell	July 15	———	———
———	4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11	———

Sound	Length	Title and Players	Released	New Pictures	Comment
———	5708	Don't Marry, Moran-Hamilton	June 3	June 9	———
———	6566	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14
M	7176	Dry Martini, Astor-Moore-Gran	Oct. 7	———	Dec. 1
———	5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21
———	5148	Farmer's Daughter, The (CD), Beebe-Stone-Burke	July 8	Sept. 15	Nov. 10
M	7217	Fazil, Farrell-Nissen	Sept. 9	———	Dec. 1
———	4939	Fleetwing, Norton-Janis-Bard	June 24	———	———
M	8962	Four Sons, Mann-Collyer-Hall	Sept. 2	———	———
———	5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28	———
———	5882	Girl in Every Port, A (CD), Victor McLaglen	Feb. 26	———	———
———	4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary	———	Sept. 1	———
M	5560	Great White North	Dec. 30	———	———
———	6430	Hangman's House, McLaglen-Collyer	May 13	———	May 26
———	4618	Hello Cheyenne, Tom Mix	May 13	May 12	———
———	5153	Homesick, Coben-Beebe	Dec. 16	———	———
———	6188	Honor Bound, O'Brien-Taylor	May 0	Apr. 21	May 18
———	4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7	———
———	5782	Love Hungry (CD), Moran-Gray	Apr. 8	Mar. 10	Feb. 4
———	———	Manhattan Cocktail (MD). Carroll-Arlen	———	Dec. 1	———
M	6042	Me, Ganster (D), Collyer-Terry	Oct. 14	Nov. 3	Dec. 8
M	6807	Mother Machree, Bennett-McLaglen	Oct. 21	———	———
TME	10116	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28	Nov. 17	Nov. 3
———	6679	News Parade, Stuart-Phillips	———	May 26	———
———	5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23
———	5034	None But the Brave, Norton-Phipps	Aug. 5	———	———
———	4952	Painted Post (W), Tom Mix	———	July 7	———
———	5260	Play Girl, The, Madge Bellamy	Apr. 22	———	———
M	5640	Plastered in Paris, Cohen-Pennick-Linow	Sept. 23	———	———
M	6086	Prep and Pep, Rollins-Drexel-Darrow	Nov. 18	Nov. 3	———
M	9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22	———
M	———	Red Wine	Dec. 23	———	———
M	6132	Riley the Cop (CD), Farrell McDonald	Nov. 25	———	———
M	6937	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29	Oct. 20
———	4990	Road House (MD), Barrymore-Burke	———	Aug. 4	———
M	6162	Romance of the Underworld (D)	Nov. 11	———	———
———	5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18
———	5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18	———
———	5355	Square Crooks, Brown-Dwan	Mar. 4	———	———
TME	9222	Street Angel, Gaynor	Aug. 19	———	July 7
M	8393	Sunrise (D), George O'Brien	Nov. 4	———	July 21
———	5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20	May 19	June 2
———	4876	Taking a Chance	Nov. 18	———	———
———	5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25	———	———
———	4921	Wild West Romance (W), Rex King	June 10	Aug. 18	———
———	5337	Win That Girl, Rollins-Carol	Sept. 16	Oct. 20	Oct. 6
———	5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28	———
1927		**Gotham**			
———	———	Down Grade, The, William Fairbanks	Oct.	———	———
———	———	Silent Avenger, The, "Thunder" Delaney	Nov,. 1	———	———
———	———	Sinews of Steel, Alberta Vaughn	Oct. 1	———	———
———	———	When Danger Calls, William Fairbanks	Nov.	———	———
1928					
———	5268	Bare Knees, Virginia Lee Corbin	June	———	———
———	6987	Blondes by Choice, Claire Windsor	March	———	———
———	5800	Cheer Leader, The, Graves-Olmstead	April	———	———
———	6000	Chorus Kid, The, Falre-Washburn	June	———	———
———	5950	Girl from Rio, The, Myers-Pigeon	Feb.	———	———
———	———	Head of the Family, The, Virginia Lee Corbin	Oct.	———	———
———	6432	Hellship Bronson, Beery-Reid	May	———	———
———	———	Midnight Life, Francis X Bushman	Aug.	———	———
———	6700	Rose of Kildare, The, Chadwick-O'Malley	Jan.	———	———
———	6200	San Francisco Nights, Percy Marmont	May	———	———
———	6750	Satin Moman, The, Mrs. Wallace Reid	Jan.	———	———
———	———	Through the Breakers, Livingston-Herbert	Sept.	———	———
———	5900	Turn Back the Hours, Myrna Loy	July	———	———
———	6000	United States Smith, Gribbon-Lee	July	———	———
1929					
AT	———	Father and Son, Noah Beery-Noah Beery, Jr.	———	———	———
———	———	Knee High, Virginia Lee Corbin	Oct.	———	———
T	———	Modern Sappho, A, Betty Bronson	Sept.	———	———
T	———	River Woman, The, Logan-L. Barrymore	Aug.	———	———
T	———	Times Square, Alice Day-Lubin	Sept.	———	———
1927		**Krelbar Productions**			
———	6199	Broadway After Midnight, Betz	———	Oct. 29	———
1927		**Metro-Goldwyn-Mayer**			
———	6751	Adam and Evil (CD), Cody-Pringle	Aug. 27	———	Aug. 13
———	6306	After Midnight (D), Shearer-Gray	Aug. 20	———	Aug. 17
———	8730	Annie Laurie (D), Lillian Gish	Sept. 17	———	May 21
———	10652	Ben Hur (M), Ramon Novarro	Oct. 8	———	Nov. 12
———	11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10	———	———
———	5836	Bugle Call, The (D), Jackie Coogan	Aug. 6	———	———
———	6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31	———
———	6126	Callahans and Murphys (CD), Dressler-Moran	June 18	———	July 16
———	———	Cameraman, The (CD), Buster Keaton	Sept. 29	Sept. 15	———
———	———	Dancing Daughters, Joan Crawford	Sept. 8	———	Sept. 22
———	6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29
———	8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 10	Sept. 10
———	6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3
———	5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17
———	6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31	———
———	5291	Lovers (D), Novarro-Terry	Apr. 9	———	May 2
———	6266	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17
———	5966	Mockery (M), Lon Chaney	Aug. 13	———	Sept. 10
———	7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7	———
———	6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19	———
———	6781	Spoilers of the West (W), McCoy-Daw	Dec. 10	———	Dec. 24
———	6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10
———	6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 12
———	5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3
———	7399	Twelve Miles Out (M), Gilbert	July 9	———	July 30
———	5517	Unknown, The (M), Chaney	June 4	———	June 13
1928					
———	6908	Actress, The, Norma Shearer-Forbes	Apr. 28	———	May 26
———	6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28	———
TME	———	Alias Jimmy Valentine (D), William Haines	Jan. 26	———	Dec. 1
———	5332	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11
TE	7626	Bellamy Trial, The (MD), Joy-Bronson	———	Sept. 29	———
———	5896	Beyond the Sierras (W), Tim McCoy	Sept. 15	———	———
———	6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7
———	6344	Bringing Up Father, Farrell-Moran-Olmstead	Mar. 17	Mar. 31	———
TE	6053	Brotherly Love (C), Dane-Arthur	Oct. 12	Oct. 13	———
———	7108	Cardboard Lover, The, Marion Davies	Aug. 18	———	———
———	5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23
———	5653	Circus Rookies (CD), Dane-Arthur	Mar. 31	———	———
———	8601	Cossacks, The, Adoree-Gilbert-Torrence	May 12	———	July 7
———	8686	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 23

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5838	Detectives, Dane-Arthur	June 9	.....	.....
.....	6070	Diamond Handcuffs, Boardman-Nagel	May 5	.....	June 2
.....	7358	Divine Woman, Garbo-Hansom-Sberman	Jan.14	Jan. 21	Jan. 21
.....	.....	Dream of Love, Joan Crawford	Dec. 1	.....	Dec. 8
.....	8436	Enemy, The, Gisb-Dane-Forbes	Feb. 18	Mar. 10	May 5
ME	7180	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8
.....	4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28
.....	.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8	.....
.....	.....	Honeymoon, Moran-Flasb-Gribbon	Dec. 29	.....	.....
M	.....	Lady of Chance (D), Sbearer-Sberman	Dec. 22	.....	.....
.....	7743	Latest from Paris, The, Sbearer-Forbes	Feb. 4	Feb. 18	Mar. 10
.....	7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle	Apr. 14	Apr. 21	May 12
.....	5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4	.....
.....	7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Apr. 14
.....	.....	John Stuart	.....	.....	.....
.....	5441	Mademoiselle from Armentieres, Estelle-Brody-	June 2	Sept. 1	.....
.....	6575	Masks of the Devil, John Gilbert	Nov. 16	Nov. 17	Nov. 24
.....	7650	Mysterious Lady, The, Greta Garbo-Nagel	Aug. 11	May 26	.....
.....	6893	Napoleon (D), Wildimir-Dieudonne	Oct. 27	Oct. 27	.....
.....	7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Jan. 14
.....	5028	Riders of the Dark	Apr. 28	May 5	.....
.....	7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18
TM	.....	Show People (CD), Davies-Haines	Oct. 9	Sept. 29	Oct. 27
.....	6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21
.....	5801	Skirts, Syd Chaplin	May 12	June 2	.....
.....	9560	Student Prince, The (R), Novarro-Sbearer	Jan. 30	Feb. 25	Mar. 3
.....	5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24	.....	.....
.....	.....	West of Zanzibar (D), Lon Chaney	.....	Dec. 8	.....
.....	8090	West Point (CD), Haines-Crawford	Jan. 7	Jan. 21	.....
ME	.....	While the City Sleeps (MD), Lon Chaney	.....	.....	Oct. 20
TME	7965	White Shadows in the South Seas (MD), Monte Blue	July 7	July 7	Dec. 1
.....	5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11	.....
.....	6721	Wind, The (D), Lillian Gish	Nov. 23	Nov. 3	.....
M	.....	Woman of Affairs (D), Garbo-Gilbert	.....	.....	.....
.....	4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14	.....
1929					
M	.....	A Man's Man, Haines-Dunne	.....	.....	.....
.....	.....	All at Sea, Dane-Arthur	.....	.....	.....
TME	.....	Bellamy Trial (D), Joy-Bronson	.....	.....	.....
M	.....	Flying Fleet (D), Novarro-Page	Jan. 5	.....	.....
.....	.....	Loves of Casanova, Foreign Cast	Jan. 19	.....	.....
.....	.....	Morgans Last Raid (W), McCoy-Sebastian	Jan. 5	.....	.....
.....	.....	Single Man (CD), Cody-Pringle	Jan. 12	.....	.....
M	.....	Tide of the Empire, Adoree-Duryea	Feb. 2	.....	.....

Paramount

1927					
.....	6199	Afraid to Love (C), Vidor	April 9	.....	Apr. 23
.....	6951	Barbed Wire (D), Negri-Brook	Sept. 10	.....	Aug. 3
.....	9879	Beau Geste (M), Colman-N. Beery	Aug. 1	.....	.....
.....	6536	Chang (D), Special cast	Sept. 3	.....	May 2
.....	6662	Children of Divorce (D), Bow	Apr. 2	.....	May 2
.....	5408	City Gone Wild, The (M), Meighan-Millner	Nov. 12	.....	Dec. 10
.....	7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6	.....	.....
.....	6296	Fashions for Women (CD), Ralston	Mar. 26	.....	Apr. 9
.....	5399	Fireman Save My Child (C), Beery-Hatton	Aug. 1	.....	Dec. 10
.....	6376	Gay Defender, The (CD), Richard Dix	Dec. 10	.....	Nov. 12
.....	6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15	.....	Oct. 8
.....	5880	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7	.....
.....	6368	Running Wild (C), Fields-Brian	Aug. 20	.....	June 18
.....	6634	Senorita (F), Daniels	Aug. 30	.....	May 14
.....	5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14	.....
.....	6170	Service for Ladies (C), Menjou-Carver	Aug. 6	.....	Sept. 3
.....	5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12
.....	6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26
.....	5179	Shootin' Irons (W), Luden-Blane	Oct. 8	.....	.....
.....	6838	Soft Cushions (C), MacLean-Carol	Aug. 27	.....	Aug. 27
.....	4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19	.....	Dec. 3
.....	6200	Stark Love (D), Special cast	Sept. 17	.....	Mar. 19
.....	6124	Swim, Girl Swim (CM), Daniele-Hall	Sept. 17	.....	Sept. 17
.....	6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22
.....	6497	Ten Modern Commandments (CD), Ralston	July 2	.....	July 23
.....	4926	Time to Love (FC), Raymond Griffith	June 18	.....	July 9
.....	5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17	.....	.....
.....	7643	Underworld (M), Bancroft-Brent	Oct. 29	.....	Sept. 3
.....	8486	Way of All Flesh, the (D), Jannings-Bennett	Oct. 1	.....	July 2
.....	5935	We're All Gamblers (D), Meigban-Millner	Sept. 3	.....	.....
ME	12267	Wings (M), Charles Rogers	Oct. 29	.....	Aug. 20
.....	5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1
1928					
TME	10471	Abie's Irish Rose (CD), Buddy-Rogers-Hersholt	.....	.....	Nov. 3
.....	5897	Adventure Mad (M), Hall	Mar. 31	Jan. 14	.....
.....	.....	Avalanche (W), Jack Holt	.....	Dec. 1	.....
.....	6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7	.....
ME	7805	Beggars of Life (MD), Wallace Beery-Brooks-Arlen	Sept. 15	July 7	Oct. 20
.....	5930	Big Killing (CD), Beery-Hatton	May 19	.....	.....
.....	7202	Docks of New York, The (D), Bancroft-Compson	.....	.....	Oct. 27
.....	5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21	Oct. 17
.....	7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16
.....	5364	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19	.....
.....	5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10
.....	6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19
.....	6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1
.....	.....	Fleets In, The (CD), Bow-Hall	.....	Sept. 22	Sept. 15
.....	5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19
.....	7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4
.....	6871	Gentlemen Prefer Blondes (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13
.....	6263	Half a Bride (D), Ralston-Cooper	June 16	.....	.....
.....	5038	His Tiger Lady, Menjou-Brent	June 9	Mar. 31	June 16
.....	6528	Hot News, Bebe Daniels	Aug. 14	June 9	.....
AT	.....	Interference, Brook-Kenyon	Jan. 5	.....	Nov. 24
.....	6039	Just Married (CD), Hall-Taylor-Ford	Aug. 18	.....	Sept. 1
.....	7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23	.....
.....	6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7
.....	8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4
.....	7415	Legion of the Condemned, Wray-Cooper	Mar. 10	.....	Apr. 21
.....	5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25
M	7434	Loves of an Actress (D), Pola Negri	Sept. 18	June 23	.....
ME	.....	Manhattan Cocktail, Carroll	Nov. 24	.....	.....
.....	6411	Mating Call, The (D), Thomae Meigban	.....	Sept. 8	.....
.....	5941	Model From Montmarte (D), Nita Naldi	.....	Sept. 15	.....
.....	.....	Moran of the Marines (D), Dix-Elder	.....	.....	Oct. 20
.....	5741	Night of Mystery (D), Menjou	Apr. 7	.....	.....
.....	7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18
.....	6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25	.....
M	10172	Patriot, The (D), Emil Janninge	.....	Sept. 8	Sept. 22
.....	5582	Peaks of Destiny	Jan. 23	Jan. 7	.....
.....	6070	Pioneer Scout, The (W), Fred Thomeon	Jan. 21	Dec. 10	.....
.....	7828	Racket, The (D), Thomae Meigban	June 30	.....	Nov. 17
.....	6331	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17
ME	6165	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9	.....
.....	7175	Secret Hour, The (D), Negri-Hersbolt	Feb. 4	.....	.....

Sound	Length	Title and Players	Released	New Pictures	Comment
M	7845	Sins of Dur Fathers (D), Emil Jannings	Oct. 20	.....	.....
.....	7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18
.....	4792	Something Alwaye Happens, Ralston-Hamilton	Mar. 24	Mar. 3	.....
.....	7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21
.....	5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18
.....	6218	Street of Sin (D), Jannings-Wray	May 26	Apr. 28	May 26
.....	6763	Sunset Legion (W), Fred Thomson	Apr. 21	.....	.....
.....	7141	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5
.....	5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25	.....
.....	5991	Under the Tonto Rim, Arlen-Brian	Feb. 4	.....	.....
.....	5834	Vanishing Pioneer, The (W), Jack Holt	June 23	.....	.....
TME	6349	Varsity (D), Rogers-Brian	Aug. 4	.....	Nov. 3
.....	6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15
ME	6509	Warming Up, Richard Dix	Aug. 11	May 26	.....
ME	10400	Wedding March, The (D), Erich Von Strobeim	.....	Oct. 27	.....
.....	5435	Wife Savers (C), Beery-Hatton	Jan. 7	.....	Feb. 18
ME	6938	Woman From Moscow, The (D), Negri-Kerry	.....	June 19	.....
1929					
TM	.....	Canary Murder Case	Jan. 19	.....	.....
AT	.....	Carnation Kid, The	Jan. 26	.....	.....
TME	.....	Shopworn Angel, The	Jan. 12	.....	.....
ME	.....	Wolf of Wall Street	Jan. 26	.....	.....

Pathe

1927					
.....	5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24	.....
.....	6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5
.....	4335	Avenging Fangs (M)	June 5	.....	June 4
.....	5326	Border Blackbirds (WD), Maloney	Aug. 28	.....	Sept. 10
.....	4876	Born to Battle (W), Bill Cody	Sept. 11	.....	.....
.....	5412	Code of the Cow Country (W), Roosevelt	June 19	.....	June 17
.....	5100	Combat (D), Walsh	Oct. 23	.....	Oct. 15
.....	7500	Country Doctor, The (D), Schildkraut	Aug. 22	.....	.....
.....	4933	Desert of the Lost, The (W), Wally Walee	Dec. 18	Jan. 14	.....
.....	5478	Devil's Twin, The (W), Leo Maloney	Dec. 11	.....	Dec. 10
.....	8586	Discord (D), Dagover-Ekman	Nov. 20	.....	.....
.....	6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5
.....	8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29	.....	Sept. 17
.....	6403	Flying Luck (C), Monty Banks	Dec. 4	.....	.....
.....	6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5
.....	6859	Getting Gertie's Garter (F), Prevost	.....	.....	Feb. 19
.....	3303	Girl from Everywhere (C), Pollard	Dec. 11	.....	Nov. 5
.....	5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5
.....	4968	Gold from Weepah (W), Bill Cody	Nov. 20	.....	.....
.....	7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18	.....	.....
.....	4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11	.....	.....
.....	5990	Harp in Hock, A (D), Schildkraut-Cogblan	Oct. 10	Nov. 12	Nov. 5
.....	6035	Heart Thief (D), Schildkraut-De Puttl	.....	.....	May 21
.....	4620	Hidden Aces (M), Hutchinson	Aug. 7	.....	Sept. 3
.....	6788	His Dog (D), Schildkraut	July 21	.....	July 24
.....	4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27	.....	.....
.....	5324	Jim, the Conqueror (W), Boyd-Faire	.....	.....	Jan. 1
TME	13500	King of Kings (D), All Star	.....	.....	Mar. 10
.....	4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14	.....
.....	4828	Pirates of the Sky (M), Hutchison	May 22	.....	May 21
.....	5844	Rejuvenation of Aunt Mary (C), Robson	.....	.....	Aug. 6
.....	4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9	.....	Oct. 3
.....	4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27	.....	.....
.....	6302	Rubber Tires (C), Ford-Love	.....	.....	Apr. 9
.....	5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7	.....
.....	4562	Skedaddle Gold (W), Wales	July 31	.....	Aug. 6
.....	4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25	.....	Oct. 1
.....	5397	Turkish Delight, Schildkraut-Faye	Nov. 11	.....	.....
.....	5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17	.....	July 17
.....	5921	Vanity (M), Joy	.....	.....	June 18
.....	6198	White Gold (D), Goudal	.....	.....	Apr. 9
.....	4485	White Pebbles (WD), Wally Walee	Aug. 7	.....	Aug. 20
.....	5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5
.....	6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31	.....	.....
.....	7820	Yankee Clipper (M), Boyd	.....	.....	May 14
1928					
.....	3996	Alice Through a Looking Glass	Feb. 12	.....	.....
.....	5755	Apache Raider, The, Leo Maloney	Feb. 12	May 12	.....
.....	4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8	.....	.....
.....	5927	Blonde for a Night, Prevost	Feb. 27	Mar. 3	.....
.....	6589	Blue Danube, Leatrice Joy	Mar. 12	Feb. 18	.....
.....	4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22	May 12	.....
.....	5408	Bronc' Stomper, The, Don Coleman	Feb. 26	Mar. 17	.....
.....	4550	Bullet Mark, The, Jack Donovan	Mar. 25	May 19	.....
.....	7996	Chicago (M), Phyllis Haver	Mar. 5	Dec. 24	.....
.....	4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29	Feb. 4	.....
.....	6670	Craig's Wife (D), Irene Rich	Sept. 16	Sept. 22	.....
.....	4480	Crashing Through, Jack Padjan	Feb. 5	.....	.....
.....	5398	Desperate Courage (W), Walee	Jan. 15	.....	.....
.....	7056	Hold 'Em Yale, Rod La Rocque	May 13	May 19	May 26
.....	4155	Laddie Be Good (W), Bill Cody	Jan. 1	.....	.....
.....	6650	Leopard Lady, The (W), Logan	Jan. 23	Jan. 28	.....
.....	5888	Let 'Er Go, Gallagher! (M), Junior Coglan	Jan. 16	Jan. 28	.....
.....	7530	Love Over Night (CD), Rod La Rocque	.....	.....	.....
.....	4600	Marlie, the Killer, Klondike	Mar. 4	.....	.....
.....	5650	Midnight Madness, Logan	Mar. 26	Mar. 17	.....
.....	5954	Night Flyer, The, Wm. Boyd	Feb. 5	.....	.....
.....	5494	On to Reno (D), Prevost	Jan. 2	Jan. 28	.....
.....	5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15	.....	.....
.....	6092	Power (CD), Boyd-Hale	.....	Oct. 13	.....
.....	7935	Red Mark, The (D), Special Cast	.....	July 14	.....
.....	6902	Ship Comes in, A, Rudolph Schildkraut	June 4	June 16	.....
.....	7040	Skyscraper, Boyd	Apr. 9	.....	June 2
.....	5423	Stand and Deliver, Rod La Rocque	Feb. 20	May 12	.....
.....	6370	Tenth Avenue, Haver-Varconi	Aug. 5	July 14	.....

Rayart

1927					
.....	6089	Cruise of the Hellon (D), All star	.....	.....	Sept. 24
.....	5076	Heroes in Blue (M), Bowers-Rand	Nov.	.....	.....
.....	5916	Law and the Man, The (D), Santschl-Rockwell	Dec.	.....	.....
.....	5960	Light in the Window, A (D), Walthall	.....	.....	Nov. 12
.....	5970	On the Stroke of Twelve (M), D. Torrence	Nov.	.....	.....
.....	5502	Silent Hero (M), Bonaparte	.....	.....	Aug. 29
.....	4200	Wanderer of the West, A (W), Tex Maynard	Dec.	.....	.....
1928					
.....	.....	Black Pearl, The (D), Lila Lee-Hallor	Dec.	.....	.....
.....	6089	Branded Man, The (D), Chas. Delaney-Marlowe	May	.....	.....
.....	6673	Casey Jones (CD), Price-Lewis	Jan.	.....	.....
.....	5937	City of Purple Dreams, The, Bedford-Frazer	Sept.	.....	.....
.....	6076	Danger Patrol, The (D), Russell-Fair	Jan.	.....	.....
.....	4533	Devil's Tower, The (W), Buddy Roosevelt	June	.....	.....
.....	5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July	.....	.....
.....	5976	Gypsy of the North (D), Gordon-Hale	Apr.	.....	.....
.....	5853	Heart of Broadway, The (D), Garon-Agnew	Mar.	.....	.....
.....	5800	Isle of Lost Men (D), Santschl-Connor	Oct.	.....	.....
.....	4797	Lightning Shot, The (W), Buddy Roosevelt	May	.....	.....

(Continued on page 65)

CLASSIFIED Advertising

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LETTERS From Readers

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

Again, Chain Managers

Several weeks ago I read that an independent chain in New York city had cut managers' salaries and, in some instances, replaced managers at a lower scale. I read again in your last issue of another chain that had cut salaries to as low as $5 per day. How interesting!

Are theatres in business to save money, like banking institutions, or are they in business to make money. Whenever I hear of this sort of retrenchment policy I think of people trying to prune a tree at the roots. Managers at $5 a day are clerks. Managers cannot be standardized like elevator operators or post office clerks. Brains that are properly utilized will always seek the field that provides adequate compensation. Good management and profits go hand in hand. An exhibitor that sinks a fortune in a theatre and then tries to save money by economizing on his staff ought to go in the vending machine business.

It is quite true that there is such a thing as over-paying and under-paying. It is results that should be the determining factor. If a house is not paying and the manager is weak, get a new manager, even if his salary is to be greater. This chain store policy of running theatres will be fine when the cashier sells film by the foot, and wraps it up for the customer to take home.

It would be interesting to read an article by you on the subject, for the benefit of the thousands of hardworking producing managers who are numbered among your readers.—Yours for an Even Break.—A MANAGER.

Be Sure to Let Us Know

TIFFIN, O.—To THE EDITOR: In your HERALD-WORLD, dated November 10, and on page 50, there is published "The Spirit of Thanksgiving," which I am going to use, and I think it is fine. I wish we could get more for other holidays. Will you let me know how it goes over?—OTTO J. MOTRY, Lyric theatre, Tiffin, O.

Junkin Sells Theatre

VAIL, IA.—To THE EDITOR: Will beg to advise you that I have sold my theatre, "The Cozy Corner," to Mr. Ed W. Phillips, who will run the same high class pictures which have always been run at the Cozy Corner theatre.

Will say that I certainly appreciate the EXHIBITORS HERALD-WORLD which has been a big help in running my theatre.—R. M. JUNKIN, Vail, Ia.

22 All-Talking Films Coming from Paramount

(Continued from page 33)

Giersdorf Sisters, musical comedy singing stars, sing some song hits in the other.

"The fourth unit comprises 'Night Club,' with a cast including Fannie Brice, Ann Pennington, Bobbe Arnst, Pat Rooney, and Pat Rooney, Jr., and many others of equal prominence on the legitimate stage; 'The Pusher-in-the-Face,' two-reel comedy adapted from the story of F. Scott Fitzgerald, with Estelle Taylor, Lester Allen, Raymond Hitchcock and other Broadway stars directed by Robert Florey; and 'The Bishop's Candlesticks,' a novelty short feature based on Victor Hugo's 'Les Miserables.' Walter Huston plays the featured role.

"We are putting forth these units to demonstrate again Paramount's ability to produce a 'Whole Show' program.

"In addition to the foregoing we will produce 17 all-star, all-talking feature length productions as follows:

"The Canary Murder Case," Malcolm St. Clair production, mystery melodrama by S. S. Van Dine. The cast: William Powell, Louise Brooks, James Hall, Jean Arthur and others. There also will be a silent version.

"The Wolf of Wall Street," starring George Bancroft with Baclanova and Nancy Carroll. Rowland V. Lee, producer, has also made a silent version.

"The Dummy," all-talking comedy melodrama from the stage play by Harvey O'Higgins and Harriet Ford. Ruth Chatterton, Frederic March, John Cromwell, ZaSu Pitts, Jack Oakie, Fred Kohler, and Mickey Bennett appear, directed by Robert Milton.

* * *

"A Genius Is Born," drama directed by Louise Gasnier and Edwin Knopf and featuring O. P. Heggie.

"The Hole in the Wall," picturization of the play by Fred Jackson. Claudette Colbert and Edward Robinson head the cast, directed by Robert Florey.

"Close Harmony," starring Charles Rogers. A story of show business written by Elsie Janis and Gene Markey and directed by Edward Sutherland.

"Nothing but the Truth," first Richard Dix all-talkie picture. Picturization of the comedy stage play in which William Collier starred.

"The Studio Murder," a mystery melodrama from the Edingtons story in Photoplay.

"Gentlemen of the Press," adaptation of the stage play now playing a Broadway run. Walter Huston has the star role, supervised by Monta Bell.

"The Woman Who Needed Killing," with Baclanova featured. Adaptation of the Cosmoplitan story by Margaret Lawrence.

"Through the Night," adventure romance of the railroad. All-star cast.

"The Tong War," first all-talking appearance of Wallace Beery and Florence Vidor. Samuel Ornitz wrote this story, directed by William Wellman. A silent version will be produced.

* * *

"The Wild Party." Clara Bow's first all-talking picture. Warner Fabian wrote this story and the dialogue was prepared by John F. Weaver. A silent version will be produced.

"Darkened Rooms," Cosmopolitan magazine serial story by Sir Phillip Gibbs, directed by Josef von Sternberg. William Powell heads cast.

"Here Comes the Band Wagon," starring Gary Cooper and Fay Wray in a drama of circus life. H. L. Gates wrote the original, running serially in a popular magaine. A silent version will also be produced.

"The Saturday Night Kid," Clara Bow. Title and story are tentative. Will also have a silent version.

An Adolphe Menjou starring picture. Will also be made in silent form.

Second all-talking picture starring George Bancroft which will also have a silent version.

"The seventeen talking and singing feature productions all will be made with silent versions. They are:

Anne Nichols' "Abie's Irish Rose," with talking, singing and music score.

"The Shopworn Angel," with Gary Cooper and Nancy Carroll, directed by Richard Wallace; containing one reel of dialogue and vocal numbers by Nancy Carroll.

"Innocents of Paris," first American picture starring Chevalier; talking sequence and songs by Chevalier.

"The Carnation Kid," Al Christie production starring Douglas MacLean. Directed by E. Mason Hopper with talking all the way through.

"Redskin," starring Richard Dix in a Victor Schertzinger production. Synchronized music score and technicolor through most of the picture.

"Wolf Song," featuring Gary Cooper, Lupe Velez and Louis Wolheim. Victor Fleming production based on novel by Harvey Fergusson. Lupe Velez sings and a special music score has been arranged.

"Behind the German Lines," official picture of the World war from the German side filmed by Ufa. Produced with sound effects and music score.

"Black Eagles," drama of the Russian revolution starring George Bancroft. Synchronized with music score and sound effects.

"River Boat," story of love and adventure starring Charles Rogers. Produced with music score and effects.

"Homecoming," Ufa production with Dita Parlo and Einar Hanson made by Erich Pommer. Synchronized music score and effects.

"Two Shall Meet," adaptation of Owen Davis play with Charles Rogers in starring role. Special music score effects.

"Looping the Loop," sensation in Europe. Werner Krauss featured. Music score and sound effects.

"The Man I Love," story by Herman Mankiewicz with Richard Arlen and Nancy Carroll in leading roles. Produced with sound sequences and music score.

"Ellis Island," epic of the immigrant starring Emil Jannings. Produced with music score and sound effects. Title and story may be changed.

Richard Dix will make a second story with music score and effects. Douglas MacLean is also scheduled to make another production probably with talking in major sequences.

"There will be but three completely silent pictures. 'Marquis Preferred,' starring Adolphe Menjou, is the first, and the others will be based on Zane Grey stories.

"The Christie Film Company will produce 13 two-reel short features with sound sequences and special music scores.

"There will be 28 Paramount talking acts comprising 15 two-reel and 13 one-reel subjects. Stars of the calibre of Eddie Cantor, Ruth Etting and Walter Huston, and producers and directors in the class of George Abbott will appear in and produce these short features.

"Alfred Weiss will make six song cartoons and James A. Fitzpatrick Productions will produce a series of one-reel musical numbers under the brand name, 'Famous Composers.'

"Last but not by any means least Paramount News will come to the exhibitor in sound as well as in silent form starting in the very near future. The sound trucks and staff are ready and soon will function."

P F L's Astoria Studios To Turn Out One a Month

(Special to the Herald-World)

NEW YORK, Dec. 11.—With Paramount's announcement that 22 all-star all-talking pictures will be completed and released by July 1 of next year, it is understood that the Astoria Studios on Long Island will turn out about one picture a month of this group.

Next Week in LETTERS From Readers

OSCULATION

Business Men Ask Chain For Sound Installation

(Special to the Herald-World)

PARIS, TEXAS, Dec. 11.—Discussion of plans for the installation of sound equipment the Plaza theatre, between W. E. Paschall, general manager of Dent theatres, Milton Overman, Paris manager, other officials and a representative group of Paris business men and chamber of commerce attaches, resulted from a request from the Chamber of Commerce that the Dent organization bring sound films to Paris. Equipment will be installed as soon as possible provided the people manifest sufficient interest, it was decided.

The scheme of offering theatre coupon books for sale to gauge the interest of patrons, will be used.

Benton's Campaign for Sunday Shows Wins 2-1

(Special to the Herald-World)

MECHANICVILLE, N. Y., Dec. 11.—Opponents to Sunday shows were badly routed last week in a special election, in which 1,534 voted in favor of Sunday entertainment, against 638 who opposed.

The question of allowing Sunday shows has been up in the city for any number of times, but this time William Benton, owner of the only theatre in Mechanicville, marshalled his forces in a way that swept the proposition to a decisive victory.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

COURT MARTIAL: Special cast—40%. November 21-22. A fine program picture. Better than the average Holt, and Miss Compson's splendid. Direction very good.—Bert Silver, Silver Family theatre, Greenville, Mich.—Small town patronage.

RICH MEN'S SONS: Shirley Mason—No great hit—no great flop—just an ordinary. Six reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

FBO

MAN IN THE ROUGH: Bob Steele—December 1. A better than usual Steele picture. Plenty of action, but not too rough for the Saturday night boys. Five reels.—William E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

MAN IN THE ROUGH: Bob Steele—10%. November 21. Fine little Western and should give entertainment to anyone. Five reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SON OF THE GOLDEN WEST: Tom Mix—75%. December 1. This is a good picture. There is only one Tom Mix, and the kids tell me so. Satisfy the children and the old folks will be satisfied. This story better than the average. Photography fine. 100% satisfactory.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SON OF THE GOLDEN WEST: Tom Mix—65%. October 31. Not much to this one, but Mix's name brought them in. Six reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

SON OF THE GOLDEN WEST: Tom Mix—Not as good as some of those made for Fox. Don't forget the comedy, Tom. That's what your fans look for. Seven reels.—C. A. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

GANG WAR: Olive Borden—60%. October 17. Pleased our audience.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

THE DEVIL'S TRADEMARK: Belle Bennett—11%. November 22. This was good and we wished we bad it booked for Sunday, but it is good for any night if you can get them in. The picture will do the rest. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

TAXI 13: Chester Conklin—Just fair. Six reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

THE SLINGSHOT KID: Buzz Barton—November 24. Sold house for a matinee to a merchant. This show for kids and went over big. I made the mistake and told them to have all the fun they wanted as no adults were in the house. Whew! Never again. I can hear 'em yell yet—460 of them. Five reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

FANGS OF THE WILD: Ranger—9%. November 27. Dandy dog picture which pleased those who came. Business off on account of Thanksgiving week.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

RED RIDERS OF CANADA: Patsy Ruth Miller—50%. November 24. Pleased our Saturday nighters. Seven reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

GOING THE LIMIT: George O'Hara—June 13.—The most disconnected story you ever saw. Five reels.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

THE KEEPER OF THE BEES: Robert Frazier—69%. November 22. FBO has this picture billed as if Clara Bow was the star, but she is seen only three times. Drew fairly good on the strength of Clara Bow and Gene Stratton Porter. Print and photography good. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

ANOTHER ELECTION

REPUBLICANS, Democrats, Single Taxers or what—all must forget party lines in the campaign herewith begun.

It's getting on toward the close of the year, when all things are decided—more or less and for better or worse. And sometime shortly after the opening of 1929, this department wants to present the verdict on this great question:

WHAT MOTION PICTURE ACTOR AND ACTRESS DO YOU AND THE MEMBERS OF YOUR FAMILY LIKE BEST?

Many of you remember the balloting done on this same momentous issue in previous years. Well, the other day there were several reports which contained special words of praise for certain players, and the question arose, "Why not revive the contest run in this department before?"

In answer thereto, it is revived.

But in this contest every member of the exhibitor's immediate family is eligible to vote, from non-talking Baby to all-talking Junior, from Mary-with-her-first-beau to Mrs. Exhibitor. (Pet animals, however, must be ruled unqualified.)

This contest hasn't a thing to do with any 104 Money Makers. Even if Johnnie Doojab or Hazelle Hokum flopped for you, vote for 'em anyway if you want to. And the player may take starring roles or bits, be beautiful or homely, human, inhuman or unhuman, young, old or indifferent. And you needn't give any reason for your choice unless you want to. Could anything be fairer?

Now, mates, don't pass up this golden opportunity to boost your favorite feminine and male screen player.

Yours is the voice of the exhibitor, and that's the voice that sounds most convincing of all at the studios.

So clip out the coupon to be found in this department next week, fill it out, and mail it as soon as possible. Let 'em know how you and your folks feel about 'em.

—George Schutz.

First Division

THE LADY BIRD: Betty Compson—5%. October 23. Very good mystery story with Betty doing her best in love and success. Clean and entertaining. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

First National

WATERFRONT: Special cast—20%. November 23-24. A fine little entertaining number from those most refreshing young artists, Mackail and Mulhall. A waterfront story that is clean throughout. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

WATERFRONT: Special cast—40%. Very good picture, but rather rough. Not good for Sunday. In fact, it's hard to get good pictures for Sunday. Business just fair on this.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

THE CRASH: Milton Sills—60%. November 29. Milton Sills, Thelma Todd in a good semi-outdoor picture. It pleased for me. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE HAWK'S NEST: Special cast—60%. December 2-3. A splendid entertaining picture. Sills and Kenyon great. All of the cast fine. Story good. 100% satisfactory.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE HAWK'S NEST: Milton Sills—Comments of this picture were good. Eight reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

THE CRASH: Milton Sills—The principals of this offering are all good, but story and production very, very weak, and it is a pity that Milton Sills should be cast in so trite a story. Stories like this is what is causing the tremendous dropping off of customers in the theatre that depend wholly upon the photoplay entertainments. Milton Sills is still the greatest screen actor, but in order to maintain his standing in the front ranks he must be placed in the best of stories. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

THE HAUNTED HOUSE: Special cast—60%. November 15. I cannot call this a real mystery picture, but it is not bad. Has some good comedy. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

LADY BE GOOD: Mackail-Mulhall—50%. November 27. A fair program picture. Good true story (in the show business) and put over by one of the best teams making entertaining pictures.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

DO YOUR DUTY: Charles Murray—50%. November 30. This is just a fair Murray. Nothing like the "Flats," but it is not bad. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE WAGON SHOW: Ken Maynard—22%. November 23-24. Dandy show. More action and thrills than any of his previous pictures and only fault we have to complain on is the foggy print. Not very many scenes were clear. All too dark and rainy to make a good entertainment. Too hard on the eyes Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

CHAS. C. FETTY
Please write
F. E. Shipley
Care Stevenson Theatres, Inc.
Henderson, North Carolina

How All Can Help: A Letter

Parkersburg, Ia., Dec. 7, 1928.

To the Editor:

As the result of advice given me by an exhibitor friend I subscribed for your magazine several months before I was in the picture game, and while that has been only three years, many things by way of experience can be had in that time, especially in the exhibition end, as I believe many can testify.

We have absorbed many good things from the HERALD-WORLD, but the most beneficial, we think, is the "What the Picture Did For Me" department. This is especially good for the small town theatreman and can be a great help if exhibitors will report honestly, conscientiously and without prejudice on the different pictures they play.

Pictures should not be condemned if they don't draw because of bad weather, competition, etc., but should be judged from entertainment value and the satisfaction they give.

If every exhibitor will be honest in his judgment of the picture and report accordingly, every other exhibitor is bound to benefit thereby.

I am sending in a few reports on pictures played recently. I am not using the percentage as I feel it is not just to the picture, since the best of pictures may not draw well as the result of any of a hundred and one things that all exhibitors have to contend with in this business.

With best wishes for your continued success, I am,

Very truly,
C. V. HUNERBERG,
Princess theatre.

LILAC TIME: Colleen Moore—80%. November 4-5. Paid more than the picture was worth. Hit bad roads and snow. Picture great, but as stated before, I paid too much. Nine reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

FLYING ROMEOS: Murray-Sidney — A good comedy. Pleased all. Six reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

THE YELLOW LILY: Billie Dove—25%. November 23. A program picture. Fair satisfaction. Billie Dove's acting fine. Love's work a little strong in spots.—Bert Silver, Silver Family theatre, Greenville, Mich.—Small town patronage.

THE YELLOW LILY: Billie Dove—Well produced picture. Stories about royalty do not go here. —J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

THE SHEPHERD OF THE HILLS: Special cast—Played old, but did good in spite of bad weather. Eight reels.—C. A. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

THE LIFE OF RILEY: Special cast—Quite good. —A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

CHINATOWN CHARLIE: Johnny Hines—A good picture, combines comedy and thrills. Seven reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—25%. November 25-26. Fine picture which will stand a good boost and should be pushed. After you get them in, the picture will satisfy and please. Dick is fine and as long as he will make pictures like this he will make a good drawing card. Had nice weather but folks are getting ready for Thanksgiving, therefore business is a little slack. Eight reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

CODE OF THE SCARLET: Ken Maynard—November 29-30. A good Maynard picture of the Northwest Mounties. Well, I am all caught up on Ken's pictures so will have to lay off him for a few months. I wish he would make at least one a month. Six reels.—William E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

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Fox

ROMANCE OF THE UNDERWORLD: Special cast—60%. Very good picture, much better than the title would suggest. Pleased all and went over good. Six reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

FOUR SONS: Special cast—40%. November 28-29-30. Beautiful picture and worthy of any house. Better liked than Fox's "Street Angel," possibly owing to our German nationality that viewed it. However, Fox pictures don't drag in the coin for us. My mamma won't get any Christmas presents from our profits, as I begin to realize every time we play a Fox picture we are working for Fox—not old man Arehart. Nine reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

FOUR SONS: Special cast—66%. November 16. Most beautiful picture I ever saw. Will win over any ten best for the season. Children even spoke to me of its beauty, patrons will advertise this for you, and it will please 100%. It ran into the worst weather and roads or percentage would have been 200, I believe. Feel like saying much more about this but words are weak and futile when set to the task of describing an achievement like this, but Fox sure hit upon a subject of beauty that will awaken in your heart memories of the mother to whom you ran with your troubles, problems and fears. Eleven reels.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

WIN THAT GIRL: Rollins-Carol—25%. December 2. The poorest picture we have played. If there is a worse one I never want to see it. And we fed this to our classy Sunday nighters! Another one like this from Fox and they can put me in jail, for I won't accept them. We even drew a poor newsreel (Metro) and a bum comedy (Pathe) with it. Mamma, where is the home-brew bottle? Six reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

NONE BUT THE BRAVE: Charles Morton—A good picture for the small town. About two reels in color and well done. It pleased all who saw it. Six reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

NONE BUT THE BRAVE: Special cast—November 27-28. This is a neat little program picture if you can get anybody in to see it. I can't get anybody in to see pictures with an unknown cast and a meaningless title. There is about a reel of technicolor in this that is extra beautiful, and Sally Phipps in the tech sequence looks good enough to eat. The picture will please if you can get them in. Six reels.—William E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

PLASTERED IN PARIS: Sammy Cohen—Very smutty in places, otherwise very good comedy. Why don't you leave the rotten stuff out? Second night bad, business fell off. Seven reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

PLASTERED IN PARIS: Sammy Cohen—35%. November 9. Just a fair program, not nearly as good as "Why Sailors Go Wrong" or "The Gay Retreat," his last season's features. Had some knock this. Six reels.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

DRY MARTINI: Special cast—25%. Picture just fair. Too hot for most small towns. Business poor. —Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

THE WIZARD: Edmund Lowe—A fairly good mystery picture that got by the fault finders. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE HIGH SCHOOL HERO: Special cast—25%. November 30. A program picture that satisfied the young folks. Some good comedy and some awfully unfunny.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SOFT LIVING: Special cast—December 1. We played this Saturday night with a two reel comedy, "Sea Food." It went over big. Both the feature and comedy are pleasing and interesting from start to finish. This Johnny Mack Brown happened to be an old acquaintance to our football coach, who is a real man himself, and he told all the boys and girls here to come out and see this star friend of his, and they sure came in droves. And everybody in the theatre said they sure got their money's worth.—Walter Odom and Sons, Dixie theatre, Durant, Miss. —General patronage.

MOTHER MACHREE: Belle Bennett—50%. A darn good picture that pleased all. Good business three days. Eleven reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

SILVER VALLEY: Tom Mix—November 17-18. Another good one from Mix. You can always bank on him to deliver the goods. Six reels.—C. E. Holt, Legion theatre, Elmwood, Wis.—Small town patronage.

SINGED: Blanche Sweet—20%. November 16-17. Pretty good little picture. Fair entertainment. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

Metro-Goldwyn-Mayer

WHITE SHADOWS IN THE SOUTH SEAS: Monte Blue—Best south sea so far for us. Unusual and interesting. Business very good. Nine reels.—C. A. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

THE WIND: Lillian Gish—30%. November 25-26. Somewhat depressing picture of a none too interesting sequence of events in a dreary semi-arid section of the West. Below average in drawing power and entertainment value for us. Histrionic ability of Miss Gish and Lars Hanson okay, but picture and story too dreary. First night crowd much below average and second night didn't pay electricity. Very good print and photography and lighting better than usual in Metro features. Eight reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE WIND: Lillian Gish—Just so much film. Did not go over at all. Showed to a good crowd, but did not satisfy. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

WHILE THE CITY SLEEPS: Lon Chaney—If Lon Chaney makes them all as good as this he'll be a drawing card here. Very satisfactory. Eight reels.—C. A. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

THE BABY CYCLONE: Cody-Pringle—40%. Very good comedy that pleased all. Best since "Adam and Evil." It's really good. Six reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

THE BABY CYCLONE: Cody-Pringle—November 16-17. A laughable farce comedy, a good sized Saturday audience simply ate it up. First class entertainment. Six reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

THE BABY CYCLONE: Cody-Pringle—40%. November 26. This is good for Cody and Pringle, but their comedies do not go for me. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

CONGRATULATIONS!

Robert K. Yancey of the Bonny theatre, Mansfield, Mo., quite casually drops into a report this week the information that he has just celebrated the third anniversary of the opening of the Bonny. "We celebrate our anniversary every year," he writes. "The special shows always bring the crowds." May Brother Yancey have many more of 'em—both anniversaries and crowds! So wishes the HERALD-WORLD—and doubtless all his fellow exhibitors, too.

SHOW PEOPLE: Marion Davies—A very good picture that seemed to please, even though it was a little too long and draggy in spots. Nine reels. —Dewey L. Kisor, Sterling theatre, Fairmont, Neb. —Small town patronage.

SHOW PEOPLE: Special cast—25%. November 19-20. Rather disappointed with this one. With two stars as good as these the picture should have been a wow, but it is just an ordinary expose of moving picture making. Don't think it is wise to show the public how everything is done. It spoils the illusion. Nine reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

SHOW PEOPLE: Special cast—Two good stars in a review show of how to make movies. No story. Patrons didn't care for it. Eight reels.—C. A. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

FOUR WALLS: John Gilbert—40%. November 25-26. Very good program picture. All in this seem to take their parts well. Story good. Photography good. Seven reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

FOUR WALLS: John Gilbert—Underworld story. A little rough in spots.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—November 24-25. Very good production. Fine acting and good story.—Ernest H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—Nothing particularly striking about this picture, unless you would be disappointed in seeing Chaney in a role of this kind. Eight reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE CARDBOARD LOVER: Marion Davies—November 17-18. They liked this one. Picture very well made, with lots of good comedy.—Ernest H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

UPSTAGE: Norma Shearer—Norma always good. —A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

BABY MINE: Dane-Arthur—November 17. Without a doubt this is the filthiest piece of junk I ever ran or saw. And the film was just as rotten, just break, break, break. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

BEAU BROADWAY: Cody-Pringle—November 30-December 1. This is a dandy, an absolute riot of laughs. This comedy team, without a doubt the best in the business. Sweet little Sue Carol has a fat part in this, and she's a delight to the eye. Here is a coming star. Seven reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

BEYOND THE SIERRAS: Tim McCoy—November 29. Good Western action mystery, romance. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

QUALITY STREET: Marion Davies—November 24. Good picture and different. Marion Davies is well liked here and pleases our customers. I thought the men wouldn't like this, but they did, and the woman just ate it up. Eight reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE WIND: Lillian Gish—November 23-24. A gripping drama with the locale laid in the primitive West. Held the audience enthralled. Miss Gish scales the emotional heights in this. She is one of our great artists. Eight reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

TILLIE THE TOILER: Marion Davies—June 16. Very good.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

TELLING THE WORLD: William Haines—November 10-11. Plenty of comedy and action in this one. Didn't do so much at box office, but seemed to please those who saw it.—Ernest H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

AFTER MIDNIGHT: Norma Shearer—November 24. Just a fair program picture.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

LONDON AFTER MIDNIGHT: Lon Chaney—November 10. Extra good Chaney picture that drew us the best Saturday night crowd that we had in a long time. Good print and photography. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

MR. WU: Lon Chaney—A splendid production.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

LOVE: John Gilbert—30%. November 18. Good enough picture but not for the small towns like mine. Several walked out and that hadn't happened for a long time, so it looks as though these love pictures, like "Love" and one of his recent pictures, "Bardelys the Magnificent," just can't be swallowed out here in the sticks. Give us more pictures that are mystery melodramas. Nine reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SKIRTS: Syd Chaplin—20%. November 16-17. Another laugh producer from Syd, made in England, but not another "Charlie's Aunt" by a mile. Will please the average movie goer. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE BUGLE CALL: Jackie Coogan—December 1. Jackie's pictures are always good and he draws a good crowd for us. I liked this better than "Buttons." Good print and photography.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

THE BUGLE CALL: Jackie Coogan—15%. November 18. Fine picture that brought out a big number of children and satisfied the grownups also. Jackie okay anytime, but he is outgrowing himself. Seven reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

J. C. Jenkins—*His Colyum*

SPRINGFIELD, ILLINOIS, Thanksgiving, 1928.

DEAR HERALD-WORLD:

Another holiday spent among strangers with roast duck fried in axlegrease while Tucson, Arizona, Neligh, Nebraska, and Kirby, Wyoming, were flirting with that national bird that made the Puritans famous and the Democrats hungry. Oh well, we have always gotten more than we were entitled to anyway, so why squawk.

We count the day well spent, not that the menu offered anything to tempt a rhino's appetite, but that we met our old friend Harry Strickland, who is preaching the Tiffany-Stahl gospel throughout this territory, and when one meets Harry he meets about all there is worth talking about. Harry is what is known as a Hoover Tennessee Democrat—if you can figure out that combination without having heart-failure—and Harry backed his judgment on the recent election rather than his prejudice and his bank account took on a bullish tendency and slid up the elevator to the 1300th floor, and as a consequence, Harry felt hilarious enough to take a drink, but didn't. He didn't seem to care so much about the money but was rejoiced to know that his judgment was vindicated. There is nothing sordid about that boy Harry. If you have never met him you have our sympathy.

* * *

The Frazena Amusement Company opened its new Lincoln here today with "THE KING OF KINGS" and enjoyed a remarkable business, with the Lyric across the street playing "THE SINGING FOOL," with Vitaphone, which theatre was turning them away. The Orpheum, a deluxe house, presented as an added attraction the Illinois University band and was doing capacity business both afternoon and evening.

Gus Kerasotes, who operates the Strand and Savoy, seemed well pleased with the business his theatres were drawing, in spite of the fact that it rained about all day. Gus is a very pleasant fellow to meet, and his pleasing manner in the box office and around the theatre indicates that he stands well with Springfield people and is a valuable asset to the business. There is nothing that can outpull a smile or a "thank you, lady" or "thank you, sir" at the box office. It's the cheapest thing in the business and brings the greatest returns. Too many in the business lack this requisite.

Carl Pearson of the Princess at Rushville, L. E. Stanley of the Princess at Beardstown, and W. B. Finn of the Furman at Virginia, all report business as on the upgrade since the public took its ear away from the election radio. About three-fourths of the people of the country have become afflicted with a disease known as "Radioitis," which is even more contagious than "Jazzitis," and the Lord knows how that has grabbed the folks all over the country, and if it doesn't eventually develop into acute "Meningitis" of "Bughouseitis," or something worse, we may be thankful.

* * *

DECATUR, November 30.

We drove over here expecting to find our old friend Jim Wallace still on the bridge and directing the course of the Lincoln Square, but was disappointed to learn that Jim had resigned from that position some months ago and from last reports was touring the country with some stock company, gone back to his old love, no doubt. Jim is a trouper of the old school, and when once it gets in the blood it's there for keeps. It sticks worse than the seven year itch.

We found Mr. Thomas P. Ronan at the helm of the theatre and had a very delightful visit with him. He reported business as improving since election and expected it to be back to normal soon.

C. E. Morrow of the Morrow theatre spoke right out loud and said he was glad to see us. We told him there was no reason why he shouldn't be, that we were still running at large with no charges filed against us.

G. C. Constan of the Avon, and P. Witte of the Bijou, claimed that the election had caused business to slump but that it was beginning to show an upward tendency, and he thought it would soon be back to normal.

Harry Tanner of Pana operates a small chain of houses, including two at Pana, and he impressed us as having about all he cared to handle.

S. E. Stokes, Jr., of the Midway at Ramsey, had recently joined the great HERALD-WORLD army and was carrying a banner right up in the front ranks of the big parade. He seemed to be happy. There is no reason why he shouldn't be.

Altamont has two theatres, one too many. F. Schlotterbeck operates the Princess; and W. W. Sprouse, the Rialto. These boys should pool their interests and close one of them, but since they didn't ask us for any advice, we are not giving any.

When we called on Mr. Price of the Home theatre at Oblong, he reached for his hip pocket and then said, "You win, we forgot it and left it at home." He told us that he and his partner, Mr. Dalrimple, would be over to Robinson the next day to visit with us. That's what we call real sociability, and that's what these Suckers down here have.

* * *

ROBINSON, December 2.

Robinson is where Joe Hewitt lives. There are some other folks live around here but they don't count very much when Joe is around. We suppose you have heard of Joe. What, you haven't? Did you ever hear of Christopher Columbus, Lydia E. Pinkham or the

(*Continued on next page*)

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

Mississippi river? Joe is better known than all three of 'em. Joe is a good, honest, conscientious hardworking Democrat, and Harry Strickland told us to tell Joe that he had found that man, and when he asked us what man, to say, "Why, the man who voted for Al Smith." We told him, and Joe blew up and said, "You just wait until that Tennessee Hoover Democrat comes back here again and he will find that he has found another man."

We hardly think it fair for Harry to rub it in on Joe that way, for someday the Democrats might accidentally win, and then where would Harry be? Joe and the Mrs. had us to dinner today at Robinson's leading cafe, and Joe got sore because we ordered a bowl of half and half with whole wheat bread instead of roast turkey. When we can't get roast turkey on Thanksgiving and Christmas they can keep their durned old turkey.

Every year on the anniversary of his birthday, Joe gives a free show for the kids, and he says that the way the kids storm his theatre would indicate that the fathers and mothers of the community had subscribed to the Roosevelt theory. Joe being a good, conscientious Democrat himself never did take much stock in Teddy anyway.

Last night he played Buddy Rogers and Mary Brian in "SOMEONE TO LOVE," a picture right hot out of the can, and since there are several fellows who have their carving knives out for our scalp the first time we review a picture wrongfully we are going to leave this matter to those who pride themselves on their ability to tell you just what the picture is and what it will do at the box office. Joe's audience seemed to like it, but maybe Robinson folks are easily pleased. We think they must be.

Today Joe took us in his limousine (Swedish word meaning a high class Buick automobile) and drove us around the country to call on some of the exhibitors. Leon H. Cox of the Pythian at Marshall, said to us when we asked him why he was not enrolled in the great HERALD-WORLD family, "Well, it's your own——fault, you was over and called on Joe Hewitt a couple of years ago and never came near me and I said that the HERALD-WORLD could go to——and I took another magazine, but since you are here now you can write me for a couple of years." That sounds just like Leon, he gets so touchy about these small matters. But he got in the car and made the rounds with us and we parted good friends.

Callie Pittman of the American at Martinsville, said if we would forgive his negligence he would draw his check for three bucks. We told him we would if he would promise never to let it happen again. He promised. We made the acquaintance of Leon Jarodska and his mother, who operate the New Paris theatre at Paris. Leon knows the picture business from A to Z, and his mother is a delightful lady whom it is a pleasure to meet. The film boys say that Leon does not easily fall for their line of argument but we found him very courteous and docile and he and his mother were inducted into the HERALD-WORLD fold with appropriate ceremonies, Joe Hewitt officiating. Joe is quite some officiater.

* * *

We note by press despatches from Hollywood that another noted film celebrity has started action for divorce and makes one of the film stars co-respondent. If Pennsylvania had as many Democrats as Hollywood has co-respondents, Al would have carried that state hands down and no contest. We would like to know why Bill Rogers don't look after things a little better out there.

* * *

Russell Armentrout drove over from Pittsfield to Jacksonville, a distance of 40 miles, just to see what we looked like. He found us a very much handsomer man than he expected. He says that our picture, which Jay has the audacity to run at the head of our colyum, fails to do us justice and says we would be entitled to recover in an action for damages. We had a most delightful evening with Russell, and as a regular fellow, we have him listed on the front page of our album of celebrities. He's a HERALD-WORLD fan, and that makes him 100 per cent plus with us.

* * *

Please stop asking us about "talking pictures" and "sound." We have heard that subject discussed until we have either got the headache or cholera morbus, or both, and we can't tell which. The trade papers are full of it, we hear it discussed in the theatres, the hotels and on the streets, and there are only two things that we know positively, one is that the theatres having sound are doing remarkable business, and the other is that 95 per cent of the people we talk to about it in the theatres, hotels and on the streets, say they don't like it. If you ask us our individual opinion about it, we will say that it is the bunk, but our individual opinion isn't worth a skinned onion. Vox Pop is the fellow you are interested in, and if Vox Pop likes it that's all there is to it, so proceed at your own risk. If you take a shot at the rabbit and hit Bill Smith's mule that's your hard luck. We don't know a damthing about it nor don't want to know. If they want sowbelly and corn pone, don't give 'em custard pie. If they want gafilter-fish, don't give 'em liver smothered in onions on Friday. Do anything to keep peace in the family and the sheriff off the premises. That's the way we feel about it, after spending the evening with Joe Hewitt and his "esteemable" wife, and since it is now 12 o'clock midnight, we don't want any "sound" until 8 in the morning, and then just as little as possible.

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

Paramount

VARSITY: Buddy Rogers—40%. Very good entertainment. Conklin stole the picture and did not know it. Six reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

THE WATER HOLE: Jack Holt—Different from the usual Zane Grey story, but it sure pleased, although it did not draw as good as expected. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

WARMING UP: Richard Dix—47%. A very good picture that drew a little better than average on a weak night. Eight reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE WEDDING MARCH: Special cast—18%. November 28-29. The poorest Paramount picture I have played this year, not much of a story and has the poorest photography imaginable. There is about 200 feet of technicolor that is very foggy, makes you think your projectors are out of focus. I advertised this very highly and raised the price of admission. Only a few came and I was glad of it. Any program picture that I have run this year is better entertainment than this one. Fourteen reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

THE DRAG NET: George Bancroft—65%. December 1. A real underworld picture. Swell acting but some scenes not for the kids. Paramount pictures are consistent money-makers for us as they have a certain twist or snap to them that puts them over. All hail the first film company that rents us records that will correctly cue their pictures on our home-made "Vitaphone and Movietone." Eight reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

EASY COME, EASY GO: Richard Dix—November 27. Good picture and pleased our crowd, like all of Richard's. We ran it on our third anniversary, had a newsreel and an orchestra and had a good crowd. We celebrate our anniversary every year. The special shows always bring the crowds. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

SHANGHAI BOUND: Richard Dix—46%. November 23-24. An old picture, you could tell it by the print—but drew well for us against a basketball game the first night and a lodge "rinkus" the second night. Dix always goes good here and Mary Brian is popular. Terrible print. Photography fair. Six reels.—Wolfe & Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

THE WEDDING MARCH: Special cast—16%. Terrible from the entertainment viewpoint, great from that of production. Fourteen reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

HOT NEWS: Bebe Daniels—20%. November 21-22. Hot dog! Here is a snappy entertainment with Bebe working overtime. Another news reel story, but the best yet. Pleased everyone and how! Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

HOT NEWS: Bebe Daniels—27%. November 15. A very small crowd out to the best Bebe Daniels we've seen. Cold and rainy weather had a lot to do with it. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HOT NEWS: Bebe Daniels—A very good story of the news reel, with plenty of comedy and thrills. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

HOT NEWS: Bebe Daniels—38%. November 24. A nice program picture with plenty of fast action. However, it failed to draw for us on a Saturday night, and we can't figure it out. The picture was not at fault, as it was real good. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

DOCKS OF NEW YORK: George Bancroft—40%. November 21-22. A high class picture of the underworld sort. Believe most people will like it. Eight reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

THE PATRIOT: Emil Jannings—18%. Paid a big price and took a flop here. People didn't like it. Neither did I. Eleven reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

HALF A BRIDE: Special cast—50%. November 10. A very good picture. Deals with companionate marriage. Don't be afraid to play this one. Six reels.—Mrs. C. I. White, Princess theatre, Sanderson, Texas.—General patronage.

LADIES OF THE MOB: Clara Bow—38%. November 22. A good picture of the underworld type, but not of Clara Bow's type. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE SHOWDOWN: George Bancroft—November 13. Four or five men fighting over one woman way down South of the equator makes a beautiful picture for children and young people to see. Thank goodness we only had a few to see it. Didn't draw at all, guess it smelled too bad. Dark photography. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

KIT CARSON: Fred Thomson—78%. November 24. A very good Western. They're still talking about it. Drew well in rainy weather. Seven reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THE FIRST KISS: Wray-Cooper—Not much to it. Impossible story. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

THREE SINNERS: Pola Negri—November 21-22. A strong story perfectly acted by the entire cast. Much above the average picture. Eight reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—Small town patronage.

OLD IRONSIDES: Special cast—20%. November 28-29. Ow, did this hurt! There'll be no more holiday movies in this town! The few who attended were loud in praise, and commiserated with us, saying that everyone should have seen the picture, but that didn't swell the old bank balance any. Guess

every one went out of town—nothing on the streets but the pavement. Dandy picture. Pretty good print and photography. We tried to make a deal with the school, but too much basketball on their minds. Eight reels.—Wolfe & Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

FEEL MY PULSE: Bebe Daniels—60%. November 24. Very good picture. Pleased all who saw it. Six reels.—Mrs. C. I. White, Princess theatre, Sanderson, Texas.—General patronage.

WINGS: Clara Bow—November 11-12-13. The first picture in a long time that brought nothing but favorable comments. A story of the aeroplane and the World War, with some wonderful aeroplane scenes in it. Fifteen reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

SHANGHAI BOUND: Richard Dix—77%. November 25. Pleased a good house on a Sunday night. Didn't see this picture, but from all reports it filled the bill and satisfied, as do all of Dix's pictures. Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

SPEEDY: Harold Lloyd—November 24-25. A good picture, but as usual Paramount gets all the money. Lloyd pictures too high. Eight reels.—C. E. Holt, Legion theatre, Elmwood, Wis.—Small town patronage.

SPEEDY: Harold Lloyd—November 19-20. Good comedy but it didn't draw for us. We are close to Springfield and too many of our patrons see the pictures there first. It sure hurts us. Good print and photography. Eight reels.—Robert K. Yancey, Bonny theatre Mansfield, Mo.—General patronage.

THE VANISHING PIONEER: Jack Holt—50%. November 17. Another Zane Grey picture that drew well. Cold weather kept a lot away. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

Pathe-P D C

CRAIG'S WIFE: Irene Rich—50%. Very good picture, but did not draw. One of those that you know just what's coming next, and even then it seemed to please. Eight reels.—Elmer E. Gailey, Gay theatre, Wayne, Neb.—Small town patronage.

KING OF KINGS: Special cast—Very fine production, but we did not do the business expected, partly on account of flu.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

HOLD 'EM YALE: Rod La Rocque—50%. November 29. A good football picture. Pleased the school children. Gave general satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BOSS OF RUTLER'S ROOST: Don Coleman—35%. November 24. Our first Coleman Western and did not do much with it. Business only fair. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

CELEBRITY: Robert Armstrong—Nothing to write home about. Did not please my Sunday night crowd at all. Seven reels.—Dewey L. Kisor, Sterling theatre, Fairmont, Neb.—Small town patronage.

THE NIGHT FLYER: William Boyd—25%. November 26. Good program picture, but did not draw for us. Business fair. Print and photography good. Seven reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

GIRL IN THE PULLMAN: Marie Prevost—34%. November 25. A good comedy. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

Tiffany-Stahl

SIN CARGO: Special cast—Just passable—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

PRINCESS FROM HOBOKEN: Special cast—Punk.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

United Artists

THE TEMPEST: John Barrymore—50%. November 25-26. This is a fine picture. Story good. Stars and cast fine. Over the head of small towns. Terrible flop second night. Those who appreciate Barrymore's acting liked it. Fifty-fifty satisfaction here.—Bert Silver, Silver Family theatre, Greenville, Mich.—Small town patronage.

SORRELL AND SON: Special cast—November 25-26. Well, boys, this is one for the book. The finest picture as to acting and story I have seen in many a moon. The work of H. B. Warner, as well as the balance of the cast, is superb. If any of you hard eggs can sit through this picture without a tear you are hopeless. I do not believe there was a dry eye in the house, but they loved it, as the second night proved. Excellent in every detail. Ten reels.—William E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

THE GAUCHO: Douglas Fairbanks—Very good, but did not go over here. Fell flat.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

TWO ARABIAN NIGHTS: Special cast—Quite good, but not as good as "Tin Hats" of Metro-Goldwyn.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

MY BEST GIRL: Mary Pickford—A very good picture.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

BY THE WAY

(Being extracts from the week's reports)

"Words are weak and futile when set to the task of describing an achievement like this." (Four Sons.) "But Fox sure hit upon a subject of beauty that will awaken in your heart memories of the mother to whom you ran with your troubles, problems and fears."—H. B. Wilson, Palace, Golden City, Mo.

"This is a dandy, an absolute riot of laughs." (Beau Broadway.) "Sweet little Sue Carol has a fat part in this, and she's a delight to the eye. Here is a coming star."—E. M. Biddle, Strand, Paoli, Ind.

"All hail the first film company that rents us records that will correctly cue their pictures on our home-made 'Vitaphone and Movietone!'"—E. C. Arehart, Auditorium, Laurel, Neb.

"Well, boys, this is one for the book." (Sorrell and Son.) "If any of you hard eggs can sit through this picture without a tear you are hopeless."—William E. Tragsdorf, Trags, Neillsville, Wis.

Universal

CLEARING THE TRAIL: Hoot Gibson—The best Hoot we have had for a long time. A good clean picture, one that pleased the kiddies, and the grown-ups too. Six reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

CLEARING THE TRAIL: Hoot Gibson—Good Western for Saturdays.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

THE MAN WHO LAUGHS: Special cast—This will make a name again for these stars, but many were slightly disappointed. The picture has lost the great spirit of Victor Hugo. True, it won't shock anyone. Universal missed a chance to make a picture that would rank with the greatest.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

THE FOREIGN LEGION: Norman Kerry—50%. October 27. Nothing startling, but it kept the audience interested. In the afternoon ran Buzz Barton in "Rough Riding Red." This feature was good. Eight reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

FREEDOM OF THE PRESS: Special cast—Uncle Carl is asking for what the public thinks about certain questions. Here's what we think about his pictures. "Freedom of the Press" can boast only the well liked Lewis Stone and Marceline Day. Trite plot and usual direction. They made this one quick.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

THE CLOUD DODGER: Al Wilson—44%. November 27. Had three good shorts with this, otherwise we would have felt we were cheating our patrons. Not enough to it for a good program. The thrills were mostly left to the imagination, although we admit that it is difficult to put airplane thrills on the screen. Ran this on China Night, which is the reason for fair percentage. Very good print and photography was mostly pretty good, although some scenes were rather blurry and dark. Five reels.—Wolfe & Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

HOW TO HANDLE WOMEN: Special cast—Tryon does good work here. Miss Nixon is getting better looking lately. However, Tryon won't be worth a nickel at the box office unless he gets some new material. Can I get a job as a gag-man for the family undertaker?—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—Not nearly as good as "Hot Heels." Six reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

WE AMERICANS: George Sidney—70%. November 23-24. One of those pictures that makes you like to stand at the door when the crowd passes out and hear their comments. A picture they like to come the second time to see. It should go over good in any house, anywhere. What more could one say? Nine reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

THE RAWHIDE KID: Hoot Gibson—65%. November 28. A good Gibson picture that drew and pleased a pretty good Wednesday crowd. Print fair. Photography very good. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE RAWHIDE KID: Hoot Gibson—35%. November 20. Just another Hoot Gibson picture. Seems like Hoot is slipping like some other stars. He doesn't draw for me like he used to.—Mrs. C. L. White, Princess theatre, Sanderson, Tex.—General patronage.

JAZZ MAD: Jean Hersholt—70%. October 24. Title is misleading, but the picture is good. Six reels.—E. B. Conant, Charkarohen theatre, Lincoln, N. H.—Small town patronage.

A MAN'S PAST: Conrad Veidt—35%. November 13. A very interesting picture. The acting of Conrad Veidt is wonderful.—Mrs. C. I. White, Princess theatre, Sanderson, Tex.—General patronage.

THE NIGHT BIRD: Special cast—A fairly good Denny that pleased but was not at all startling. Denny's wife is acceptable as an actress and beauti-

FIVE WEEKS NEW YORK RUN!

"Impressive - Sweeping"

—Kann in Film Daily

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723 SEVENTH AVENUE NEW YORK CITY

ful as far as I can tell.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

GRIP OF THE YUKON: Special cast—November 28-29. Had many favorable comments on this picture.—Ernest H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

HEROES OF THE NIGHT: Glenn Tryon—A splendid picture. Wish all pictures were as entertaining as this.—A. C. Betts, Powers theatre, Red Creek, N. Y.—General patronage.

THANKS FOR THE BUGGY RIDE: Laura La Plante—41%. November 18. A good comedy. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

THANKS FOR THE BUGGY RIDE: Special cast—Nice little program picture.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

Warner Bros.

GLORIOUS BETSY: Dolores Costello—November 27-28-30. Well, it is a real good picture, but I think it will be appreciated more in the big city theatres, for this Napoleon costume society dress and acting doesn't seem to be what our small town patrons want. Dolores Costello and Conrad Nagel are very, very pleasing in this picture. In fact, they are the whole cheese. I wish we would never have to show any more of this Napoleon bunk. We are Americans, so give us American shows.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—General patronage.

HAM AND EGGS: Special cast—25%. November 28. A good funny burlesque on the war. Both comedians are funny. Just a program picture sold here as a special. Just a film salesman's joke to a country exhibitor.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE GIRL FROM CHICAGO: Special cast—25%. November 20. A good crook story.—Bert Silver, Silver Family theatre, Greenville, Mich.—Small town patronage.

THE RACE FOR LIFE: Rin Tin Tin—50%. November 24. Played Saturday and gave satisfaction to a Saturday crowd. The picture was either poorly directed or had been cut as it did not satisfy as other pictures have of this dog.—Bert Silver, Silver Family theatre, Greenville, Mich.—Small town patronage.

State Rights

THE ROAD TO RUIN: Helen Foster—100%. November 25-26-27. They fought to get in. Two fell into the orchestra pit trying to find a seat that wasn't there. When we stand 'em up it's some stand up. We gave this picture a big and proper exploiting and it went over big. Pleased 85%. Has good moral and attractive actors. Six reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

Serials

MAN WITHOUT A FACE: (Pathe) Roy Miller—Have played this and found it very good. Ten episodes.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

MARK OF THE FROG: (Pathe) Special cast—Very good from beginning to end. Ten episodes.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE MASKED MENACE: (Pathe) Arthur-Kent—Have just completed this and it seemed to give very good satisfaction.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE MYSTERIOUS AIRMAN: Special cast—We are on Chapter Five and so far very good. Ten episodes.—G. O. Tunstall. Midway theatre, Martinsville, Va.—Small town patronage.

THE SCARLET BRAND: Neal Hart—Neal Hart bought a lot of old film and started to make a serial to fit it. Some good scenery but a lousy plot. Neal Hart must have been good looking in his prime, and we thought Hollywood had plenty of good lookers.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

Short Features

COLUMBIA

COLUMBIA CHAPLINS: These old Chaplins show Chaplin to be without a doubt the funniest man on the screen, for they are still trying to improve on his gags. Aged photography, but folks laugh.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

MAGIC GAME:—Just awful. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—Small town patronage.

EDUCATIONAL

ANGEL EYES: Big Boy—Good filler and plenty of laughs. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

ANGEL EYES: Big Boy—Good kid comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

COME TO PAPA: Big Boy—A good Big Boy comedy with plenty of laughs. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

EDUCATIONAL COMEDIES:—Educational used to be good, but they've added a few hams who are tearing down their reputation. Dane and St. John seem okay, but some supervisor is copying the Christie idea for short subjects. Neat but not funny.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

FBO

AFTER THE SQUALL IS OVER: Al Cooke—Al Cooke always gives the folks a treat with his putty face, and oh, how they can laugh. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

MICKEY'S LITTLE EVA: Mickey McGuire—This gang is sure good for the little folks and it just seems as if there is always something new in each one of this series. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

STANDING PAT: Three Fat Boys—Lots of good laughs, but too much chasing around in one place so got tiresome. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

FOX

KANGAROO'S KIMONA:—Just lots of excitement from start to finish. Not many laughs. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

METRO-GOLDWYN-MAYER

EARLY TO BED: Laurel-Hardy—This should rate as a novelty since these two big time comedians are the only ones in it. Already as expected, M G M has started to capitalize a good thing, but has also started to cheapen these productions. Better watch out or they'll be rating with Stern Brothers.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

EARLY TO BED: Laurel-Hardy—The best birds in comedy. Lots of roars. Two reels.—C. A. Swiercinsky, Majestic theatre, Washington, Kan.—General patronage.

GROWING PAINS: Our Gang—Dandy Gang comedy, with a vaudeville giant adding some extra laughs. Very lucky for us in having a laugh-maker like this to run with "The Wind," a dreary feature. Good print, and we were able to get more light through it than any of the new comedies we have had to date. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

HEART OF GENERAL ROBERT E. LEE: Special cast—Very beautiful and interesting. Colors not so gorgeous as in "The Flag" but print was light and new. Our people like these. Suggest exhibitors with Mazda equipment try out one of these before signing for a block. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

HEEBE JEEBEES: Our Gang—Best Gang comedy in many months.—Ernest H. Vetter, Majestic theatre, Homer, Mich.—General patronage.

PARAMOUNT

BEHIND THE COUNTER: Edward Everett Horton—Not so good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

CALL AGAIN: Edward Everett Horton—A sigh of relief. My last Horton, thank goodness. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

THE DIZZY DIVER: Billy Dooley—Very good, very snappy. Two reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

DIZZY SIGHTS: Billy Dooley—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HOT SCOTCH: Sandy MacDuff—It steps high and fast from the go off and keeps it up to the end. If all MacDuff comedies are like this I would like a lot of them. Two reels.—O. A. Halstead, Cozy theatre, Duschesne, Utah.—General patronage.

PATHE

ARE BRUNETTES SAFE: Charlie Chase—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

GALLOPING GHOSTS:—A funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—Small town patronage.

LOVE MY DOG: Our Gang—Very good. Everyone, it seems, has told us how good it was. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

UNIVERSAL

COME ON, HORACE: Arthur Lake—Mighty good. Everbody likes these and we get pleased comments on them. Print good. Photography good. So far they have had too much film on one reel, and we have had to split them to use in 1000-ft. magazines. One oversize reel.—Wolfe & Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

FUN IN THE CLOUDS: Arthur Lake—Another good one from the "Horace in Hollywood" series. These are novel, interesting, and there is plenty of both action and humor. One of the best single-reelers we are using this year. Good print and photography. One oversize reel.—Wolfe & Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

FIGHTING FOR VICTORY: Special cast—"The Collegians." Very tame. Where they take the school out of "The Collegians" they lose their only drawing power here. This one was from lumber jacks to prize fighting.—Bert Silver, Silver Family theatre, Greenville, Mich.—Small town patronage.

MISSISSIPPI MUD: Oswald the Rabbit—Good cartoon, like all Oswalds. Excellent print. One half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

Welcome

"What the Picture Did for Me" welcomes G. A. Dilla of the Sun theatre, Farwell, Nebr., as a new contributor. Dilla's debut comes in the form of a letter, which is as follows:

"Dear Sir: Have been a reader of your 'What the Picture Did for Me' for some time and certainly appreciate this department. This is a town of 250. I want to give my opinions on some features I have run.

"F B O—Hit of the show: A good feature, but most of the film dim.—Singapore Mutiny: A dandy good feature and a good print. Patrons well pleased. Ralph Ince and Estelle Taylor exceptionally good in this one.

"Universal—We Americans: A good picture and good print. Patrons well pleased.

"Paramount—Legion of the Condemned: Good feature and patrons well satisfied.—Chang: If you want a good jungle picture, here it is. Good photography and good print.—Pioneer Scout: A good Fred Thomson, but a bum print.—Red Hair: Clara Bow always popular here, and this one was a dandy.—Partners in Crime: Beery and Hatton do well here and this one was well received.

"Hoping this information will do the rest of the exhibitors some good, I am,

"Yours truly,
"G. A. Dilla."

WHOSE IS THIS ONE?

A report has been received from one of the two theatres in Owosso, Mich., but the name of the exhibitor is missing. The pictures reported on are "The Cavalier," "Tropical Nights," "The Two Outlaws," "Ramona," the George Walsh version of "Uncle Tom's Cabin" and others. The reports are excellently prepared, being very complete and informative, so naturally we are anxious to publish them. And that will be done as soon as the name of the exhibitor reporting has been received.

(Continued from page 56)

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5946	Man From Headquarters, The (D), Cornelius Keefe-E. Roberts	Aug.		
.....	5262	Midnight Adventure, A (D), Landis-E. Murphy	May		
.....	4548	Mystery Valley (W), Buddy Roosevelt	July		
.....	5608	My Home Town (D), Brockwell-Glass	Jan.		
.....	4571	Painted Trail, The (W), Buddy Roosevelt	Mar.		
.....	5906	Phantom of the Turf, The (D), Costello-Lease	Feb.		
.....	.....	Ships of the Night (D), Logan-Rankin	Dec.		
TME	6525	Should a Girl Marry? (D), Foster-Keith	Nov.		
.....	5675	Sisters of Eve (D), Mae Busch	Sept.		
.....	5900	Sweet Sixteen (D), Helen Foster-Olmstead	Aug.		
.....	4627	Trail Riders (W), Buddy Roosevelt	April		
.....	5490	Wild Bern (W), Tex Maynard	Mar.		
.....	5260	You Can't Beat the Law, Lee Keefe	Jan.		
1927		**Tiffany-Stahl**		**1927**	
.....	5754	Backstage (CD), Bedford		July 9	
.....	5669	Beauty Shoppe (CD), Busch		July 16	
.....	7300	College Days (CD), M. Day		Nov. 6	
.....	4887	Enchanted Island (D)		June 25	
.....	6482	Fools of Fashion (CD), Busch		Oct. 9	
.....	5233	Girl from Gay Paree, The (F), Sherman	Sept. 15		
.....	4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1		
.....	5800	Joselyn's Wife (D), Frederick		Nov. 27	
.....	6049	Lightning (W), J. Ralston	Sept. 1		
.....	6235	Night Life (CD), Day-Harron	Nov. 1		
.....	5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15		
.....	5182	Snowbound (FC), Blythe		July 30	
.....	5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10	
.....	.....	Tired Business Man (C)			
.....	6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10
.....	5614	Women's Wares (D), Brent-Lytell	Oct. 1		
1928					
.....	.....	Broadway Fever (D), Sally O'Neil	Sept. 30		
.....	6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15		
.....	.....	Big Top, The (CD), Sally O'Neil	Oct. 30		
ME	6775	Cavalier, The (D), Talmadge-Bedford	Nov. 1		Nov. 10
.....	5209	Clothes Make the Woman (R), Southern-Pidgeon	May 1		
.....	.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20		
.....	5510	Devil's Skipper, The, Bennett	Feb. 1		
.....	.....	Domestic Meddlers (CD), Claire Windsor	Oct. 20		
.....	.....	Floating College, The, O'Neil-Hale	Nov. 10		
.....	.....	Girl Who Came Back, The, Patsy Ruth Miller	Mar. 10		
.....	.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 20	Dec. 1	
.....	.....	Grain of Dust, The (D), Cortez-Windsor	July 10		
.....	.....	Green Grass Widows (CD), Walter Hagen	June 10		
.....	.....	Gun Runner, The (D), Cortez-Lane	Nov. 20	Nov. 3	
.....	5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1		
.....	6553	Ladies of the Night Club (CD), Cortez-Moran	May 15		
.....	5676	Lingerie (CD), White-McGregor	July 1		
M	7785	Marriage by Contract, Miller-Gray	Dec. 1		Nov. 17
.....	.....	Man in the Hobbles, The, Harron-Littlefield			
.....	6708	Nameless Men, Moreno	Feb. 15	Mar. 31	
.....	.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10		
.....	.....	New Orleans, Cortez-Collier, Jr.	Mar. 1		
.....	.....	Power of Silence, The (D), Belle Bennett	Oct. 20		
.....	5160	Prowlers of the Sea (D), Cortez-Myers	June 20		
.....	.....	Rainbow, The, Gray-Hardy	Jan. 1		
.....	.....	Reputation (D), Belle Bennett	Nov. 10		
.....	.....	Spirit of Youth, The, Kent-Sebastian	Feb. 20		
.....	5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15		
.....	.....	Squads Right (CD), Gribbon-Stone	Feb. 1		
.....	5735	Stormy Waters (D), Southern-McGregor	June 1		
TME	7256	Tollers, The, Fairbanks, Jr.-Ralston	Oct. 1		
.....	5652	Their Hour (D), Sebastian-Harron	Mar. 1		
.....	5361	Tragedy of Youth, Miller-Collier	Jan. 15		
.....	.....	Tropical Nights, Patsy Ruth Miller	Dec. 10		
.....	5283	Woman Against the World, A	Jan. 1		
1927		**United Artists**			
.....	5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17
.....	7500	General, The (C), Keaton			Feb. 12
.....	7311	Loves of Sonya (D), Swanson			Mar. 19
.....	8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24
.....	9120	Resurrection (M), La Rocque			Apr. 16
.....	9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19
.....	7456	Topsy and Eva (C), Duncan Sisters			Aug. 13
.....	8250	Two Arabian Knights (CD), Boyd-Wolheim			Oct. 29
.....	8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4
1928				**1928**	
ME	.....	Awakening, The, Vilma Banky	Nov. 17		
ME	8250	Battle of the Sexes, The, Hersholt-Haver	Oct. 12		
....	6400	Circus, The (C), Charlie Chaplin		Mar. 3	
T	.....	City Lights, Charlie Chaplin			
AT	.....	Coquette, Mary Pickford			
.....	7000	Devil Dancer, The, Gilda Gray			Apr. 28
.....	9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26
.....	9100	Dove, The (M), Norma Talmadge	Jan. 7		Jan. 7
.....	8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21
.	7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4		
ME	.....	Hell's Angels, Ben Lyon-Nissen			
T	.....	Iron Mask, The, Douglas Fairbanks			
ME	.....	King of the Mountains, John Barrymore			
T	.....	Lady of the Pavements, Boyd-Goudal			
T	.....	Lummox			
AT	.....	Nightstick, O'Malley-Busch			
T	.....	Queen Kelley, Gloria Swanson			
ME	.....	Rescue, The, Ronald Colman	Jan. 12		
....	7650	Ramona (D), Del Rio	Aug.		
ME	.....	Revenge, Dolores Del Rio	Nov. 3		Nov. 10
.....	8600	Sadie Thompson (D), Gloria Swanson	Feb. 1		June 16
AT	.....	Say It With Music, Harry Richman			
T	.....	She Goes to War, Broadman-Holland			
.....	6400	Steamboat Bill, Jr., Buster Keaton	Jan. 7		May 26
ME	9300	Tempest (M), John Barrymore	Aug. 11		July 7
ME	8500	Two Lovers, Banky-Colman	Sept. 7	Sept. 1	
ME	.....	Three Passions, Terry-Petrovitch			
ME	8350	Woman Disputed, The, Norma Talmadge	Oct. 20		
1928		**Universal**			
.....	6243	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8	
.....	4179	Beauty and Bullets, Ted Wells	Dec. 16		
M	.....	Clear the Decks, Reginald Denny	Mar. 24		
.....	5311	Clearing the Trail, Hoot Gibson	Oct. 7		
.....	4322	Cloud Dodger, The, Al Wilson	Sept. 30		
.....	4201	Crimson Canyon, The, Ted Wells	Oct. 14		
.....	5357	Danger Rider, The, Hoot Gibson	Nov. 18	Nov. 17	
.....	5109	Flyin' Cowboy, The, Hoot Gibson	July 1		
.....	7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22	
.....	6474	Freedom of the Press, Lewis Stone	Oct. 28		
.....	.....	Gate Crasher, The (CD)	Dec. 9		
T	.....	Give and Take, Sidney-Hersholt	Dec. 23		
.....	4194	Greased Lightning, Ted Wells	July 29		
.....	6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28	
.....	4868	Guardians of the Wild, Rex-Perrin	Sept. 16		
.....	6307	Home James, Laura LaPlante	Sept. 2	Sept. 8	
.....	5591	How to Handle Women, Tryon-Nixon	Oct. 14		
.....	6832	Jazz Mad, Hersholt-Nixon	Nov. 11		
M	10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4		Oct. 13
.....	6030	Michigan Kid, The, Adoree-Nagel	Oct. 21		
.....	6702	Night Bird, The, Reginald Denny	Sept. 16		
.....	5907	Phyllis of the Follies, Alice Day-M. Moore	Nov. 25		
.....	4230	Price of Fear, Bill Cody	Oct. 29		
.....	4472	Quick Triggers, Fred Humes	July 15		
.....	5424	Riding for Fame, Hoot Gibson	Aug. 19		
.....	4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18		
TME	10600	Uncle Tom's Cabin, All Star	Dec. 2		
.....	.....	Wolves of the City, Bill Cody	Dec. 2		
1929					
.....	.....	Blow for Blow, Hoot Gibson	May 19		
.....	.....	Border Wildcat, The, Ted Wells	Aug. 18		
.....	.....	Born to the Saddle, Ted Wells	Mar. 10		
ME	.....	Charlatan, The, All Star	Apr. 14		
T	.....	Cohens and Kellys in Atlantic City (CD) George Sidney	Mar. 17		
T	.....	Come Across, All Star	May 5		
T	.....	Dangerous Dimples, Laura LaPlante	June 16		
T	.....	Eyes of the Underworld, Bill Cody	Apr. 28		
MT	.....	Girl on the Barge, The. O'Neill-Hersholt	Feb. 24		
.....	4719	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14		
.....	.....	Hero of the Circus, Maciste	Feb. 24		
T	.....	His Lucky Day, Reginald Denny	June 2		
.....	.....	Hoofbeats of Vengeance, Rex-Perrin	June 16		
T	.....	It Can't Be Done, Tryon-Sue Carol	May 5		
.....	.....	Kid's Clever, The, Tryon	Feb. 17		
.....	5501	King of the Rodeo, Hoot Gibson	Jan. 6		
.....	.....	Lariat Kid, The, Hoot Gibson	June 23		
ME	.....	Last Warning, The, LaPlante-Boles	Jan. 6		
T	6785	Lonesome (CD), Glenn Tyron	Jan. 20		
ME	6674	Man, Women and Wife (CD), Kerry-Starke	Jan. 13		
T	.....	One Rainy Night (D), Laura LaPlante	Mar. 3		
.....	.....	Play Goes On, The, All Star	Mar. 10		
.....	.....	Plunging Hoofs, Rex-Perrin	Aug. 4		
T	.....	Red Hot Speed, Reginald Denny	Jan. 27		
.....	.....	Red Lips, Rogers-Nixon	Apr. 14		
.....	4380	Ridin' Demon, The, Ted Wells	May 19		
T	.....	Silks and Saddles (D), Marion Nixon	Jan. 20		
.....	.....	Slim Fingers, Bill Cody	Mar. 24		
.....	.....	Smilin' Terror, The, Ted Wells	June 30		
.....	.....	Smilin' Guns, Hoot Gibson	Apr. 7		
.....	.....	Stool Pigeon, The, Bill Cody	June 2		
T	.....	You Can't Buy Love, All Star	May 25		
1927		**Warner Brothers**			
.....	5803	Black Diamond Express (M), Blue			July 23
M	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3		
.....	6281	Bush Leaguer, The (CD), Monte Blue	Aug. 20		
.....	6408	Desired Woman, The (M) Irene Rich	Aug. 27		
M	5003	Dog of the Regiment, A (M), Rin-Tin-Tin	Oct. 20		
M	6767	First Auto, The, Oldfield-Miller	Sept. 19		July 9
M	6978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31	
M	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26
M	5613	Ham and Eggs at the Front (C), Wilson, H. Conklin	Dec. 24		
.....	6271	Hills of Kentucky (M), Rin-Tin-Tin			Feb. 26
M	6200	Husbands for Rent, All Star	Dec. 31		
M	6230	If I Were Single, McAvoy-Nagel	Dec. 17		Apr. 28
.....	5397	Irish Hearts (CD), McAvoy			June 11
M	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1
M	5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29
M	5685	Sailor Izzy Murphy (F), George Jessel	Oct. 8		Dec. 10
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15
.....	6412	Simple Sis (M), Fazenda			June 11
M	6412	Slightly Used, McAvoy-Nagel	Sept. 3		
.....	7647	Third Degree (M), D. Costello			Jan. 8
.....	6813	Tracked by the Police (M), Rin-Tin-Tin			May 21

Note: All Warner pictures are released in two versions, with and without Vitaphons. A. T. means All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

1928					
M	6052	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18
M	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11	
.....	.....	Beware of Bachelors, Ferris-Beranger			Nov. 10
TME	6270	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6
M	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14
TME	7441	Glorious Betsy, D. Costello			
AT	8693	Home Towners, Kenyon-Elleson			Nov. 3
TME	7077	Jazz Singer, The, Al Jolson	Feb. 4		
AT	5267	Lights of New York, All Star	July 21		
TME	6352	Lion and the Mouse, The, L. Barrymore			
M	5331	Little Snob, The, May McAvoy	Feb. 11		
AT	8290	On Trial, Bert Lytell	Dec. 29		Dec. 1
M	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19
M	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18	
M	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19	
TME	7169	State Street Sadie, Nagel-Loy	Aug. 25		
TME	7340	Tenderloin, Dolores Costello			Apr. 28
AT	7654	Terror, The, McAvoy-Horton	Oct. 20		
TME	5527	Women They Talk About, Rich-Ferris	Sept. 8		Oct. 13
1929					
AT	.....	Conquest, Monte Blue	Jan. 19		
TME	.....	Desert Song, The, John Boles			
TME	.....	Fancy Baggage, Audrey Ferris			
TME	.....	From Headquarters, Monte Blue			
TME	.....	Frozen River, Rin-Tin-Tin			
TME	.....	Greyhound Limited, The, Monte Blue			
TME	.....	Hardboiled Rose, Myrna Loy			
TME	.....	Kid Gloves, Conrad Nagel-Lois Wilson			
TME	5179	Land of the Silver Fox, Rin-Tin-Tin			
TME	.....	Little Wildcat, The, Audrey Ferris	Jan. 5		
TME	.....	Madonna of Ave. A, Dolores Costello			
TME	.....	Million Dollar Collar, The, Rin-Tin-Tin			
TME	.....	My Man, Fannie Brice			
TME	.....	No Defense, Monte Blue			
TME	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.			
TME	.....	Redeeming Sin, The, Dolores Costello			
TME	.....	She Knew Men, Betty Bronson			
TME	5992	Singing Fool, The, Al Jolson	Jan. 1		Oct. 13
AT	.....	Stark Mad, H. B. Warner-L. Fazenda			
TME	.....	Stolen Kisses, May McAvoy			

CHICAGO PERSONALITIES

By J. F.

THE Chicago Federation of Musicians at its annual meeting and election last week, surprised nobody by going on record against synchronized music. Just what is to be done about it is not definitely decided, and in the meantime, of course, the "war chest" grows and grows. The attack is pretty certain to take at least an educational aspect, however, with the public being told through advertising or some form of publicity, that synchronized music is "canned music" and thus not music at all, and that if the public persists in buying music as it does its dinners, there won't be any musicians to give them anything else pretty soon.

The musicians also elected officers for the coming year, James C. Petrillo being chosen president for the seventh time. All officials were reelected, Carl Baumann being again named vice president; Edward A. Benkert, recording secretary; Charles A. Runge, financial secretary; Henry Kaiser, treasurer; and Otto Siemers, sergeant-at-arms.

* * *

A sales convention of the midwest managers of Columbia was held last week under the leadership of Cecil E. Maberry, general sales manager, who has been here from New York. Most of the time was devoted to discussion of Columbia's sound policy and the methods of sales and distribution under the new system. Those attending were Charles Schwering and Oscar Bloom, who handle special sales work for Maberry; Fred H. Knispel, midwest district manager and temporarily in charge of the Chicago exchange; and Ben C. Marcus, Minneapolis; Walter C. Rand, Omaha; Jack Young, Detroit; John Sharkey, Pittsburgh; Wm. Weinschenker, Milwaukee; Claude McKean, St. Louis; and Ralph Peckham, Des Moines, all branch managers.

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In a new arrangement just instituted by B & K, Jack Knight, supervisor of theatres, will have as a special charge, the houses on South and North sides; Lester Dalley, assistant to Knight, the Northside and Loop houses; and Carl Strudel, the theatres on the West and South sides.

* * *

Gerald Gallagher has resigned the managership of the Plumb, Great States house in Streeter, to go to Winnipeg. W. L. Butts, field manager for Great States, has been named his successor.

* * *

While Great States is on the board, let us speak of Christmas. That sounds rather absurd, of course, but really it isn't. For this is the season when that circuit celebrates with abandon. For one thing, there will be free shows for the poor children in every one of the 16 towns. The performances will take place the morning of December 24, with gifts and candy for all who come. About 75,000 children are expected to be thus entertained. Charitable organizations and newspapers are assisting.

* * *

And that ain't all. On New Year's Eve, there will be special shows in Joliet, Rockford, Waukegan, Chicago Heights, Blue Island and Harvey; extra shows in nearly all of the towns; and a dance in at least the Rialto in Aurora.

* * *

The first thing we noticed on the row this week was the new sign on the window that once had "Gotham Pictures." "Biophone" is the new one, referring to the instrument being distributed in Chicago by Jerry Abrams and Henri Ellman. Jerry, however, is still selling Gotham pictures on last year's program.

* * *

Ernie Grohe of Fox showed us last week some very interesting pictures drawn by his 15-year-old son, who is attending Lake View High school. *Red and White*, school paper, carried a front cover drawn by young Grohe that was a real eye-teaser. Grohe proudly stated that the boy had already won four medals for his work.

* * *

A. Rosecan has joined the F B O staff as country salesman.

* * *

The M G M private showing at the Chicago theatre last week, of all short subjects in sound, was a big success. Many officials from the home office witnessed the preview, and according to Frank Ishmael, the screening went over fine. The shorts shown were the Gus Edwards Review, "Phipps," starring Lowell Sherman; "We Faw Down," with Laurel and Hardy; and "Jimtown Speakeasy," with Miller and Lyle.

* * *

M G M's "Trail of '98" will be shown at a midnight show at the Chicago theatre December 18. Admittance will be only by invitation. This will be the only showing of the picture before it is pre-released.

* * *

Red Seal has moved its offices from the Columbia Exchange to 828 S. Wabash. B. N. Judell is now head of the concern.

* * *

J. M. Jacobs, formerly of First National, has returned from a visit in Australia. Jacobs said that although he no longer was connected with the film business, he always reads the HERALD-WORLD, and Bill Brumberg okayed the statement, so it's true.

* * *

Mr. and Mrs. Frank Schaefer left last week for St. Louis, to attend the opening of the New Jefferson hotel there.

* * *

The Grand theatre in Lowell re-opened last Saturday, after being closed for a few weeks due to fire. The blaze destroyed the ticket booth and some equipment. Mr. and Mrs. Tracy, the owners, were along the Row last week securing new equipment.

* * *

Entering the Exhibitors Association offices last week we noticed several boxes of candy on Tess Heraty's desk. The reason? A birthday. How old? A girl never tells.

At "home." For Carl Laemmle, who is shown in front of the Universal exchange, began his career in the industry in Chicago. The Universal president was in town last Saturday, on his way from the Coast to New York. (Herald-World Photo.)

The Ad-Sign Corporation, formerly located at 845 South Wabash, have moved to 804 South Wabash. Joseph Caufal, president, was in Chicago last week and appointed J. Bender to succeed Gollis as manager. Bender was formerly manager of the Detroit office.

* * *

L. V. Kuttnauer of Photophone tells exhibitors to watch closely next week for an important announcement. L. V. was very earnest in his statement, and so we suggest that exhibitors follow his advice.

* * *

Simon Simansky of West Town Theatres, is ill with influenza.

* * *

Walter Miller of Pathe serial fame, was along the Row last week. Miller has been appearing in vaudeville the past three months.

* * *

A report comes from Frank Ishmael that a pair of kid gloves were left on his desk by some exhibitor. Ishmael says just to show that he is honest, he will return them to the owner. Besides, he says, they're too small for him.

* * *

E. L. Delaney of the M G M sales force, is confined to Augustana hospital. Delaney was operated on for a goiter, and a week later, for appendicitis. Friends can reach him by calling Mohawk 2400 and asking for Room 626.

* * *

Joe Stern, owner of the Highland and Marquette theatres, was back in Chicago last week after a two-weeks' vacation.

* * *

Harold L. Siegel of General Talking Pictures Corporation, which has sales rights for the De Forest Phonofilm, has opened temporary quarters in Room 2256, Stevens Hotel. Siegel has made plans to have his permanent office on Wabash within the next few weeks.

* * *

The moving picture committee of the Chicago Woman's Club, held a luncheon at the club rooms, 410 South Michigan Avenue, December 12, at which Dan Roche, publicity director for Pathe, was the guest. Dan delivered a talk on "The Problems of the Producer of Today." Dan was heard to declare before the meeting that the biggest problem facing the producers of today was selling pictures and getting prices. He did not tell the women this, however. Several Pathe pictures, including short subjects, were screened after the luncheon.

And, History Will Repeat—

The original motion picture film ... workable long rolls... colored film base.. duplicating film..panchromatic negative....the history of the important developments in American motion picture materials is a factful story of this Company's cooperation with the cinematographic industry.

Obviously an association that has borne such fruits in the past can be expected to repeat in the future. For 1929 the Eastman resources and Eastman cooperation are pledged anew to the further advancement of the motion picture art.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

NEW... and funny!!!

A refreshing addition to your comedy schedule—and to your box office! Two new comedy stars that are making them all sit up and watch!

JERRY DREW

surrounded by a bevy of beautiful girls, in each of the new

IDEAL COMEDIES

Jack White Productions

Educational Pictures

"THE SPICE OF THE PROGRAM"

MONTY COLLINS

He's putting new blood and new laughs into the always popular

MERMAID COMEDIES

Jack White Productions

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Silent or with sound, *Educational Pictures* always lead the field of Short Features.

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

IN TWO SECTIONS

SECTION ONE

EXHIBITORS

HERALD

and MOVING PICTURE

WORLD

'TWAS THE NIGHT BEFORE CHRISTMAS!

POPPA:

"We sure did splurge this Christmas"

MAMMA:

"Yes, but we can afford it, thanks to M-G-M pictures ___"

POPPA:

"You said it—thanks to 'Our Dancing Daughters', 'Show People', 'Excess Baggage', 'While the City Sleeps', 'White Shadows' and all those M-G-M hits. Every week is Merry Christmas with M-G-M!"

Whole Vol. 93, No. 12 (Vol. 36, No. 2) Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3, December 23, 1938

BIOPHONE

THE STANDARD TALKING PICTURE MACHINE OF THE WORLD

MORE PERFECT BIOPHONE INSTALLATIONS

NB266 22 3 EXTRA—SOMERSET PEN 11 150P 1928 Dec 11 PM 2:30
NB266
ALFRED WEISS, PRES BIOPHONE CORP
1600 BROADWAY
FIRST BIOPHONE EXHIBIT MANHATTAN COCKTAIL LAST NIGHT TO MOST ENTHUSIASTIC AUDIENCE IN MY CAREER EXHIBITION MOST ENTRANCING HEARTY CONGRATULATIONS
JOHN A BLATT CIRCUIT OF THEATRES

PLAYING "WINGS" WITH SOUND ON OUR BIOPHONE MACHINE — IT'S SPLENDID.
STRAND THEATRE, ALLENTOWN, PA.

"BATTLE OF SEXES" WITH SOUND BEING PLAYED ON OUR BIOPHONE EQUIPMENT — EXCELLENT — CONGRATULATIONS.
LAFAYETTE THEATRE, NEW YORK CITY

SEE IT HEAR IT

BIOPHONE
CORPORATION
ALFRED WEISS - President
THE STANDARD TALKING PICTURE MACHINE OF THE WORLD

To the greatest business on earth and everybody in it—

To the army of Paramount exhibitors, vaster than ever and constantly growing. In appreciation of your good will toward this company and our pleasant and profitable relations together—

To the personnel of Paramount far flung throughout the world. With a special bow to our matchless production forces because they are following "Wings" and Paramount's fine product this year with "Interference" and a mighty program of quality talking pictures assuring Paramount's leadership in every field—

To 1929, a year of tremendous opportunity for the quality showman—

Cordial Holiday Greetings!

Paramount Pictures

SITTING PRETTY!

Remember "It"? Remember "Red Hair"? Clara Bow starred in them. Elinor Glyn wrote them. Clarence Badger directed them. You cleaned up with them! The same triumphant trio has delivered another box office Bow-nanza—"Three Week Ends". It's what the public ordered, doubled and re-doubled! Clara as the cabaret cutie whose week-end was another girl's lifetime. Clara as the big splash in the millionaire's private swimming pool. Clara in the type of role that has made her the most popular star on the screen! Play her and give your wife a limousine for Christmas! A silent picture that will be the talk of any man's town. The kind of class silent product PARAMOUNT continues to turn out week after week to the delight of all classes of theatres, wired or otherwise.

PARAMOUNT

the SILENT pictures that talk big money *as well as the one big quality SOUND product!*

Last Month's Premier Movies Pass in Review

NOVEMER'S SIX BEST PHOTOPLAYS.

THE HOME TOWNERS.

WHITE SHADOWS IN THE SOUTH SEAS.

SUBMARINE.

FAZIL.

A ROMANCE OF THE UNDERWORLD.

ME, GANGSTER.

Honorable Mention: "The Racket," "Revenge," "Masks of the Devil," "Outcast," "Dry Martini," and "Forbidden Love."

By Mae Tinee.

GOOD Morning!

It occurs to me that there's anything this morn—

"FAZIL" registered as something decidedly new in desert dramas. "The last word in sheik romances! It provides Charles Farrell—as the sheik—with a rôle fascinating and different." (I sort of overwork that word.) "The story sweeps from Venice, to Paris, to Araby, and the hot winds of its passionate lovemaking are freighted with fatality—for east loves west and . . . ! Well, of course the twain COULD meet if east and west each went far enough—again I pause, and this time decide to let 'Fazil' tell you its own story. . . . "

The picture, brilliantly acted by all concerned, was "magnificently produced. . . . Some of the desert scenes are gorgeous and the piece throughout is dressed and lighted and photographed just as, it seems to me, it should be. . . . There is no dialogue, but there is musical synchronization, of which you will undoubtedly approve. . . . "

* *

"A ROMANCE OF THE UNDERWORLD" also brought sunshine into this life. Not because it was sunshiny, but because it was such an all around good movie. Said the original review:

"This isn't one of the most widely heralded of the gangland pictures and it hasn't as much shooting as some, but it's going to be one of the most popular of the lot on screen parade or I miss my guess. It has, you see, that 'subtle something.' And I'm not at all sure the same isn't largely embodied in the work of one Robert Elliott, who plays an up and coming detective with flair and originality. . . . There's a good laugh as well as a big kick in the final reels of 'A Romance of the Underworld.' . . . "

* *

"ME, GANGSTER," I thought another swell gangster film. "A piece of expert work . . . all characterizations splendidly handled . . . exciting, atmospheric, and sort of heartbreaking. . . . "

This film was adapted from the recently published serial by Charles Francis Coe, and its star, Don Terry, is a young man who had never before been in pictures. Which fact makes his performance a truly remarkable one.

* *

Well, ARE the productions I've b... the six best? Or ...

3 out of 6 are FOX

CHICAGO TRIBUNE critic picks the best pictures of the month and Fox, of course, hogs the honors with:

FAZIL

"Something decidedly new in desert dramas . . . the last word in sheik romances . . . magnificently produced."

ROMANCE OF THE UNDERWORLD

"An all-around good movie. It's going to be one of the most popular of the lot."

ME, GANGSTER

"A piece of expert work . . . exciting, atmospheric."

FOX FIRST
to produce

100% LOVE
100% DRAMA
100% CAST
100% STORY
100% PRODUCTION
100%
BOX OFFICE

DIALOG FEATURE FILMED OUTDOORS

PUBLIX FIRST
to play this outdoor talker

Opens 2 Weeks' Engagement

Saturday, December 22nd,
CALIFORNIA Theatre,
San Francisco

Begins
extended run
December 25th,
CRITERION Theatre,
Los Angeles.

WILLIAM FOX PRESENTS

IN OLD ARIZONA

With This All-Talking, All-Star Cast:

EDMUND LOWE
Sergeant Quirt of "What Price Glory" in another hard-boiled characterization.

DOROTHY BURGESS
A screen find from the legitimate stage, with plenty of "it."

WARNER BAXTER
Always a good actor, in this talker he's a great actor in a great role.

FARRELL MacDONALD
No better character actor on the screen. He's perfectly cast.

IVAN LINOW
The giant of "The Red Dance", rushes into Russian on the Movietone.

Directed in Dialog by
RAOUL WALSH
and
IRVING CUMMINGS

Story and Dialog by
TOM BARRY

F
MOVIETONE
X

talks profits!

When a Ser it's

with

NATALIE KINGSTON

and

FRANK MERRILL

Produced by special arrangement with Edgar Rice Burroughs, author of "Tarzan of the Apes," "The Cave Girl," etc., etc.

Directed by Jack Nelson

TAR

of co

ial Brings Letters like These box-office!

"Trebled Business!"

"Am more than pleased with the remarkable showing made by your serial 'Tarzan.' Each Saturday matinee has shown a surprising increase over the preceding week. In fact, the receipts last Saturday were just ***three times as much*** as the first Saturday of the run." ***Frank W. Galvin, Alhambra Theatre, Sacramento, Calif.***

"Business Increased 78%!"

"Just as soon as Universal is ready to release another 'Tarzan' serial kindly notify me so that I can sign up at once. 'Tarzan' has proven to be a wonderful box-office attraction. My business on the night it is shown has increased 78%."

John B. Dumstre, Lutcher, La.

"It's a WOW!"

"A moment of your time, please. Kindly tell 'Uncle Carl' to feed us exhibitors more serials like 'Tarzan The Mighty.' It's a WOW! Audience reaction great. A serial like 'Tarzan' is worth its weight in gold!" ***A. Lehman, Canton Theatre, Canton, Miss.***

"Magic in the Title!"

"There is certainly magic in the title 'Tarzan The Mighty.' I put it on on the off day in one of my small towns, where it seemed that it might be necessary to close up on that day, and by exploiting the serial to the limit it looks as if I have got them coming." ***G. E. Fuller, The Playhouse, Fairhope, Ala.***

"Tremendous Business!"

"Just a few words giving my opinion of the wonderful serial, 'Tarzan The Mighty,' which I am now running. I ran chapter 8 last Saturday, and did a TREMENDOUS BUSINESS. My patrons say every episode gets better, and they are tickled to death that it has been extended to fifteen episodes. It is the best serial I have ever run."

W. T. McEntyre, Princess Theatre, Enterprise, Ala.

"Realized a Neat Sum!"

"I congratulate Universal on having such a good serial as 'Tarzan.' We opened in two towns, and I must say that it was indeed a great drawing card and we realized a neat sum on it."

H. Solomon, McComb, Miss.

TARZAN THE MIGHTY

urse it's a UNIVERSAL!

a triple box-office threat

THREE IN A ROW

all ready to CRASH THROUGH to new records! That's the Triple Box Office Threat offered by PATHE in "THE SPIELER," "GERALDINE" and "SHADY LADY". One *great* picture is something to shout about. *Two* in sequence is something to rave about. THREE IN A ROW—there's a record to SHOOT at! And we'll go on record with the prediction that these three productions will ALL be ranked among the outstanding successes of the year. "THE SPIELER" has already been picked by Photoplay as one of the six best. Well—"GERALDINE" and "SHADY LADY" are just as good!

PHYLLIS HAVER

in *The* SHADY LADY

with ROBERT ARMSTRONG
and LOUIS WOLHEIM

A Ralph Block Production. *Title suggested by Leonard Praskins and Richard L. Sharpe*
Directed by Edward H. Griffith.

Another Phyllis Haver Sensation!

The blonde star in the type of role that never fails to 'click'—and this is one of her best.

Paste This Prediction in Your Hat—and Get Busy!

Pathé Pictures

TRADE MARK

ALL in Sensational Dialogue and Sound

THE SPIELER

The Greatest Picture of Carnival Life Ever Screened!

The glamour and tragedy of street show life as IS—reeking with realism and color and packing a devastating WALLOP — with a great cast.

with ALAN HALE, RENEE ADOREE, FRED KOHLER *and* CLYDE COOK

A Ralph Block Production. Adapted by Hal Conklin and Tay Garnett. From an original story by Hal Conklin. Directed by Tay Garnett.

It Speaks the Language of Real American Youth!

Built on laughs, loves, 'whoopee' and thrills of Young America—*made* for entertainment.

Geraldine

from the story by BOOTH TARKINGTON

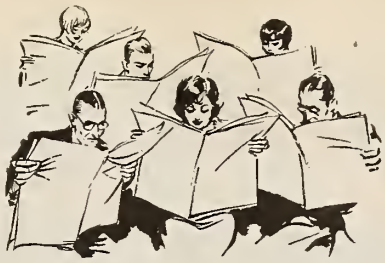
with EDDIE QUILLAN, MARION NIXON, GASTON GLASS and ALBERT GRAN.

Supervised by PAUL BERN.

Directed by MELVILLE BROWN

Talking Box-Office

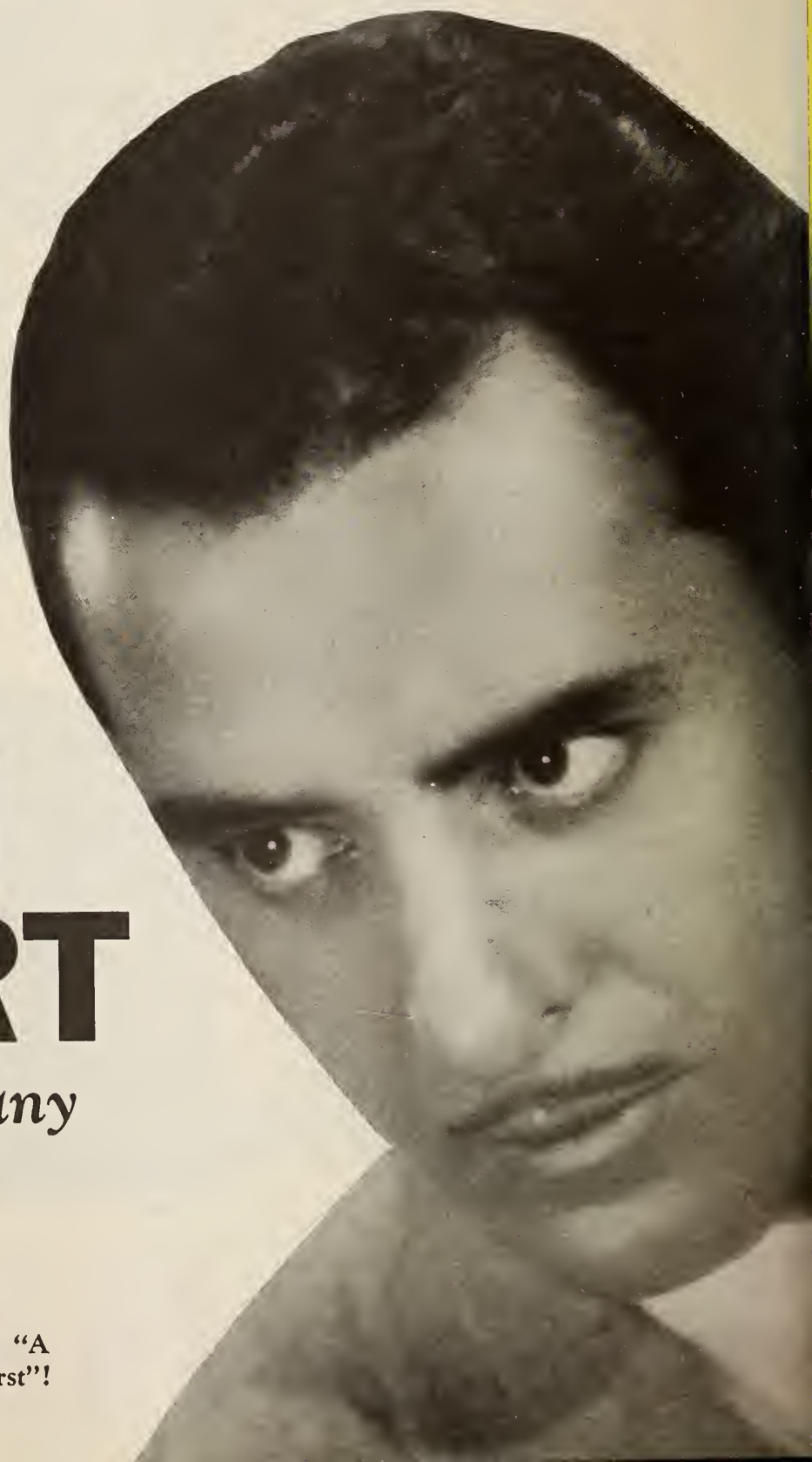
Every important producer made him flattering offers. He is the greatest name in pictures today!



Press and public have made his new contract the year's most talked of topic. Reams of publicity!

His affiliation is the most important factor in the minds of thousands of exhibitors.

HE HAS SIGNED A NEW M-G-M CONTRACT



The Biggest Star

JOHN GILBERT

The Biggest Company

M-G-M

Watch for John Gilbert and Greta Garbo in "A Woman of Affairs"—and John Gilbert in "Thirst"!

it's a pleasure!

Now—COLLEEN'S FIRST COMEDY WITH *SOUND!*

If you HAD to be BAD... could you make GOOD?

They told her she was too good to be Famous . . . so she HAD to be BAD . . . *And gosh how she tried!*

"I'll show them I can be Crushed and Broken! I'm going right to New York and learn to Sin and Suffer something awful!"

But they wouldn't even let h matriculate in Broadway Co-respondence Schoo until . . . her big chan comes to get her Mistress Degree, with Highest Di honor, in one hectic nigh And just then a farcic fate detours her off Th Easiest Way!

Nothing Synthetic About This Recipe for Receipts!

TAKE—
Colleen's doubled fame since "Lilac Time." The public's primed for more of MOORE—as quick as you can give it to them.

ADD—
Antonio Moreno, Montagu Love, Katherine McGuire, and William A. Seiter's superb direction—(remember his work in "Happiness Ahead"?).

MIX—
Swell SOUND effects and Shilkret score—or leave silent, as desired.

ADD—
A drag-'em-in National Ad Campaign reaching TEN MILLION FANS in *True Story*, *Smart Set*, *Vanity Fair*, and all fan magazines.

—and You're Bound to Beat Even the Biggest Business You've Ever Done with a Colleen Moore Comedy!

First National Pictures

John McCormick presents

COLLEEN MOORE

in

Synthetic Sin

A ***William A. Seiter*** *production*

From the play by Frederic and Fanny Hatto

A FIRST NATIONAL SPECIAL

It will go like "FURY"!
Because it gives Barthelmess the same type of role that made "FURY" one of his biggest hits.
Vibrant, vagrant, voluptuous —SHE was any man's woman...
Bitter, reckless, lawless—HE was no woman's man.
Strange that these two should find Love—and God—alone, together, in an open boat on a surly sea...
Stranger still that this love should make her lead a rum-crazed crew against him when Mutiny stalks wild-eyed under the Southern Cross!
Presented by
RICHARD A. ROWLAND
Story by
W. SCOTT DARLING
Screen Version by
BRADLEY KING
a JOHN FRANCIS DILLON Production
Christmas Cheer for Eye and Ear! Perfect Sound Accompaniment
RICHARD BARTHELMESS
The Greatest Male-Star Draw in Pictures Today!
in "SCARLET SEAS"
with BETTY COMPSON
FIRST NATIONAL PICTURE
First National Pictures
Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President
HILLIKER

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Abram F. Myers takes reins of Allied and resigns as chairman of Federal Trade Commission—New exhibitor association is formally organized at meeting in Chicago and will start functioning January 2 with headquarters at Washington—President Myers signs contract as leader of Allied for three years with option of five years; will have supreme control of organization activities.

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R C A absorbs Victor Company; Links $116,000,000 properties—Battle for British theatre domination looms as Gaumont buys Standard stock.

Fox plans $15,000,000 new theatre expansion on West Coast—Santa fills old sock for exhibitors with best B. O. in their history.

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PRESENTATIONS—Leo Feist, Inc., Donaldson, Douglas and Gumble, Inc., Al Morey, Louis Adrian, Frankie Masters, McNeil Smith, Jack Martin, Don Cordon, Ransley Studios, Brooks Costumes.

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(J. Cabourn, *Editor*)
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Whole Vol. 93, No. 12 (Vol. 36, No. 2) December 22, 1928

"Audien"—or What?

THE HERALD-WORLD is gratified to note the trade-wide interest in the discussion, opened in these columns last week, which is intended to lead to the selection by the industry of an appropriate name for the talking picture.

The positive as well as the possible accomplishments of this discussion should not be overlooked. We are not proceeding on the theory that a new and proper term actually will be agreed upon and, after this is done, that it will be promoted to an extent which will make it a part of the public's language of the day. Such a result, of course, would be highly desirable and it is to be hoped that it may be accomplished.

But even failing in this, it is very obvious that a great deal of thoroughly constructive work on the promotion and exploitation of the talking picture may be realized as the result of a great popular discussion of a term to describe the new development. Immediately that the discussion is opened there is created an opportunity to register the importance of the talking picture as a development in the amusement world and to point to its certain influence and effectiveness.

The Herald-World has started the discussion in the trade and it is to be hoped that, now the discussion has been started, the industry will carry it to the public, giving the public an opportunity to make itself heard. Exhibitors who are looking for a sound and constructive campaign to carry on locally for purposes of publicity and promotion can find in this discussion excellent materials to work with.

Contests aimed to bring out the most appropriate term for the talking picture may be easily arranged for. These will have an especial appeal to children and the children's interest in the household leads inevitably to an awakening of interest on the part of the adult members of the family.

* * *

WHILE the publicity features of this discussion offer excellent possibilities that should be striven for, the fact should not be overlooked that there is really a serious and urgent necessity for the industry to get, and to put into use, a proper and appropriate name for the talking picture.

There is probably no one in the industry who has not at some time or other been impressed with the fact that the motion picture has lost standing, prestige and influence because of having had tacked onto it the light and trivial term, "movies." The public, in the early days of the upbuilding of the business, would not accept the two words —moving picture or motion picture—and, insisting upon a single, easily-spoken word, the term "movies" came into existence.

While the public has steadfastly held to the term "movie" the industry has never accepted it legitimately—and never could accept it because the very nature of it is an adverse reflection upon the dignity, importance and prestige of the motion picture. In fact, the word "movie" has long been a word of disrespect and bitter criticism in the trade. To speak of a production as being "just a movie" is as severe a condemnation as may be voiced.

It is incongruous and illogical that the great motion picture subjects should be spoken of as "movies." But this term, for the lack of a better one, got into the language of the day and has even gotten into the dictionaries. It will remain, perhaps forever, as a belittling term, adversely affecting the prestige of the motion picture.

The same sort of thing is likely to happen in connection with the talking picture unless the industry succeeds in finding an appropriate term and then proceeds to back up the term selected with the necessary promotion. It looks now as if "talkies" were the term that the public is liable to favor. To have this word describing the great talking motion picture subjects is certainly not a prospect that will contribute anywhere in the business to the maintenance of an easy mind on the question.

* * *

TO have the talking picture described and referred to by the public as a 'talkie" would be nothing short of disastrous. In actual dollar loss the result of this would be great, and in the abstract matters of prestige it would be even greater.

The writer has proposed the term—audien.

We like the word, its looks and its sound. It is an easy word to say, yet it is dignified and meaning-ful. It, obviously, is a coined word, a corruption of a word which is in common, every-day use by the trade and by the public —audience. It is short and it admits of no confusion with any other word or subject. The term, "audien," could easily and quickly be made to mean the talking motion picture. While it is a coined word, it readily and logically associates itself with the talking motion picture.

As an abstract advertising question the choice between the following is certainly very plain:

William Fox Presents
"In Old Arizona"
An Audien

or—

William Fox Presents
"In Old Arizona"
A Talking Picture

As used in an announcement, "a talking picture," has the suggestion of a dime museum novelty. It is not a new, logical and appropriate term and, besides this, the public, instead of calling it "a talking motion picture" certainly will be referring to it as a "talkie," "speakie" or some other belittling and cheapening term.

Let's get a term for the talking picture!

What's your choice?

—*MARTIN J. QUIGLEY.*

Herald-World's Campaign To Find Appropriate Name For Audien Film Praised

Have You A Better NAME?

Following are some of the names which have been suggested by the HERALD-WORLD, members of the industry, college professors and the public:

AUDIEN
CINELOG
DRAMAPHONE
PICTOVOX
PHOTOTONE
STEFNFILM
CINEORAL
TALKIES
PHONIES
CINOPHONE
AUDIFILM
VOCAFILM

Naturally, you have a suggestion to offer in this important matter. On the following page is a coupon. Fill this in with the word which you believe is most suitable and mail to the HERALD-WORLD.

By PETER VISCHER

NEW YORK, Dec. 18.

The search for an honest name for "talkies" begun by the HERALD-WORLD, lantern in hand like Diogenes, won instant approval in the motion picture industry.

Agreement seemed general that a decent name should be found for the new pictures combining sight and sound, to relieve the industry of such unhappy titles as sound pictures, synchronized pictures, talkies, soundies, and innumerable others that are common, vulgar, cheap, unworthy of a great development in the field of motion pictures.

The search for a new name that should be fair and honorable, meaningful, trim and neat, and at the same time as comfortable as slang, was acclaimed. In all truth it must be said, however, that there was more than a little skepticism as to whether or not a fair term could be found.

Because the task is difficult, the search is all the more fascinating. Motion picture executives, college professors in many parts of the country, inventors, advertising experts turned their attention to the search last week, with some highly interesting results.

* * *

Audien, suggested last week in the HERALD-WORLD, won more than a few admirers. *Cinelog*, the suggestion of Prof. Katherine Campbell Reiley, brought forth some approval. Others liked *dramaphone*, the invention of Dr. John William Draper, of the University of Maine.

A new suggestion is pictovox, the coinage of Dr. Norman Foerster, of the University of North Carolina. This means, of course, picture-voice, which is expressive, short, quick, easy to say, and fits the case decidedly. Another word brought up for discussion is the new discarded term kinetophonograph, which appears in the Unabridged Standard Dictionary but died in birth as too unwieldy and highbrow.

* * *

Probably no man has more interest in talking pictures than Dr. Lee DeForest, pioneer scientist in the new field of entertainment. When he was asked to express himself on the campaign he gave his whole hearted approval to it.

"I wish EXHIBITORS HERALD-WORLD luck in its search for a new name," he declared, "and I surely want to congratulate it. When the word 'movie' first began to roll off the tongue of the public, I was bitterly disappointed. The word failed utterly to express the greatness of the new entertainment. And now that talking pictures have come, I hear the same public speaking the word 'talkie.' Again I am disappointed.

"But it is not too late to rob the public of this word 'talkie.' If we can

An Entire Industry Must Decide

—The EXHIBITOR

—The PRODUCER

—The DISTRIBUTOR

—The STAR

—The DIRECTOR

—The SCENARIST

—The CAMERAMAN

—The TECHNICIAN

ALL must join in selecting a name which reflects properly and appropriately the dignity and importance of the Talking Picture.

What Name Do You SUGGEST?

NAME.....

ADDRESS.....

CITY and STATE.....

[Fill in coupon and mail to EXHIBITORS HERALD-WORLD, 407 South Dearborn St., Chicago, Ill.]

get a better name we can put it over I believe. But it will have to be a name that the public can pronounce, spell and understand. If we can find such a word, and everyone agree to use it, we can popularize it. But the newspapers and the trade press and the industry will have to agree on it and then hammer it into the public consciousness.

"The word the HERALD-WORLD has suggested is a good word. The more I think of it the more I like it, but I am afraid of it. It may be above the average moving picture goer, and for that reason, I am afraid it will be hard to popularize."

* * *

Colvin Brown, executive vice president of Pathe, offered a real suggestion. "I think any word for talking pictures should get over the idea of *'electrical entertainment,'* for primarily that is what the talking picture is, and the coming contributions of science in entertainment will be to an increasing extent *'electrical entertainment.'*

"It is rather difficult to give the public a name," continued Brown, "for the public has a way of choosing its own names. However, any effort to kill the word 'talkie' is commendable, and if the word is killed, the industry will have been rendered a great favor."

* * *

George Harvey, advertising and publicity director for Pathe, and president of the AMPA, expressed the same fear that the public could not be deterred from choosing its own name. "I remember that during the war," he said, "a great effort was made to find a word for our soldiers. Costly propaganda and publicity was used in the effort, but to no avail. The words such as 'doughboy' and 'leatherneck' grew up in the camps and stuck.

"I think it is a good idea to find a new word better than 'talkie' which surely is not fitting for talking pictures. But it must be a word in the spirit of the public as well as talking picture entertainment."

Harvey has promised to bring the subject before the members of the AMPA, believing that they will be interested and concerned with any move to find a better word.

* * *

"The word *'audien,'* suggested by the HERALD-WORLD is too highbrow," thinks John L. McCurdy, managing director of the new Brooklyn-Paramount theatre, and one of the best theatre managers in the Publix circuit. "You must have a word that the public can pronounce. The average person will side step the word if he is not sure how to pronounce it. Take the word 'coupe,' for instance. Many people still side step that word, simply because they are not sure of its pronunciation. I am afraid the same thing will happen to the suggested word 'audien.'

"But I do hope the public will find a better word than 'talkie.' I don't like it, and any word which ends in 'ie' belittles the thing which it names. I think the HERALD-WORLD is doing a great thing in trying to find a name. But any name for the public must be an easy word, with only one possible pronunciation."

Some of the Names Suggested

PROF. A. H. ESPENSHADE

Pennsylvania State College

SUGGESTS--

In response to your request of December 7, I am not at all sure that I can suggest a useful or acceptable word. The task you set is not an easy one. In the first place, let me say that nothing which you or I or anyone else can do or say will stop the new locution "talkie." That new word, of popular and impromptu and undignified coinage, just suits the popular taste. It is as exact a fit as the word "movie," and—I venture to guess--it will be just as popular. So much by way of prophecy. We must not forget that in all ages and in all lands it is the people, and not the scholars, who make language; and for the most part, the plain people coin the words and phrases that stick. Scholars may decide, wisely or unwisely, on "cinema," or "kineoscope" or "kinetograph," or "kineophonograph," but the public taste for some term that is simple, pungent, undignified, and half-jocose, like "movie" or "talkie," will perpetrate its little verbal jokes in spite of our best efforts and intentions.

Now, consider the word Kinetophonograph, already in existence and listed in the Unabridged Standard Dictionary. From the standpoint of the lexicographer and the stymologist it is a perfect fit; but the public will never take to it because it is a long, "high-brow word." That fact condemns or has condemned the word; hence it is still-born; and most of the new coinage that will be submitted to you are destined to meet the same fate.—Mine perhaps among the number.

"Vitaphone," which I suppose is a trade name, is a barbarism from the standpoint of linguistie formation, being half-Latin and half-Greek. Popular taste cares nothing for that fact, and it is an undoubted fact that many similar barbarisms have won a permanent place in the language.

I understand that you want a term that is dignified, euphonious, fairly short, and not formed in gross violation of linguistic propriety. My best suggestion is PHOTOPHONE. So far as I know, it is my own coinage. I have never seen or heard the word. It perfectly meets all the requirements I have named except the last. Linguistically it is not above a little carping criticism. To be sure, it is wholly Greek in its origin; but it takes advantage of the fact that the clipped form PHOTO is popularly accepted as an equivalent of "photograph;" "phone" is the Greek word for "sound, or voice." Further, there is no conjunction between the two parts. The purists, I suppose would object to it; they object to nearly anything in the way of a new word. But from every standpoint, it is the best word I can think of.

P. S.: Since writing my letter I have discovered, by referring to Webster's New International Dictionary, that "photophone" is not a new word at all, having been suggested some years ago by Alexander Graham Bell for the contrivance now known as the "radiophone."

* * *

PROF. NORMAN FOESTER

University of North Carolina

SUGGESTS—

My coinage is: pictovox. This is on the analogy of the word pictograph. It means, of course, picture-voice. The adjective form would be pictovocal.

* * *

PROF. J. C. PRESCOTT

Cornell University

SUGGESTS—

I suggest that you let the people name the new picture with dialogue to suit themselves. They always make up a better name than the language experts, because they do it imaginatively and poetically instead of intellectually. The English and European word *Cinema* (short for *cinematograph*) is not, in my opinion, as good as our "movie," and I should not have supposed that the word had ever been a "handicap" to the elevation of the motion picture art. I should have thought it expressed a familiar and affectionate attitude that would be favorable. "Talkie" is obviously not so good, being secondhand, so to speak, from the other. But even this might be better than "cinematophone" or "speaking-picture" or a similar made-up word.

* * *

PROF. EDWARD E. HALE

Union College, New York

SUGGESTS—

Your inquiry as to an appropriate name to describe the motion picture with audible dialogue appears to me very interesting. I should say that such a name was very desirable, indeed, that it would be a very valuable property. People doubtless will continue to call them "Talkies" unless some better term is suggested.

Unfortunately, I have very little gift in that direction, I have suggested several names, slogans, and so on, but never any that have attracted attention. I am afraid that even if I gave some time and thought to the subject I should not produce anything worth while.

* * *

PROF. ALFRED E. RICHARDS

University of New Hampshire

SUGGESTS—

I was greatly interested in your letter of December 1, in which you asked for suggestions regarding a proper and dignified term for the dialogue motion picture.

Perhaps you will consider the term *phonofilm* (or *fonofilm*). Etymologically it means, of course, "Voice-film" or "sound-film." For the same meaning (voice-film), the pure English compound would be *stefnfilm;* but that is a hard word to pronounce. On the whole, I think that the half Greek, half English word "phonofilm" (or fonofilm) may have more to commend it than any other term I can suggest.

* * *

CHARLES J. GIEGERICH

Powers Cinephone

SUGGESTS—

The HERALD-WORLD appeal to save the sound picture from the vulgarian classification of "Talkie" voices a need which cannot be too strongly impressed upon the industry.

The silent drama rose superior to the term "Movie" by the sheer force of its art. In the process of its refinement the silent picture dignified its undignified appellation, but this furnishes no reason to believe that the sound picture will rise above the low category implied by the word "Talkie." Certainly we should not deliberately handicap the new expression for art, at its very start, by an inartistic expression.

In a story sent out last week announcing a series of short subjects to be made by Powers Cinephone, I used a coined word: "Cineoral" to denote the subjects as dialogue pictures. This term is submitted for consideration.

It is derived from the English colloquialism "Cinema" as applied to the motion picture, and the word "oral" pertaining to spoken words.

"Cineoral" therefore means the motion picture with sound and dialogue. It is suggested as a word closely associated with present trade terms. It is euphonious used in the singular or plural and may be applied to productions or a program of sound pictures.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

BROADWAY

Kingdom for a Name

THE virile campaign now under way for a new name for "talkies," begun with such commendable spirit and activity by the HERALD-WORLD, and that's our story, has already enlisted popular interest. The daily press has taken up the cry, the public is at least curious, and the grateful industry is by no means bored.

The flood of answers pouring in upon the charming mail-clerks of the HERALD-WORLD is testimony sufficient that a campaign combining the best features of interest and importance has been instituted. Apparently, there are more than a few who believe "talkies" to be vulgar, common, ordinary, unworthy of the empire that lies before them.

In true frankness, we have not yet heard a suggestion that inclines us to roll over and play dead. We have not yet been knocked cold by anybody's suggestion, not even our own, and are still keeping a sharp lookout for the perfect word. Concentrating on the idea for a few weeks, well, anyway a couple of minutes, we hope to come forth with something that will make Mr. Hoover's majority turn pale in insignificance.

* * *

One sidelight seems to have unusual insignificance.

We in the industry are familiar with certain trade names. We have heard them time and again and they are part of our language. We know all about Vitaphone, and Movietone, and Photophone, and Phonofilm, and many others.

Having seen these names in print a number of times, we take it for granted that they are a part of general language. Apparently, we are kidding ourselves on that score. These terms are by no means as familiar to the world as we dream them to be.

Imagine getting from a learned college professor in New Hampshire the suggestion that talking pictures be called "phonofilms"! Hardly had we ventured the opinion that Dr. Lee DeForest might agree with that idea when a professor of language at Penn State, cap in hand, ventures forth with the suggestion that the new picture be called "photophone"!

Gentlemen! New Hampshire and the great state of Pennsylvania are (or were at last reports) still in the Union. They are not so far from that great center of life and erudition known as Broadway. And they have never heard of either Photophone or Phonofilm!

* * *

The answer to this is simple. Manufactured terms like these must be pinned into the dictionary with advertising. Kodak was not put over simply by inventing the term, rolling it a few times lovingly on the tongue, and then taking for granted (because you and your friends were familiar with it) that everybody knows all about it!

This is a point of no small importance. It is clearly a signpost along the highway.

* * *

Palm Beach, N. Y.

MR. HOWARD DIETZ, brain baron of M G M, has solved the problem of how to go to Palm Beach without leaving New York. He gets one of those new sunlight arc lamps and sits, fanning himself, in front of a drop painted to represent the ocean. Of course, this is only a beginning. In another week he will have motion pictures of waves beating lazily upon hot sand, with an electric fan for breeze, and a synchronized score for soft music and surf. Boy, Mr. Dietz's mint julep, please!

PETER VISCHER.

A Lady Born to Be Adored

EXQUISITE femininity meets a heart of passion, guided by an eye for beauty—and the result is "Adoration." It is the latest starring vehicle of Billie Dove, who, as the title of the picture indicates, has a role remarkably suited to both her personality and dramatic gifts. Antonio Moreno is opposite her in this First National production.

Right: Billie Dove and Antonio Moreno

Above and below Miss Dove and Moreno are shown in two other scenes.

Myers Takes Reins of Allied; Resigns from U.S. Trade Body

Association Goes into Action Jan. 2; Offices at Washington

Commission Chairman at Chicago Meeting Signs for Supreme Control for Three Years

By JAY M. SHRECK

Again the motion picture industry has entrusted leadership to a man holding a commanding position in the federal government.

First, it was the producers and distributors, and their choice was Will H. Hays, then postmaster general. Today, it is the exhibitors, and their choice is Abram F. Myers, chairman of the federal trade commission.

The organization which has brought this new personality into the motion picture business is Allied States Association of Motion Picture Exhibitors, a rejuvenation of Allied States of some years ago.

ABRAM F. MYERS signs as president and general counsel at the Chicago meeting of the Allied States Association. Seated: W. A. Steffes and Mr. Myers. Standing: S. Bauer, A. C. Gutenberg, Herman Blum. (Photo by A. B. C. Studio.)

Revival and reorganization of Allied, and the signing of the contract whereby Mr. Myers will assume leadership, took place at the Congress hotel in Chicago, Monday, December 17.

The federal trade commissioner made a hurried trip to Chicago for this purpose, arriving over the B & O in the morning, and returning to the Capital in the evening. During his brief stay in Chicago he dispatched his resignation to Washington.

The session at the Congress continued throughout the day, with no respite for meals—the caviare sandwiches at dusk and at conclusion of the proceedings being the first bite of food taken by the conferees since assembling in the morning.

Acceptance Not a Surprise

Myers' assignment to and acceptance of this new task was in no way a surprise. Allied leaders have been active in reorganizing for some months; in fact, since the Toronto convention of the Motion Picture Theatre Owners of America. This reorganization proceeded with a view of eventually inducing the commissioner to accept the post.

The purpose of the Allied States, and the manner of functioning, are set forth in the constitution and bylaws, which for brevity are in a class by themselves.

Important considerations of the new organization are these:

Three year contract with Myers, with option for five additional years.

Control of organization in hands of board of directors and executive committee, with Myers, president and general counsel, in supreme command.

Board of directors to be comprised of one exhibitor from each member state, the board to elect five of its members to function as the executive committee.

Headquarters of the organization to be maintained in Washington.

The president and general counsel shall have custody of all funds.

Expenses of operating the organization shall be apportioned among members by the directors.

The purposes of the organization, as set forth in the constitution, are:

To maintain public relationship.

To negotiate with other branches of the industry.

To secure equitable distribution of product.

To oppose restraint of trade.

To disseminate useful information to subscribers.

To encourage higher standards of artistry in pictures.

Present at the organization meeting Monday, in addition to Mr. Myers, were W. A. Steffes, representing Minnesota, North and South Dakota; H. M. Richey and J. C. Ritter of Michigan; Col. H. A. Cole of Texas; Herman Blum of Maryland; E. P. Smith of Iowa; B. D. Cockrill of Indiana, and Charles Casanave.

Eleven States Seen on Roster

This gives the organization a membership including Michigan, Minnesota, North Dakota, South Dakota, Iowa, Indiana, Texas and Maryland. While all members were non-communicative, it is believed that three other states will be on the roster in the near future—New Jersey, Ohio and Wisconsin. In fact, according to Joe Seider, the theatre owners of New Jersey will very likely join the Allied States organization.

"Our administrative body made an independent investigation of Allied and then recommended to the members that this move be made," Seider told the HERALD-WORLD in New York. "Our members meet tomorrow in New York to consider this recommendation and I am sure that they will vote to join Allied."

The new organization will begin functioning from its headquarters in Washington on January 2, and shortly thereafter a meeting of the board of directors will be held in Chicago to discuss immediate and future plans.

"This is not a political organization," stressed Commissioner Myers, as well as other members. "There will be no elections by the national body.

"Within the next few days we will state more comprehensively our program of activity."

J. C. Ritter's presence at the session marked a renewal of his active participation in national exhibitor affairs.

Einfeld Appointed FN Advertising and Publicity Director

(Special to the Herald-World)

NEW YORK, Dec. 18.—S. Charles Einfeld has become advertising and publicity director of First National Pictures, according to announcement this morning by Herman Starr, president of First National.

S. Charles Einfeld

Einfeld has been connected with First National for the last nine years and before his promotion was assistant advertising and publicity director. His whole business career has been in the picture industry and he has had wide experience in practically every phase of the business.

When he was 13 he was working for his uncle, James Epstein, who operated a chain of theatres in New Jersey, said to be one of the first theatre circuits. After that he was associated with the Leo Brecher theatres, the Vitagraph and the V. L. S. E. Film Company.

Lichtman Honored by 200 At Motion Picture Club

(Special to the Herald-World)

NEW YORK, Dec. 18.—Al Lichtman was honor guest at a dinner last night at the Motion Picture Club attended by more than 200. President Lichtman was presented with a sterling silver tea set.

"Let Nature Take It's Course"—Woodhull

(Special to the Herald-World)

NEW YORK, Dec. 18.—"I see no reason for making any statement regarding the Allied States," declared Pete Woodhull, president of the M P T O A, today. "I just believe in letting nature take its course."

LEADERS OF ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS, photographed at their Chicago meeting. Seated, left to right—James C. Ritter, W. Al Steffes, Abram F. Myers, H. M. Richey and Col. H. A. Cole. Standing —B. D. Cockrill, S. Bauer, A. C. Gutenberg, Herman Blum, E. P. Smith and Chas. L. Casanave. (Photo by A. B. C. Studio.)

Constitution of Allied States Association

We, the undersigned subscribers, being duly organized associations of motion picture exhibitors within designated political subdivisions of the United States, mutually agree to form a National association for the object and under the plan set forth below. By causing our names to be attached hereto through proper organization action, we agree to the provisions of this constitution.

ARTICLE I
Name

The name of this Association shall be the Allied States Association of Motion Picture Exhibitors.

ARTICLE II
Object

The object of the Allied States Association of Motion Picture Exhibitors shall be to promote and protect the interests of the motion picture exhibitors of the United States in every lawful way; and to the extent that the interests of the exhibitors coincide with the interests of other branches of the motion picture industry, to promote and protect the interests of the industry as a whole.

ARTICLE III
Powers

In attaining its declared object the Allied States Association of Motion Picture Exhibitors shall have and exercise power

(a) To co-operate with and by agreement represent the subscribers and the exhibitor interests represented by them in public relations.

(b) To co-operate with and by agreement represent the subscribers and the exhibitor interests represented by them in negotiations with other branches of the industry and the suppliers of equipment.

(c) To use its endeavors to secure for exhibitors an adequate supply and equitable distribution of motion picture film and necessary theatre equipment.

(d) To use its endeavors to promote fair methods of competition in the motion picture industry and to oppose restraint of trade and monopoly wherever the same shall appear.

(e) To gather, compile and disseminate for the benefit of the subscribers and the interests represented by them useful information concerning operating conditions, including relations with the suppliers of film and equipment, labor organizations and the various agencies of government.

(f) To acquaint the public and the various agencies of government with conditions in the motion picture industry from the viewpoint of the exhibitors of motion pictures.

(g) To aid and encourage directly and by co-operation with others the development of higher standards of artistry and of moral and cultural values in the production of motion pictures.

(h) To do all other acts and things proper or necessary to the attainment of the objects of the Association.

ARTICLE IV
Membership

Any duly organized association of motion picture exhibitors is eligible for membership in the Allied States Association of Motion Picture Exhibitors. Execution of a copy of this constitution through proper organization action shall admit any such association to the privileges and obligations of membership, subject to the action of the Board of Directors as hereinafter provided.

ARTICLE V
Management

The management and control of the Allied States Motion Picture Exhibitors' Association shall be vested in a Board of Directors and an Executive Committee of the Board empowered to act, ad interim, in accordance with the provisions of the by-laws. The Board of Directors and the Executive Committee may delegate all or any part of their authority to the President (who shall also be the General Counsel). The only limitation on the power of the Board of Directors and the Executive Committee is that they shall do nothing to impair the obligation of any contract made by the organizers and underwriters of the Association with the person chosen to be President and General Counsel.

ARTICLE VI
Officers

The officers of the Allied States Association of Motion Picture Exhibitors shall be (a) a President and General Counsel, (b) a Secretary, and (c) such other officers as the Board of Directors of the Executive Committee may provide. The President and General Counsel of the Association shall have the custody of and shall receive and disburse all the funds of the Association. Except as herein provided, the duties of the officers shall be prescribed by the Board of Directors or the Executive Committee.

ARTICLE VII
Expenses

The expenses of the Allied States Association of Motion Picture Exhibitors shall be borne by contributions from the members to be apportioned by the Board of Directors or Executive Committee and thereafter provided in the by-laws.

ARTICLE VIII
Member Representation

Each member association shall be entitled to representation in the Allied States Association of Motion Picture Exhibitors by designating one represent tive on the Board of Directors.

ARTICLE IX
By-Laws and Amendments

The by-laws of the Allied Association of Motion Picture Exhibitors shall provide the rules and regulations governing the management and conduct of the Association not otherwise provided by this constitution. This constitution, and the by-laws, may be amended at any meeting of the Board of Directors by a majority vote in person or by written consent provided three (3) weeks' notice of the meeting shall have been given, together with a copy of the proposed amendment; provided, however, that no amendment may be made which will impair the obligation of any contract between the organizers and underwriters and the President and General Counsel.

Until added to or amended, the by-laws shall be of the terms and tenor of the by-laws attached hereto, bearing even date herewith.

IN WITNESS WHEREOF we have caused our names to be subscribed hereto, by our respective proper officers thereunto duly authorized, as of the 17th day of December, 1928.

.....

By.....

BY-LAWS OF THE ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS
Dated as of December 17, 1928

ARTICLE I
Membership

Section 1. Application for membership shall consist in forwarding to the principal office of the Association, in Washington, D. C., a duly executed copy of the Constitution, together with information as to the name and (in general) the organization of the applicant, the territory covered by the applicant, and the name of applicant's representative on the Board of Directors.

Applications for membership in the Allied States Association of Motion Picture Exhibitors shall be acted upon, following their receipt, at the next meeting of the Board of Directors or the Executive Committee. A majority vote shall elect an applicant to membership. In the interim between receipt of the application and action by the Board or Committee, the applicant shall be deemed a member.

Sec. 2. Each member shall have one representative on the Board of Directors who shall have one vote and all members shall have the same status.

ARTICLE II
Meetings of the Directors

Section 1. A regular meeting of the Board of Directors shall be held semi-annually on the second Wednesday in December and June. Special meetings may be called at any time by the President and General Counsel. Notice of the time and place of all meetings shall be given to each member in writing or by telegraph at least ten days before the meeting. A majority of the duly elected directors shall constitute a quorum. The President and General Counsel shall preside at all meetings of the Board and shall vote in case of a tie. Representation by proxy is permissible. The President and General Counsel may poll the Board by mail or telegraph on emergent matters.

ARTICLE III
Executive Committee

Section 1. The Executive Committee shall consist of five directors elected by the Board of Directors. The Executive Committee shall act on behalf of the Association in any matter upon which the Board of Directors is qualified to act, when the Board is not in session. The Board of Directors in electing the members of the Executive Committee shall designate one such member to serve as chairman of the Committee. Two members of the Executive Committee.

(*Continued on page 22*)

Department of Justice Sues B & K and 16 Other Concerns

Injunction Action in U. S. Court In Chicago Charges Restraint

Methods Called in Violation of Antitrust Laws and Discriminatory Against Independents

Seventeen distributors and exhibitors in Illinois, including Balaban & Katz, are named in a petition filed last week with the Federal court in Chicago by the Department of Justice, seeking by injunction to prevent the continuation of distributing methods charged by the Government with being in violation of the antitrust laws and discriminatory against independent exhibitors.

The defendants named are the Balaban and Katz Corporation, Lubliner and Trinz, Balaban & Katz Midwest, Great States, Paramount, Metro Goldwyn Mayer, Publix, Universal, United Artists, First National, Fox Film Corporation, Pathe, Vitagraph, Columbia, Educational, F B O and Gotham.

The Government in its petition sets forth that Balaban & Katz Corporation, directly and through its wholly owned subsidiary, Lubliner & Trinz Theatres, Inc., operates many of the largest and best motion picture theatres in Chicago, and that Great States Theatres, Inc., which is dominated and controlled by B & K, operates most of the largest and the best motion picture theatres in many other cities and towns in Illinois. Balaban & Katz Midwest Theatres, Inc., another subsidiary, books motion pictures for the three theatre operating corporations and also for 32 other motion picture theatres operated by other exhibitors.

Monopoly Is Charged

The other defendants named in the petition are engaged in distributing films through exchanges maintained in Chicago, and together these distributors distribute most of the quality product.

"The petition," it was explained in a statement issued by the Department of Justice at Washington, "charges that through long term contracts and agreements and understandings the defendant exhibitors have the right to secure all of the best motion pictures distributed each year by the defendant distributors, and that the independent exhibitors are prevented from securing motion pictures which are suitable for exhibition in first-class theatres.

Follows Marks Brothers Suit

"The petition also charges that the defendant exhibitors, through their great purchasing power, have caused each defendant distributor to enter into contracts providing for the sequence in which motion picture theatres shall be entitled to exhibit pictures, and providing for arbitrary and unreasonable discrimination against all independent theatre operators in favor of the defendant exhibitors."

The suit, filed by George E. Q. Johnson, U. S. district attorney, under instructions of Attorney General John G. Sargent at Washington, follows a similar action brought by Marks Brothers of Chicago. This case will go to trial January 15. Adolph Zukor, president of Paramount, is to appear January 7, before Garrett W. Cotter, federal court commissioner, in New York.

Armentrouts Contemplate Suit Charging Restraint

Clark Armentrout, owner, and Russell Armentrout, manager, of the K. P. theatre in Pittsfield, Ill., and the Star theatre in Barry, Ill., contemplates filing a suit in the federal court at Springfield against the Great States theatres located in Quincy, Ill., also Paramount, First National, Metro-Goldwyn-Mayer and Universal Film Exchange, on charges of restraint of trade.

The Pittsfield theatre is located 49 miles and the Barry house 34 miles from Quincy. The Great States organization is asking 24 hours protection over the Armentrout theatres. Due to the fact that many of the pictures being shown by Great States in Quincy are three and four months behind national release date, Armentrout declares, it gives neighboring small towns time to play these pictures several weeks ahead of Pittsfield and Barry.

Clark and Russell Armentrout were in Springfield Saturday conferring with their attorneys.

More Data Asked on Walsh's Inquiry Demand

(Washington Bureau of the Herald-World)

WASHINGTON, Dec. 18.—Additional information will be required of the Department of Justice before the Senate judiciary committee can take action on Senator Tom Walsh's resolution for an investigation of the department's motion picture activities.

Eastman Is Denied Patent Rights to Word, "Cinegraph"

(Washington Bureau of the Herald-World)

WASHINGTON, Dec. 18.—Decision of the examiner of trade marks denying the Eastman Kodak Company the privilege of registering the word "cinegraph" as a trade mark for positive motion picture films has been upheld by M. J. Moore, assistant commissioner of patents. The ground on which registration was refused is that it is descriptive of the goods, indicating that they are films for motion pictures or cineographs, and that "cinegraph" is substantially a phonetic spelling of "cineograph" as commonly pronounced.

In appealing from the decision, Eastman contended that the words are not identical, that the definition given in the dictionaries is not of a film but of projected images as visible on a screen, that the word "cineograph," although found in the dictionaries, has never been more than a suggested word, and even should the commissioner consider it as having once been a word in use it is now obsolete.

"I am of the opinion that the decision of the examiner is without error," the assistant commissioner declared in his ruling, "that the word 'cinegraph' is merely a misspelling of the word 'cineograph' and that the latter word is descriptive of the applicant's merchandise."

24 Phonofilms to Be Installed by Jan. 15; Price Set at $15,000

(Special to the Herald-World)

NEW YORK, Dec. 18.—At least 24 DeForest Phonofilm equipments will have been installed in theatres by the fifteenth of January, according to officials of General Talking Pictures Corporation. Production is being speeded up with shifts working night and day to meet the demands for equipment being made by exhibitors throughout the country.

Price of Phonofilm equipment has been set at $5,000, and this equipment will meet the demands of the largest theatres, it is said. Equipment is installed on a ten year leasing plan, with $1,250 as the first payment, the rest to be made in 12 equal payments over a period of two years.

The first installation in a theatre here is now being made at the Forum theatre at 138th street and Brooks avenue; and the Forum presents its first Phonofilm program this week.

A M P A to Have Their Own Club Headquarters; Elect Nine New Members

(Special to the Herald-World)

NEW YORK, Dec. 18.—At a special meeting held at the Paramount Hotel last week, the A M P A made plans to have their own clubroom headquarters in the near future. Special plans are under consideration and a final selection of headquarters will be named very shortly.

At this meeting Melville A. Phillips, Fred Eichorn, Michael L. Simmon, Hank Linet, Charles J. Giegerich, Al Stern, Gavin C. Hawn, Hy Dabb and Morris J. Kandel were elected as members.

Sam Katz Denies Newest Report That Publix Has Bought Control of F & R

(Special to the Herald-World)

NEW YORK, Dec. 18.—Sam Katz Thursday emphatically denied a new report from Minneapolis that Publix has gained control of the Finkelstein and Ruben chain. "Absolutely nothing to it," Katz declared.

It was pointed out further that Publix-controlled theatres in Duluth are operating in competition with F & R theatres there. However, Publix has owned 50 per cent of all F & R theatres in the Twin Cities, five in Minneapolis and six in St. Paul, since the opening of the Minnesota theatre, according to Publix officials.

Both Finkelstein and Ruben were in New York last week, but their visit had nothing to do with Publix, it is stated. They were here to attend the conferences on the First National-Warner transactions, in which Finkelstein was given no place on the new board, and Ruben was eliminated from the advisory board.

Santa Fills Old Sock for Exhibitors With Best B. O. in Their History

Theatre Owners of Albany and Troy Find Real Reason for That Glad Feeling This Year—Fall Season Best Ever

(Special to the Herald-World)

ALBANY, Dec. 18.—Old Santa Claus brings to the theatre owners of Albany and Troy this year a joyous Christmas in the shape of receipts at box offices that never have been equaled during any previous twelve months in the history of a great number of the houses, particularly the first runs. There will be plenty of bonus money handed out to theatre employes. From January to May, every theatre in Albany and Troy, with the possible exception of two or three of the smallest residential houses, played to exceptional business. While there was a slump during the daylight saving period, the falling off did not reach the proportions of other years.

THEATRE owners also found it to their advantage to show the better pictures during the summer months. These drew the crowds regardless of weather. In the past managers were generally inclined to throw up their hands and loudly declare that no business could be done during the summer and then proceed to put on the cheapest pictures obtainable as a means of cutting down overhead. Patrons proceeded to stay at home.

This past fall has been a record breaker in point of business at the theatres in the two cities. No doubt the introduction of sound pictures has gone a long way towards establishing new box office figures. Some of the theatre owners have found it to their advantage to do a bit of exploitation rather than to sit back smug and wait for business to find the theatre.

Hundreds of dollars have been spent the past week in Christmas decorations for the lobbies of many of the motion picture theatres in Albany and Troy, N. Y. C. H. Buckley, owner of the Leland in Albany, expended about $500 in beautifying his lobby, with a lighted Christmas tree and garlands of holly. The Mark Ritz and the Mark Strand in Albany are extensively decorated as are the Troy and the Lincoln in Troy. Several exchanges also are decorated.

Roxy to Gladden 10,000

(Special to the Herald-World)

NEW YORK, Dec. 18.—Plans for the special Christmas performance to be given by Roxy to 10,000 of the city's poor children are now under way. There will be a special performance the morning of December 26th in which the Roxy Symphony Orchestra, the Roxy Chorus and Ballet Corps, the Thirty-two Roxyettes and special vocal and dance artists will participate.

Gives Shut-ins Shows

(Special to the Herald-World)

LOUISVILLE, Dec. 18.—A. B. McCoy, manager of Keith's Majestic, is giving a series of motion picture shows for shut-ins in cooperation with Mrs. Robert Lee Page of the Community Christmas Committee.

Publix Effects Many Changes in Southwest

(Special to the Herald-World)

DALLAS, Dec. 18.—John Friedl, Publix district manager in Texas, has been elevated to Eastern division manager, with offices in New York. Barry Burke has been made supervisor of a new division combining Colorado and Texas. C. B. Stiff is now supervisor in Fort Worth, Galveston and Austin.

Bob Kelley has been made district publicity director for Texas. Bob Armstrong succeeds Kelley at the Texas, with R. B. Older as assistant. Jack Williams becomes publicity director of the Palace, Dallas, H. A. Wolever manager of the Melba, Dallas, and B. H. Stuart house manager of the Texas. James Owen Cherry becomes district manager of the three de luxe houses in Texas.

Brin Pays $3,000,000 For 8 Paramount-Fischer Theatres in Wisconsin

(Special to the Herald-World)

NEW YORK, Dec. 18.—L. K. Brin, operator of the Majestic and Garden, Milwaukee, has just completed a $3,000,000 theatre deal which gives him eight Paramount-Fischer theatres in Wisconsin. The houses were purchased outright and leases taken over on those rented.

This deal makes Brin the largest independent theatre owner in the Middlewest. Houses purchased are Parkway and Majestic at Madison, Portage and Home at Portage, Oshkosh at Oshkosh, the Fond du Lac at Fond du Lac, and the Appleton at Appleton. New houses will also be built in Beloit, Monroe, Marshfield and two other cities. The Brin Menasha, just completed, will open Christmas Day.

The new chain plans a big expansion program in Wisconsin and the Northwest. All theatres not now equipped for sound will be wired as soon as possible.

Al Rockett in Charge Of Entire F N Studios; Wallis Made Manager

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Hal Wallis became studio manager of First National yesterday when several changes were announced by Warner Brothers. Al Rockett is simultaneously made associate executive in charge of the entire studio, his post paralleling Daryl Zanuck's at Warner's. Bobby North, formerly business manager, has become Rockett's assistant in charge of production details. E. J. Halper is the new business manager and acts under Wallis' supervision.

Although numerous changes and personnel cuts have been made almost daily at First National, this is the first development of importance.

Arrested on Charges of Stealing $2,500 Ad Fees

(Special to the Herald-World)

NEW ORLEANS, Dec. 18.—Dan W. Roberts, a former representative of the Motion Picture Advertising Service, Inc., is under arrest at Little Rock, Ark., on charges of embezzling $2,500 from the advertising concern a few months ago. According to William Johnson, president of the company, who swore out the warrant, the money was received in various amounts by Roberts on advertising contracts.

Oscar Hanson New General Sales Head For Tiffany Stahl

(Special to the Herald-World)

NEW YORK, Dec. 18.—Oscar Hanson has been appointed general sales manager of Tiffany-Stahl upon the resignation of E. J. Smith, it was announced by Grant L. Cook, secretary and treasurer.

Hanson for the past seven years has been general manager of Canadian Educational Pictures and also handled the distribution of the T S product in the Dominion. He has been in the industry for more than 15 years, having been associated with General Film Company, Mutual and Robertson-Cole. He assumed his new duties yesterday.

The reported merger of Tiffany-Stahl and Educational Pictures was laughed at and pronounced pure nonsense by officials of both companies today.

Columbia Makes More Staff Additions; Kallett And Publix Are Booked

(Special to the Herald-World)

NEW YORK, Dec. 18.—To take care of next season's demand for talking pictures, Columbia has made several additions to its staff. W. G. Smith, formerly branch manager of the Columbia Pittsburgh office, has been appointed special home office representative. Charles Schwerin has also signed as a representative. Oscar Bloom, formerly with P D C, was appointed to the sales staff of the St. Louis exchange.

Joseph Henabery signed to direct Columbia Pictures for the coming season.

The Kallett Circuit has closed a contract whereby they will play Columbia pictures in ten of their houses. Publix has booked Columbia pictures for their theatres.

Text of Constitution Of New Allied States

(Continued from page 20)

to be designated by the chairman, shall constitute an auditing committee.

Sec. 2. Directors who are not members of the Executive Committee shall have the privilege of attending in person, or by proxy, all meetings of the Executive Committee, and to join in discussions, but not to vote.

Sec. 3. Meetings of the Executive Committee shall be at the call of the chairman, upon at least one week's previous notice.

ARTICLE IV

Officers

Section 1. The President and General Counsel shall be the supreme executive head of the Association.

Sec. 2. The Secretary shall keep a complete and detailed record of all meetings of the Board of Directors and Executive Committee.

Sec. 3. The duties of the other officers, if any, shall be prescribed by the Board of Directors or the Executive Committee.

Sec. 4. Subject to obligations arising out of any contract between the organizers and underwriters of the Association and the President and General Counsel, the officers shall be elected annually at the December meeting of the Board of Directors.

ARTICLE V

Expenses and Assessments

Section 1. The expense of conducting the Allied States Association shall be apportioned among the members in accordance with schedules to be promulgated by the Board of Directors at a special session to be called by the President and General Counsel following the formal organization of the Association. Such schedules when so promulgated shall be incorporated in these by-laws.

Sec. 2. The claims of the President and General Counsel arising out of any contract between him and the organizers and underwriters of the Association, or any contract between the President and General Counsel and the Association, shall constitute a first lien on the funds and property of the Association.

Estelle Taylor to M G M

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Estelle Taylor today signed with M G M to play the leading feminine role in "East Is East" starring Lon Chaney.

Here's Ready-made Campaign To Help Create New Business!

Three Indicted, 5 Arrested Following Theatre Sabotage

(Special to the Herald-World)

ATLANTA, Dec. 18.—Three men were indicted Tuesday by the Fulton county grand jury on charges of damaging and destroying certain property of the Metropolitan theatre by the use of "certain acid and substance." They are Hubert Stoker and Ben and Lint Lumpkin.

The indictment charges specifically that on November 20 they destroyed rugs, carpet runners, draperies, curtains, a davenport, and chairs. Stoker was bound over recently from municipal court where he was found guilty of hurling 'stench bombs" in the Metropolitan The Metropolitan is a non-union house.

The series of "stench bomb" outrages in Birmingham, Ala., have abated with the arrest of five men. T. J. Clark, a member of the operators' union but not of the Birmingham local, was fined $50 on the complaint of R. M. Kennedy, manager of the Rialto. D. Y. Anderson, said to be a union machinist, and Robert Lane, working under a permit from the Birmingham local of the operators' union, are out on $350 bond. Everett Perry, also working under a permit from the Birmingham local, is under $1,000 bond. C. L. Gaston, member of the Birmingham local and operator at the Alabama theatre, is also out under $1,000 bond.

All attacks were directed at theatres operated by R. B. Wilby and associates. B. A. Wells and L. V. Lowhenore, who recently were arrested in connection with the beating up of W. G. Evans and J. W. Queen, operators at Wilby's Rialto, have been charged with assault and attempt to kill, and are out on $2,000 bond.

Sarnoff Is Executive V.-President of R C A, Bucher of Photophone

(Special to the Herald-World)

NEW YORK, Dec. 18.—Directors of R C A at a regular board meeting named David Sarnoff, who has been vice-president and general manager, executive vice-president. Joseph L. Ray was elected vice-president and general sales manager; Dr. Alfred N. Goldsmith, vice-president and chief broadcast engineer; and Colonel Manton Davis, vice-president and general attorney.

For R C A Photophone, Elmer E. Bucher was promoted to executive vice-president.

The board also took action to create a subsidiary company for its communications business, the plan being to transfer to it all its communications assets.

Platten Resigns Post As M P P D A Treasurer; Herron Succeeds Him

(Special to the Herald-World)

NEW YORK, Dec. 18.—J. Homer Platten, treasurer of the M P P D A, has resigned and is now with the White Mineral Springs Company as executive vice president. F. L. Herron, foreign manager, succeeds Platten as M P P D A treasurer.

Get High School Classes to Coin Word for Talking Films

Each Step of Exploitation Drive Is Outlined by Herald-World—It Will Click!

By ERNEST A. ROVELSTAD

Exhibitors, the best exploitation opportunity in a decade is right in front of you—no, not even that far away but right *with* you—and the HERALD-WORLD not only stands ready to assist you in putting it over, but presents herewith the outline and contents of the campaign itself for your use.

When you come right down to the truth of exploitation and theatre operation, there are only two objectives after all. One is to create new patronage. The other is to increase the frequency of attendance of those who already are patrons. Based on this fact, if there is any justification for making any kind of prediction on any kind of subject, then this campaign is certain to be a pushover.

Talking pictures already have proved time and again that they are drawing increased attendance—with the help of exploitation. There is abundant evidence that they are attracting *new* attendance.

How to Get Patronage!

But to obtain that new patronage it is obviously necessary to bring talking pictures before that part of the public that does not attend theatres and does not read about motion pictures, at at best pay any attention to such news.

How to reach them! That's the big question. How to create an interest in the theatre among those folk who for one reason or another are not regular theatre-goers.

There is an answer to that question, and it is a comparatively simple answer. A *Contest!* Yes, it is granted that the true showman will see nothing new in the suggestion of conducting a contest—he has them ever so often. But here is a brand new kind of contest!

Did you ever stop to think that everyone likes to coin words? Think back over your own years. You will recall some time or other when you have used your own way to describe something — perhaps shortened a word, perhaps combined two words—and thus have coined a new term. Maybe it was needed for only one occasion and then dropped; maybe it has become a part of your everyday vocabulary. Nevertheless the fact remains that the coining of new words is the great American sport—indoor or outdoor.

Make It a Game

What better then than to apply that game to the talking picture and so create the additional interest that means and can mean only one thing—better attendance at your theatre.

There are as many ways to conduct the campaign as there are civic organizations and social or educational groups in your community.

First of all, however, come the schools, and in the schools we would choose the junior and senior English classes in high school or any or all English classes in college.

Besides the schools, there are the community societies, such as the Lions, the Rotarians, the Kiwanians. Cards mailed out to the membership will bring you some interesting replies and suggestions. Take the Woman's Club. You probably will receive a greater number of interesting and valuable suggestions from its members than from the men's organizations.

Then there is the newspaper itself. Of course you will obtain the newspaper editor or motion picture editor as your ally at the start. But after the contest at the school has been well launched, you should have no difficulty in promoting such a contest with the newspaper and in the newspaper for its readers.

Make It Dignified!

Before we go into the concrete form of the campaign there are two matters of general importance to emphasize.

First of all, this is to be a dignified campaign. The reason for that is that the aim is dignified. We don't mean prudish, only dignified. One aim is to get a better word than "Talkie." Just as the word "movie" for the most part has not been conducive to dignifying of motion pictures, so the word "talkie" is lacking in merit.

Secondly, there are bound to be a few replies which are aimed to poke fun at the entire question, even to ridicule it. Don't become excited over that. As a matter of fact, a few instances of that will only point up the campaign, place more spice in it, without detracting in the least from the main objective.

Now then, let's get down to the facts in the school campaign. First we'll mention the highlights of procedure.

1. Write a letter to the head of the English department at the high school outlining the campaign. Be sure to state in your letter that you are taking for granted that the teacher will first confer with the principal for permission. This will insure the cooperation of the principal and at the same time eliminate any possibilities of misunderstanding, as the teacher can show the letter just as it is to the principal. Your local situation may even make it advisable to write to the principal first, though in general you will obtain better and faster results by writing to the teacher. (See sample copy herewith.)

Make It General!

2. Do not tie up the campaign in any way with the current production at your theatre. You will benefit far more in the end if you run the campaign entirely separately, because if you should mention any particular picture in connection, many would think the campaign is just another exploitation stunt and would not cooperate. Thus you would destroy at the start the chief objective of the

(*Continued on page* 43)

UNITED ARTISTS' SALES FORCES are now back in their territories prepared to make 1929 a banner year of business even excelling the outgoing year, which had set a new record for the company. The two-day convention in Chicago closed Saturday night with a banquet at the Stevens hotel. The convention, at which Al Lichtman, general manager of distribution, presided, was attended by 125 or more, and was centered on the sound productions to be distributed.

Fox Will Build 50 New Theatres in West at Cost of $15,000,000

Most Will Be Erected in California But Plans Include Five Other States Including Arizona, Says Franklin

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—One result of Harold B. Franklin's recent conference with William Fox in New York City is that 50 new theatres, representing a building program amounting to more than $15,000,000, will be built in 1929.

MOST of these theatres will be built in California, but the present plans extend into Oregon, Washington, Montana and Nevada, and it is believed that West Coast Theatres will soon be represented in Arizona. These theatres will be built with sound equipment in mind. With the close association of the Fox studios, West Coast Theatres will be perfectly placed for the exhibition of sound and dialogue picture programs and Franklin is keeping this fact well in mind during conferences with architects and builders of the new enterprises.

Sometime during the early summer a new William Fox 5,000 seat deluxe theatre will be opened in San Francisco. Another important announcement is that West Coast Theatres has obtained a location in Hollywood to build a huge William Fox-West Coast Theatre.

California cities to be selected for new West Coast houses are Stockton, Marysville, Visalia, San Francisco, San Diego, Hollywood, Riverside, San Bernardino, Redondo, Redlands and San Luis Obispo.

West Coast Theatres will also be built in Spokane, Aberdeen and Centralia, Washington; Eugene and Corvallis, Oregon; Billings, Great Falls and Butte, Montana. In addition to these, West Coast will build 25 new theatres in strategic locations in the states of California, Washington, Oregon and Montana. And when this building program is completed it is likely, Franklin says, that West Coast will extend its activities into Arizona.

The building program outlined above is perhaps the greatest single stroke ever made by any theatre circuit to provide the public with new and modern theatre structures. Many of these houses will be especially constructed with an eye to talking motion pictures.

Theodore Roberts Is Dead, "Grand Old Man of the Screen"

(Picture in Pictorial Section)

LOS ANGELES, Dec. 18.—The industry said a last goodby to Theodore Roberts today. Funeral services for the "grand old man of the screen," who died at his home Friday at the age of 67, were conducted late today at the Elks Club, with interment in Hollywood Cemetary.

In ill health for five years, the actor whose ever-tilted cigar was as world-known as Charles Dawes' underslung pipe, could not withstand the attack of influenza which brought him low two weeks ago.

Roberts brought into motion pictures 16 years ago the reputation he had won on the stage as a character actor and Cecil B. De Mille called him one of the six masters of screen technique. He had a life contract with Paramount.

The names of screen plays in which Roberts appeared are legion, but among his outstanding successes were "Old Wives for New," "Male and Female," "Every Woman," "The Affairs of Anatole," "Miss Lulu Bett," "The Old Homestead" and "The Ten Commandments." He had just finished the leading role in "Noisy Neighbors" for Pathe when he was stricken with influenza.

Schnitzer Closes With Ziegfeld for "Rio Rita" Rights

(Special to the Herald-World)

NEW YORK, Dec. 18.—Joseph I. Schnitzer, newly elected president of F B O, has purchased the screen rights of "Rio Rita," Flor-

Joseph I. Schnitzer

Florenz Ziegfeld

enz Ziegfeld musical show. "Rio Rita" will be made as the first special on F B O's 1929-30 program in affiliation with Radio-Keith-Orpheum. Contracts for transferring the Ziegfeld show into a talking and singing motion picture were signed last week by Schnitzer and Ziegfeld.

"Rio Rita" will be transferred to the screen with its songs and dialogue intact. The original "Rio Rita" cast, headed by Ethelind Terry and J. Harold Murray, will play and sing the leading roles.

"Rio Rita" opened the new Ziegfeld theatre in New York and played for 62 weeks. It is now playing to capacity audiences at the Illinois theatre in Chicago.

Loew's Earns $8,568,000; Gain Is Near Two Millions

(Special to the Herald-World)

NEW YORK, Dec. 18.—Earnings of Loew's, Inc., totaled $8,568,162 for the fiscal year ended August 31, after deduction of charges. The amount was transferred to surplus and represented a gain over the $6,737,205 for 1927.

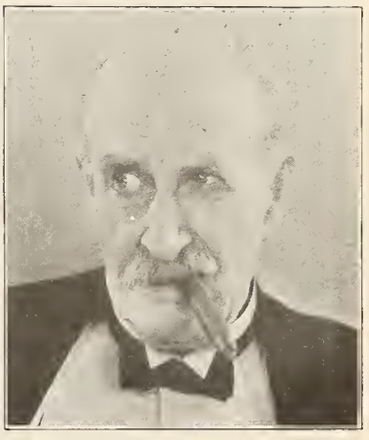
Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

Maid of perennial popularity, whose gifts have kept her prominently before the camera and now find her a high place beside the microphone. Jacqueline Logan is featured in Warner Brothers' talkie, "Stark Mad."

By way of showing what Hoot Gibson can do when the cartridges aren't blanks. The Universal Western star, who usually mixes pleasure of this sort with his location trips, brought down these ducks while at Baldwin Lake making sequences for his latest tale of the plains, "Points West."



Theodore Roberts, "grand old man of the screen," who succumbed to influenza in Hollywood, December 14. Roberts, who could put a cigar through the whole gamut of emotions, held a life-contract from P F L.

Mr. and Mrs. J. M. Seider arriving in New York on the Saturnia, following a trip to Europe, vacationing and observing exhibitor conditions. Seider, always active in exhibitor affairs, returns to the American scene just when owner organizations are affording some of the liveliest items in the industry's news.

Arriving at the point of origin. Adolph Zukor, president of Paramount, who visits Hollywood less than many of the industry's leaders, is shown disembarking in Los Angeles with Mrs. Zukor, following a trip from New York that took them through the South. Sound production is engaging his special attention.

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Not the kind of St. Nick we are told about. But a nice one is Diane Ellis, who unpacks her many gifts at the tree of Pathe.

First signs that Santa has really arrived. Knowing that seeing's believing, Junior Coghlan, Pathe's remarkable youngster, has his illusion confirmed.

Oliver Hardy and Stan Laurel, those Roach-M G M comedians, with Marion Byron of M G M between and mistletoe above. What more is needed.

'Tis a time when heart's grow young again. But did you ever expect to see Tom Mix, F B O's mighty cowboy, quite this youthful?

merrychristmasmerrychristmasmerrychristmasmerr

Seems he was here. Yet there's no denying that Claus is whom Alberta Vaughn and Frankie Darro of F B O, are waiting for.

She fell asleep . . . Then Santa didn't come. What a sad story Josephine Dunn of M G M depicts at such a happy time!

Listening for the sound of Santa's coming. But Anita Page and Raquel Torres of M G M, don't want much, for observe their stockings?

Remembering, while awaiting the joys Santa will bring, that the day is His who suffered to redeem mankind. Mary Philbin, Universal star.

Exploit Sound Film's Starting Time To Win Silence of Patrons

Two-Minute Intermissions Between Parts of Talking Pictures Also Considered, with Seating Barred During Screening

WHAT to do to obtain silence in a sound theatre? How win the cooperation of patrons who bitterly object to the necessity of silence both on entering and leaving the theatre? One method being tried out by H. M. Addison, managing director of the Great Lakes theatre at Buffalo, is to make every effort to impress upon the public the time the long feature opens. A two-minute intermission between parts of talking pictures also is being considered.

PATRONS will have much to do with the future of the dialogue production, Addison believes, because they can destroy the value of a picture to a fellow patron by their conduct.

"Few of us have gone as far as has Roxy in his New York theatre, where great signs carry the message in bold letters at every turn," Addison writes.

Patrons Voice Objections

"Silent film audiences were accustomed to coming into the show at any time, going out at their convenience, squeezing by others in the same row of seats and shutting off the view of the screen, for the moment, on their way to the aisles. It didn't matter so much, as the thread of the plot of the picture being shown could be picked up easily.

"But now that the talkies are with us, so much depending upon the spoken word or the synchronized music, it is at times difficult for a spectator to pick up the story when he enters half-way through the picture, and thus the whole show is spoiled. Those already in the theatre, too, are beginning to voice their objection to the latecomer and thus the manager is confronted with a dual problem.

Theatre Time Stressed

"To help out, the Great Lakes theatre is stressing heavily the time the feature opens. For instance, on all lobby cards and in advertisements, the message is carried that the feature picture is shown six times a day, opening at a certain time. In the advertising, a few minutes leeway is given, so that patrons have no excuse for being late.

"There is even being considered the plan of having a two-minute intermission between sections of talking pictures, no one to be seated during the screening of the picture. This works well where short subjects are being shown, as we have demonstrated at the Great Lakes by temporary arrangement, but with feature length subjects it is not possible. It would work well in Neighborhood houses, and is in fact now in vogue at many of these places, but in a downtown theatre with six shows a day it is impossible.

"Establishment of a 'do unto others as you would have them do unto you' policy on the part of the theatre-goers will spell success for the 'talkies.' And a failure to be considerate of the other patrons will spell failure."

Zukor's Biography, Story of a Poor Boy's Rise, Is Out

(Special to the Herald-World)

NEW YORK, Dec. 18.—Will Irwin's "The House That Shadows Built," telling the story of Adolph Zukor's struggle to leadership in the film industry, was published last week. The saga of the rise of the Hungarian immigrant boy to high rank in the nation's fourth industry, also of necessity relates the romantic narrative of the development of the film from the tawdry Nickelodeon period to its present magnificence.

Starting with the boy Zukor in rural Hungary, "The House That Shadows Built," which is named in reference to the Paramount theatre building in Times Square, recites a chain of incidents where a courageous man's destiny seemed to hinge upon a correct and brave decision. There was, for instance, the time when as an orphan boy of 15 who never had been in even a good-sized town, Zukor resolved to emigrate to America. He overcame the objections of his kin and with $50 in his clothes came to New York, where he set out to earn a living. He learned the furrier's trade and by the time he was 30 years old he had amassed a fortune of $200,000.

In 1903 he agreed to invest $3,000 in a penny arcade. Such a golden stream of pennies rewarded his decision that he left the fur business to devote all his time to the struggling motion picture.

The book closes with the revelation hitherto unknown even to Zukor's intimates, of how he returned to his native village of Ricse, Hungary, in 1922, found his countrymen in desperate poverty due to the World war, and how he cared for a whole community.

Warners Said to Be Negotiating for 60 Pennsylvania, Ohio and Maryland Houses

(Special to the Herald-World)

NEW YORK, Dec. 18.—It is reported that Warner Brothers are negotiating for approximately 60 theatres in Ohio, Pennsylvania and Maryland. Just what theatres are involved has not been learned, but according to persons prominent in the industry, including a Pennsylvania exhibitor, the Warners are negotiating with the Silverman Brothers, who now control the Strand Amusement Company of 11 theatres in Ohio and western Pennsylvania.

The Silverman Brothers are large real estate and store promoters in addition to their theatre connections. It is thought that the Silvermans will get options on theatres in this territory and then turn them over to Warner Brothers.

However, it is known that the Silvermans were recently negotiating with Fox for the sale of the 11 houses of the Strand group. This deal is said to have been postponed until after the first of the year.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Haunted House," a First National comedy mystery with Chester Conklin and Thelma Todd, directed by Benjamin Christensen.

COLONY—"The Circus Kid," an F B O special product with Helene Costello and Joe E. Brown, directed by George B. Seitz.

WARNER—"My Man," a Warner Brothers Vitaphone special starring Fanny Brice with Guinn Williams, Edna Murphy and Adre de Segurola, directed by Archie Mayo.

HELD OVER AND REVIVED

WINTER GARDEN—"The Singing Fool," Warner Brothers, opened September 19.

GAIETY—"Four Devils," Fox, opened October 3.

ASTOR—"Alias Jimmy Valentine," Metro-Goldwyn-Mayer, opened November 15.

CRITERION—"Interference," Paramount, opened November 16.

EMBASSY—"The Viking," Metro-Goldwyn-Mayer, opened November 28.

CENTRAL—"The Barker," First National, opened December 5.

RIVOLI—"Revenge," United Artists, opened, December 8.

LITTLE CARNEGIE PLAYHOUSE—"Uneasy Money," Fox, opened December 8.

RIALTO—"Behind the German Lines," U F A, revived December 1.

ROXY—"The End of St. Petersburg," Sovkino, revived December 8.

STRAND—"Lilac Time," First National, revived December 8.

CAPITOL—"White Shadows in the South Seas," Metro-Goldwyn-Mayer, revived December 8.

HIPPODROME—"Submarine," Columbia, revived for another week.

FIFTH AVENUE PLAYHOUSE—"Mechanics of the Brain," revived for another week.

FIFTY-FIFTH ST. PLAYHOUSE—"Anna Christie," First National, revived for another week.

CAMEO—"The Yellow Pass," Amkino, held over for another week.

Fox Okays Playing of Sound Films on Phonofilm, Report

(Special to the Herald-World)

NEW YORK, Dec. 18.—It has been learned here that Fox has agreed to furnish an exhibitor in New York with sound versions of Fox films for reproduction on a device other than the Western Electric equipment. The exhibitor is said to have been in negotiation with Fox for the past three weeks and that permission was granted him last Saturday to play Fox Movietone pictures on the Phonofilm device.

If this goes through, it will be the first instance in which a Fox sound picture has been played on a device other than Movietone, and it is expected to set a precedent.

As far as can be learned, the case reported in last week's HERALD-WORLD, in which Fox denied this permission to the Strand theatre at Canton, O., has not yet been settled, and the theatre is still unable to play the Fox sound product on its Phonofilm equipment.

H. M. Warner Is Host to Fourteen Hundred Orphans

(Special to the Herald-World)

NEW YORK, Dec. 18.—H. M. Warner, in accordance with his annual custom was host to 1,400 orphans on December 16. Games were played by the children and each received a toy.

Mrs. Bowes Recovering After Major Operation

(Special to the Herald-World)

NEW YORK, Dec. 18.—Margaret Illington former stage star and now wife of Edward Bowes, director of Broadway theatre, is recovering after a major operation.

RCA Absorbs Victor Company; Links $116,000,000 Properties

Equips Radio Corporation for All Forms of Entertainment

Radio's Gross Income for Nine Months Exceeds $52,000,000, Victor's Passes $33,000,000 Mark

(Special to the Herald-World)

NEW YORK, Dec. 18.—The position of the Radio Corporation of America in the motion picture industry was further strengthened here today by the absorption of the Victor Talking Machine Company. The deal linked properties worth, when figures were last made public a year ago, $116,000,000. The details of the absorption are still to be worked out.

An interesting feature of the deal lies in the fact that the Victor organization is to be absorbed by R C A, not formed into a separate holding company similar to those companies involved in the recent Radio-Keith-Orpheum alliance made public some weeks back.

The absorption of Victor is another step in the efforts of R C A to become dominant in the amusement field. As a result, the powers of Radio will be completely equipped to take part in every branch of popular entertainment.

Radio controls the National Broadcasting Company, R C A Photophone, Inc., and is allied with the Radio-Keith-Orpheum Corporation. It has had contracts with Victor and with the Brunswick-Balke-Collender Company for years.

Victor's contracts with many musical artists will become available for sound pictures and broadcasting. Victor's experience in the registering and production of music of all sorts will be used in the improvement and production of musical scores for talking pictures. Radio-Keith-Orpheum's theatres will provide an outlet.

On the basis of the last prices, the market value of the securities of the two companies give Radio a value of $426,345,655 and Victor a value of $139,771,372, or an aggregate value of $566,117,027 for the combined properties, says the New York Times. This compares with a balance sheet of $54,197,176 for the Radio Corporation at the close of 1927 and a like value of $61,968,797 for Victor at the same date, or a total of $116,165,973.

Gross income of the Radio Corporation in 1927 was $65,082,074, and gross sales of the Victor Talking Machine Company were $46,886,842, or a total volume of business handled by the two companies of $111,968,916. Victor has been one of the leading associates of the Radio Corporation, however, so that 1927 earnings of Radio included profits from its dealings with Victor. The merger will also permit sizeable economies to be made.

Income returns for the first three quarters of 1928 show that Radio Corporation's earnings have advanced over 1927. Gross income for nine months was $52,126,558, comparing with $33,528,631 for the same period last year. Victor's gross sales for nine months were $33,307,344 against $30,563,567 for the 1927 period.

Both companies have increased their foreign sales organizations and Victor has also begun the construction of several foreign factories, especially in South America.

Parade of Sound Is Feature of Owners' Meeting in Seattle

(Special to the Herald-World)

SEATTLE, WASH., Dec 18.—Members of the Pacific Northwest Exhibitors Association gathered here today for the opening of what promises to be one of the most interesting and instructive conventions in the history of this body. Outstanding topics during the one-day convention will be sound and sound equipment, and representatives from Vitaphone, Movietone, Melophone, Sonora-Bristolphone, Phototone, Kolstadphone, Orchestraphone and Photophone will be on hand with demonstrations and information. The other big subjects which will be touched on will be the anti-block booking measure, the department of justice attitude toward the Paramount-Trade commission ruling, and government control. These latter questions will be discussed by Governor Roland Hartley of the state of Washington; Mayor Frank Edwards of Seattle, and several congressmen and senators.

Exhibitors from Idaho, Montana, Oregon and Alaska will attend the convention, and it is now practically assured that a move will be made to change the name of the body M.P.T.O. of Washington, to Allied Amusements of the Pacific Northwest, so that the body can continue enlarging its scope to cover the entire Northwest sector.

Talk-a-phone Firm Places Sound Device On Market in Midwest

(Special to the Herald-World)

DES MOINES, Dec. 18.—The Talk-a-phone Company, Inc., is the latest midwest organization to place a sound device on the market, distributing the product from Des Moines, where it is manufactured, throughout Iowa and the surrounding states. The installation of the device in the Rivoli theatre at Oskaloosa was finished early Sunday morning so that this house may be used as a demonstration center.

Milton Frankle, for three years with the United Artists, and J. P. Shea, who has been connected with Warner Brothers and F B O for a long time, head the company.

Al Jolson to Supervise Next David Lee Picture

(Special to the Herald-World)

NEW YORK, Dec. 18.—David Lee, 3-year old star for Warner Brothers, will have Al Jolson's advice and supervision throughout his next picture. The boy has just completed "She Knew Men" and "Frozen River" for Warners.

New Theatre to Be Built At University of Virginia

(Special to the Herald-World)

CHARLOTTESVILLE, VA., Dec. 18.—The Jefferson-Lafayette Theatres corporation will erect a 1,000 seat house costing $125,000 at the University of Virginia. The building will contain store rooms as well.

One Indicted at Utica In Film School Inquiry

(Special to the Herald-World)

SYRACUSE, Dec. 18.—Harry Bennett Farrell, proprietor of a so-called moving picture school in Syracuse, was indicted in Utica on charges of using the mails to defraud, and was later turned over by the Syracuse police to the federal authorities.

Battle for British Theatre Domination Looms as Gaumont Buys Standard Stock

[From the London Correspondent of the Herald-World]

LONDON, Dec. 18.—[By Cable]—Standard Film Company has accepted the offer from Gaumont British of 55 shillings a share for the entire capital stock held by Standard. Purchase of further stock in the open market will give Gaumont control of over 300 theatres, and the deal is regarded as a prelude to a big battle for theatre control between Gaumont and British International.

The deal will place over 300 halls under unified control, owned by a producing, renting, exhibiting organization, and will amalgamate capital interest amounting to £16,000,000.

Following first intimations of the deal came further news of a capital issue in connection with the Denman Construction Company, Ltd., subsidiary to Gaumont, which, it is stated, will offer £2,000,000 worth of stock in the immediate future, in order to embark on an extensive scheme of cinema construction.

The first production to be sponsored by Tiffany Productions, Ltd., which, as already stated in the HERALD-WORLD, has been formed in this country by Tiffany-Stahl, with Fred Bernhard of British Exhibitors Films and Union Cinemas, as managing director, will be made by Julius Hagen. of Strand Films.

British Phototone during the past week gave its first real demonstration of sound film productions. Up to now it has made about 40 short features. Critics were generally agreed that in tone and quality, Phototone was at least equal to the American product.

SOUND PICTURES

Sills Finishes Talking Film for Schools in Academy Cooperation

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Completion of the first of a series of talking picture addresses planned for the use of colleges and other educational institutions and for general exhibition, was announced today by Douglas Fairbanks, president of the Academy of Motion Picture Arts and Sciences. The speech is by Milton Sills. It was recorded by Vitaphone at Warner Brothers Studio and will be given its first public reproduction during the National Convention of Teachers of Speech in Chicago, December 27 to 29. The subject is appropriately the speaking picture.

It will form part of a paper to be read at the convention by Ray K. Immel, dean of the School of Speech of the University of Southern California.

Warner, Eastman, Hays Cooperate

This practical demonstration of talking pictures for informative purposes was made possible for the Academy through the cooperation of Warner Brothers, the Eastman Kodak Company and Will H. Hays, president of the M P P D A, through whom a Chicago theatre will be made available for a morning session of the convention.

The Sills speech in its recorded form marks a new departure in educational methods and in the circulation of public addresses that may be expected since the introduction of talking pictures. It is intended to follow it with other talks for theatre circulation by film notables, under the auspices of the Academy, composed of leaders of the creative branches of the industry, a project which the president and others have been planning with Hays representing the producers and distributors.

Will Work with Schools

The recorded speech also inaugurates an important program which the Academy has had in preparation for some time for active cooperation with the higher educational institutions of the country.

"A cultural course on the subject of motion pictures to be available for all colleges has been formulated by the Academy College Affairs Committee," said Sills, "and it is being carried out in advisement with university authorities. It will be given its initial test during the coming semester of the University of Southern California, after which it will be revised for submission to other colleges.

"Several of the lectures in the course will be delivered by prominent picture people and will be permanently recorded in the same manner as my own address, for use in the perfected course, which will be purely cultural in character and not intended to train students for picture work. Pending the equipment of all colleges for showing sound pictures it is anticipated that class sessions may be held by arrangement in neighboring theatres."

A Merry Christmas
and
Happy New Year
To You All

"Thrill" Machine Tells Of "Kick" in Sound Film

KANSAS CITY, Dec. 18.—Here's something new in exploiting sound pictures. L. J. Finske, manager of the Newman theatre, a Publix House of Kansas City, was meditating upon the many thrills in "On Trial" at that house the other day. He got four fans to sit in on a private viewing of the picture. It first was shown as a silent picture. Then it was shown with sound.

At each showing the heart-beats of the "average fans" were recorded by medical apparatus in order to determine just how much additional "thrill" was obtained by hearing the spoken words. It was found that the spoken words added plenty of "kick" to the picture. Liberal publicity was given the experiment.

Fishman Installing Four Phonofilms in Cleveland

(Special to the Herald-World)

CLEVELAND, Dec. 18.—J. C. Fishman has just closed negotiations with General Talking Pictures Corporation for distribution in Ohio, Kentucky, Michigan, Western Pennsylvania, for the De Forest Phonofilm. Deliveries can be made immediately, Fishman states, and at least four machines will be in operation in Cleveland by the end of December. The first out-of-town installation will be at the Southern theatre, Bucyrus.

New House Is Wired

(Special to the Herald-World)

MINNEAPOLIS, Dec. 18.—The Homewood theatre opened Wednesday as the second atmospheric house in Minneapolis. It was made over from an old theatre. Both Vitaphone and Movietone have been installed.

John G. Aalberg, R C A Photophone engineer, is inventor of an attachment for the portable Moviola, used in cutting and editing all talking pictures, whereby the cutter can "cut a word in half." Aalberg is demonstrating the device to Claude Berkeley, head cutter at the Pathe Studios in Culver City.

All First Runs at Portland, Ore., Will Be Wired by Jan. 1

(Special to the Herald-World)

PORTLAND, ORE., Dec. 18.—It is now certain that the first run houses in Portland will be 100 per cent sound by January 1, 1929. As the talking pictures here have won the bulk of patronage the last few months, houses that have been showing only the silent film have declared their intention of changing their equipment for sound at the earliest date possible.

Following the installations at The Blue Mouse and Music Box, which have been having unprecented runs especially with the Al Jolson offerings, the United Artists theatre was the next to fall in line, followed quickly by the Broadway and the Hollywood, two West Coast houses. Now comes the announcement that since being taken over by Publix, the Portland will have sound as well as greater stage presentations, yet with no raise of admission.

On December 10, Pantages started its first all-dialogue. Tebbetts' Oriental will be equipped January 1.

Onie Distributes Biophone Over Ohio and Kentucky

(Special to the Herald-World)

CLEVELAND, Dec. 18.—Bill Onie has acquired distribution rights to Biophone for Ohio and Kentucky. He has formed the Ohio Biophone Company, with offices in the Union building.

MGM Hits Capacity Production Six Months After Starting Stages

(Special to the Herald-World)

CULVER CITY, Dec. 18.—Capacity production on talking and sound pictures has been started by M G M, less than six months from the time construction was first begun on the big new stages. Two features completely synchronized with dialogue and sound effects are finished and more than a dozen West Coast short features are on the market in addition to the large number of Movietone subjects completed in the East.

According to announcement by Irving G. Thalberg, dialogue or natural synchronization will be incorporated into virtually every feature film turned out at the Culver City plant, and a number of 100 per cent talking pictures are slated for immediate filming.

First Is "Broadway Melody"

The first of the 100 per cent dialogues to reach the public will be "Broadway Melody," with the first original musical comedy. Harry Beaumont is responsible for the megaphoning and the featured players are Bessie Love, Anita Page and Charles King. A number of scenes are done in Technicolor as well as sound.

Another 100 per cent talking picture to follow soon will be Cecil B. DeMille's first M G M directorial effort, "Dynamite," from Jeanie Macpherson's original story. Conrad Nagel will have one of the leading roles.

"The Trial of Mary Dugan," also all-talking, has Norma Shearer. Bayard Veiller, author-producer of the stage hit, is personally directing the picturization of his play, with Raymond Hackett and H. B. Warner as the leading men.

Mack Directs Own

Willard Mack, dramatist and actor, is directing his own play "Hunted," as another 100 per cent talking picture. He will star in it himself, with Duane Thompson, Beatrice Banyard, John Miljan and Tom McQuire in supporting roles.

Sam Wood is busy on an all-talking college picture which has a football background.

Greta Garbo's new picture has been filmed with sound synchronization by Sidney Franklin, and will have Javanese native dancing and singing in natural recordings. The story is an original by John Colton and Nils Asther and Lewis Stone share featuring honors.

Marion Davies is making her talking debut in "The Five O'Clock Girl," which Al Green is to direct. There also will be singing and dancing. George K. Arthur will be in a supporting role.

Dialogue in "Pagan"

"The Pagan," now being screened in the South Sea Islands by W. S. VanDyke with Ramon Novarro starred, and Renee Adoree and Dorothy Janis in the cast, will have talking as well as natural sound effects and "A Man's Man," in which William Haines is starred, also will come to the screen with dialogue as well as sound. Haines already has made his talking debut in "Alias Jimmy Valentine" and is at work on still another dialogue and sound picture, "The Duke Steps Out," which James Cruze is directing. Joan Crawford is the leading woman.

"Our Modern Maids" will be a dialogue and sound feature, with Jack Conway directing. King Vidor's "Hallelujah" is now in production, with Dixie jubilee singers and negro musicians and dancers. There will be dialogue as well as the special song numbers.

"The Bridge of San Luis Rey" will have talking and sound. Charles Brabin is directing, with Raquel Torres featured. Ben Hecht's "Green Ghost" is to be made with talking and sound under Rupert Julian's direction, and "The Flying Fleet" which George Hill made with the cooperation of the Navy aviation service has airplane sound effects throughout.

"The Bellamy Trial" is now finished as a talking and sound picture. Lionel Barrymore has completed direction of his own play, "Confession." as a talking short subject and Lowell Sherman acted in and directed "Phipps," another dramatic short subject. Gus Edwards has produced three talking revues in natural colors and Carlo de Angelo, stage director, made "Casino Gardens," a dramatic short subject.

New Metropolitan Sound Studio Busy On Christie Films

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—The new sound studios at Metropolitan are now in full blast with the making of Christie dialogue films.

The first of the Christie Talking Plays to be released through Paramount will be "When Caesar Ran a Newspaper," with Raymond Hatton and Sam Hardy. This pair will also make another sketch, "Dear Vivian."

Jason Robards and Lois Wilson are featured in "A Bird in the Hand." The first of the famous Octavus Roy Cohen stories, "The Melancholy Dame," has some of the best colored actors in America in its cast.

Charles Grapewin is making his own vaudeville sketch, "Jed's Vacation" as a Paramount-Christie Talker, and Edward Everett Horton will make a dialogue picture called "A Cup of Tea."

Director lists are shifting in the regular Christie Comedy Series. Neal Burns, comedian, is now directing Jack Duffy. Eddie Baker, former Christie actor and assistant director, is directing Bobby Vernon. William Holland, another young director, is filming the "Confessions of a Chorus Girl."

Sales Body Forms To Sell Reeltone Over Five States

(Special to the Herald-World)

NEW YORK, Dec. 18.—The Four-Square-Distributing-Corporation has been formed by Arthur and Stanley Less, and Charles and Murray Weintraub for the purpose of distributing Reeltone in Connecticut and also in Tennessee, Arkansas, Oklahoma and Mississippi.

Jack H. Glauber has been retained as sales manager.

Wintrobs Sell Dramaphone In Three Midwest States

Max and Phineas Wintrob, operators of the Security Film Exchange in Omaha, have become distributors of Dramaphone in Nebraska, Kansas and Iowa. They have formed the Wintrob Distributing Company, with headquarters in Omaha, Film Exchange Bldg.

Phonofilm Offices Started in Four of 12 Specified Zones

(Special to the Herald-World)

NEW YORK, Dec. 18.—Distributors of DeForest Phonofilm installations already have established headquarters in four of the twelve zones as designated by General Talking Pictures.

E. S. Manheimer and George Mooser, distributors for New York State and northern New Jersey, have established headquarters at 729 Seventh avenue, New York City. They will also have a sales room in the executive offices of General Talking Pictures at 218 West 42d street. Within the next two weeks a branch office will be established in Buffalo or Albany.

P. Harrison, Jr., authorized distributor for the southern states, has established sales forces in each of the branch offices of the Harcol Motion Pictures Industries, Inc., of which he is the head. Harcol's main office is at 610-612 Bayonne street, New Orleans, and there are six branches covering each exchange center in the southern states.

Jesse C. Fishman, for Ohio, Michigan, Kentucky, western Pennsylvania and West Virginia, has his headquarters in the Film building, 21st and Payne streets, Cleveland, and has established branch offices in Pittsburgh, Cincinnatti and Detroit.

Ben Amsterdam, for eastern Pennsylvania, southern New Jersey, Delaware, Maryland, Virginia and The District of Columbia, has established headquarters at 1329 Vine street, Philadelphia.

Adds 2 Warner Pictures to List

NEW YORK—The Readers Library has selected "The Singing Fool" and "My Man" Warner Brothers pictures, for their series of 10-cent books.

A Sound Solution of Your Sound Problem

IT'S STUPENDOUS! NOTHING LIKE IT ANYWHERE!

Hundreds of Exhibitors Have Answered Our Call and Solved Their Sound Problems!

Take Our Advice—Follow Their Lead—Save Your Shows!

You can get from us NOW direct

A complete cue service for NON-Synchronous machines—at little cost—prepared by world renowned musicians, so simply, so effectively that it excells in beauty and color even the wired synchronized arrangements, for any feature playing your theatre.

WIRE, airmail or telephone us
1. Location of your theatres
2. Seating capacity
3. Quantity of features weekly

IMMEDIATE ATTENTION SERVICE

MOTION PICTURES SYNCHRONIZATION SERVICE, Inc.

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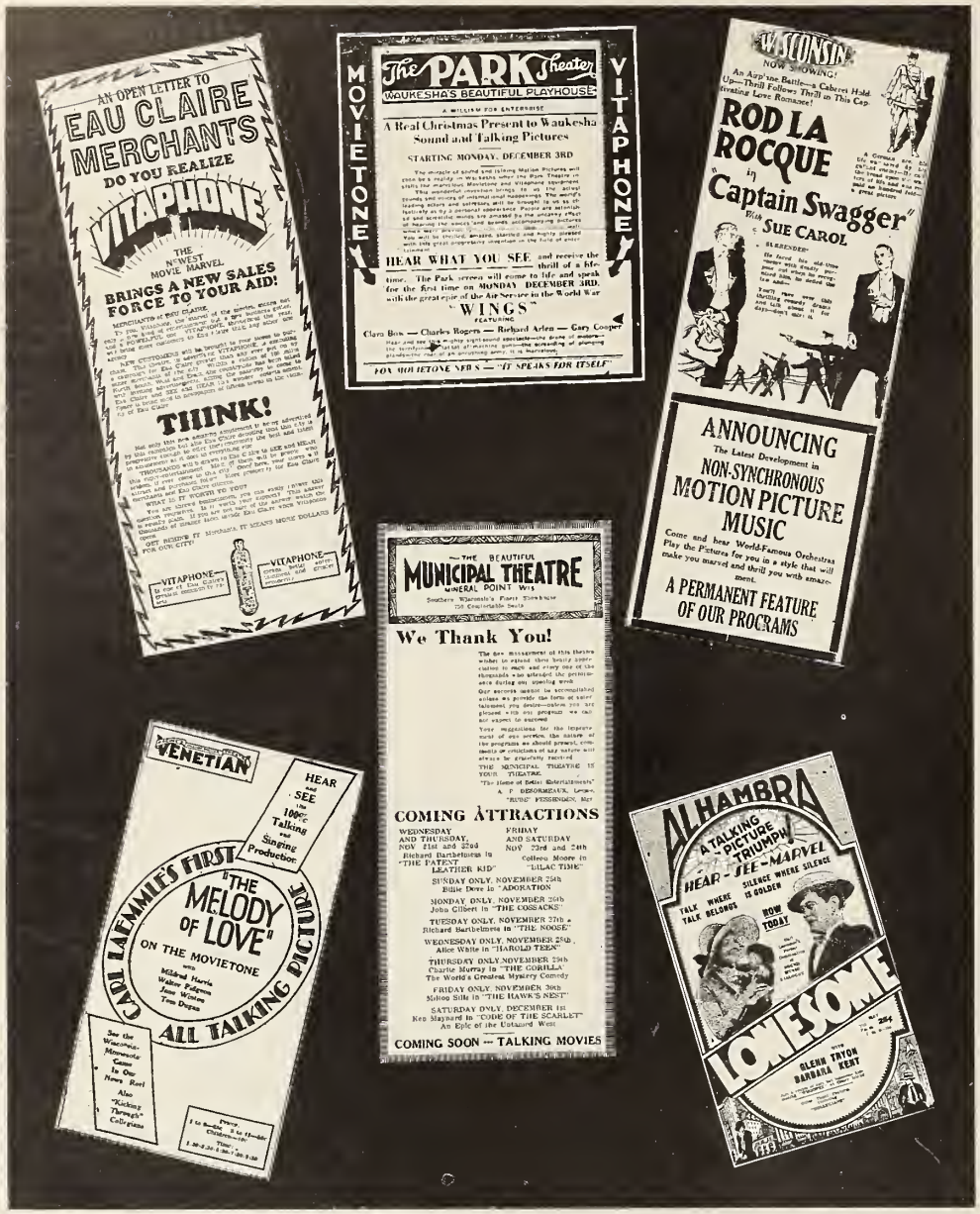
A Sound Solution of Your Sound Problem



There is a wealth of suggestions on how to advertise sound pictures in the above, culled from various Wisconsin newspapers. Top, left to right, are ads of the State at Eau Claire, Park at Waukesha, and Wisconsin at Eau Claire. The Municipal theatre at Mineral Point is represented in the left. Bottom left is an ad of the Venetian at Racine and at the right the Alhambra in Milwaukee. In all the sound angle is emphasized.

Artclass Starts Sound Tests; 6 Longs, 12 Shorts Due Next Year

(Special to the Herald-World)

NEW YORK, Dec. 18.—Artclass is starting a series of tests preparatory to launching its schedule for 1929-30, using the DeForest Phonofilm through alignment with General Talking Pictures. To date, six dialogue long features and a dozen three-reel productions have been arranged for, and others are under negotiation.

Artclass owns the rights to Arthur B. Reeve's works, particularly all his full length novels based on the character, "Craig Kennedy." Artclass feels that in the possession of this material, it has vehicles that lend themselves readily to dialogue.

The completed subjects will be offered to exhibitors via two methods, one, the sound on film and the other on 33-1/3 R. P. M. disc, permitting the playing of Artclass productions on any synchronous device.

Artclass is going right ahead with its original schedule for this season and will furnish all material announced the beginning of the year.

About December 21st, Artclass expects to be able to show to exhibitors and exchangemen samples of the product it intends to release.

Oxford, St. Paul, Wired

(Special to the Herald-World)

ST. PAUL, Dec. 18.—The Oxford theatre has been equipped with Movietone and Vitaphone. The cost was $15,000.

Minneapolis Rialto Wired

MINNEAPOLIS, MINN.—The Rialto theatre is now equipped with Vitaphone and Movietone.

Ruling on Inter-use Confirmed in Note To Dramaphone Co.

Confirmation of the statement of E. C. Mills, chairman of the American Society of Composers, Authors and Publishers, as well as agent and trustee of the Music Publishers Protective Association, that no manufacturer of sound reproducing devices need be licensed by the Music Publishers provided they confine their activity to the manufacture of sound reproducing devices only, is given in a letter just received by A. C. Courshon, secretary and treasurer of the Dramaphone Corporation, Chicago.

The letter, written by E. S. Hartman of the American Society, follows:

"Replying to your inquiry as to whether there is any provision in the contracts now existing between the motion picture exhibitors and this society which prohibits the public performance for profit of synchronized records where such devices are installed by your company, permit me to say that it is my understanding that you are engaged in the business of merely installing the necessary apparatus and system through which the records synchronized with the pictures as manufactured by Vitaphone, Movietone and others may be reproduced and that your company has nothing whatsoever to do with the manufacture of the record itself.

"If the synchronized record is one which, under the arrangements made by the manufacturer with the copyright proprietor, may be publicly performed, then it is entirely immaterial what specific system or installation is availed of by the theatre for the purpose of creating such specific reproductions. In other words, the Society does not concern itself as to whether the Vitaphone, Movietone, or other manufacturers of synchronized records personally install such system in the various theatres, or whether such installations are made by companies entirely disassociate from the manufacturers of the records themselves. It should be understood, however, that notwithstanding the contracts made by the manufacturer with the copyright proprietor, that each theatre using synchronized records must still continue to have our license permitting public performance of our numbers."

FBO Signs Warings' Pennsylvanians for All-talking Picture

(Special to the Herald-World)

NEW YORK, Dec. 18.—Waring's Pennsylvanians have been signed by Joseph I. Schnitzer, president of FBO Productions, Inc., to appear and play in "Stepping High" (temporary title), an all-talking picture just going into production for 1928-29. The story, directed by Bert Glennon, with Robert Kane supervising, is based on Gene Markey's novel.

The signing of Waring's Pennsylvanians is another example of the revolutionary steps inaugurated by Schnitzer in the production policy of the new organization. Stage, screen, operatic and musical comedy stars of international reputation will be utilized in the new product.

Waring's Pennsylvanians, now appearing in the George Choos musical play, "Hello, Yourself," at the Casino theatre, are one of the most popular bands in America.

Vitaphone at Duluth Lyric

DULUTH, MINN.—Vitaphone has been installed at the Lyric theatre.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

OUR "OLD MAN"

Cartoonist Pays Tribute To Theodore Roberts as "Our Old Man" of Films

The above cartoon in the Ohio State Journal, paying tribute to Theodore Roberts at his passing, "was so representative of the sentiment of this industry relative to the 'Old Man' that I could not just keep it for Columbus, Ohio," wrote Johnny Jones, manager of the Majestic in that city, enclosing the clipping from which the cut is made.

"The cartoonist, Harry Westerman of national reputation, caught this thought of that kindly old gentleman, Mr. Roberts, in a delightful and dignified manner. And how he injected the theatre into it.

"Mr. Roberts made a personal appearance here in the city this winter before going west. He was the guest of the Ohio State Junior Prom Committee and, sitting in a great big chair, he conversed at will. Not a mere appearance but an entire evening. It is rare that an actor 'rates' this cartoon in the mind of Westerman and is the finest tribute to his life. And, most of all, 'good will' for actors and everybody of our profession."

"Pagan" Company Is Returning to Studio

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—The Metro-Goldwyn-Mayer company which have been in the South Seas filming "The Pagan" for weeks past, is now en route for San Francisco and will arrive in Hollywood on December 23. The company includes W. S. Van Dyke, the director, Ramon Novarro, Renee Adoree, Donald Crisp, Dorothy Janis and others.

Lubitsch, Cruze and Howard Finish Big Ones; Mary's Talker

Pathe's First 100 Percenter Completed by Glazer; Al Rogell's Last One on First National Contract Completed; Denny and Cline on Talker

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Ernst Lubitsch, William K. Howard and James Cruze completed pictures this week. Sam Taylor began production on a Mary Pickford talker.

The Lubitsch film stars Barrymore; the Howard picture stars Janet Gaynor and the Cruze picture stars Haines.

After shooting hundreds of thousands of feet of film Lubitsch completed camera work on Barrymore's "King of the Mountains," and is personally doing most of the titling and editing. The Lubitsch production is scheduled as one of United Artists' 1929 specials and is proclaimed by executives of that company as the finest screen entertainment ever created by the master director and as Barrymore's most powerfull vehicle.

Camilla Horn plays the leading feminine role in this spectacular romance of the Swiss Alps. Lubitsch has taken the romantic star out of his usual habiliments and made him into a roughly dressed mountaineer. Sharing feminine honors with Miss Horn is Mona Rico, Lubitsch's Mexican discovery, who is cast as a wild mountain girl. Other principals in the cast are Victor Varconi, Hobart Bosworth, Bodil Rosing and Evelyn Selbie.

Most of the exterior scenes were made on location in the hills near Hollywood and in the high Canadian Rockies.

Hans Kraly wrote the screen adaptation from the popular European novel by Christoph Heer.

William Howard's "Christina"

Janet Gaynor's new Fox picture, "Christina" was completed during the past week under direction of William K. Howard. Charles Morton has the leading role and Rudolph Schildkraut, Harry Cording and Lucy Dorraine are principals in support. One of the largest settings ever constructed, a complete Dutch village, was used for the filming of this unusual story which has for its locale, the Island of Marken, off the Holland coast.

Director Howard has embued the celluloid story with a gracious amount of picturesqueness, the customs of this tiny speck of old world being as quaint and colorful as the garments they wear.

The story was written by Trimstram Tupper.

Boardman Back on Screen

"She Goes to War," the Inspiration picture, has been completed. This picture will have sound and voice synchronization and will glorify the woman's side of the gigantic conflict of the World War. The picture will be released through United Artists in 1929. "She Goes to War" brings before the motion picture public, some of the largest "props" ever constructed by a producing organization. The largest engines of war will be seen in all their death-dealing glory, and through the cooperation of the United States government, scenes will have been secured which will place this picture in the epic class.

Eleanor Boardman has the feminine lead and is supported by John Holland, Alma Rubens, Al St. John and Margaret Seddon. Madam Fred De Gresac wrote the adaptation from the story by Rupert Hughes.

Pathe 100 Percenter

Pathe's initial venture in the field of 100 per cent talking pictures, was completed last week. It is Benjamin Glazer's "The Missing Man," a mystery melodrama written by Glazer and John Posner, which was, in its original form, an international stage success.

Glazer is directing this all-dialogue attraction with George Barraud, Russell Gleason, Frank Reicher, Lee Patrick and Jean Nash in the cast.

Pathe has reversed the usual procedure in the making of talking pictures, by making the dialogue version of "The Missing Man" before making the silent film. This will make it possible for them to rush the picture to the leading theatres of the country now equipped to show sound productions, while the silent version is being filmed for the theatres unequipped.

Reginald Denny's next picture for Universal

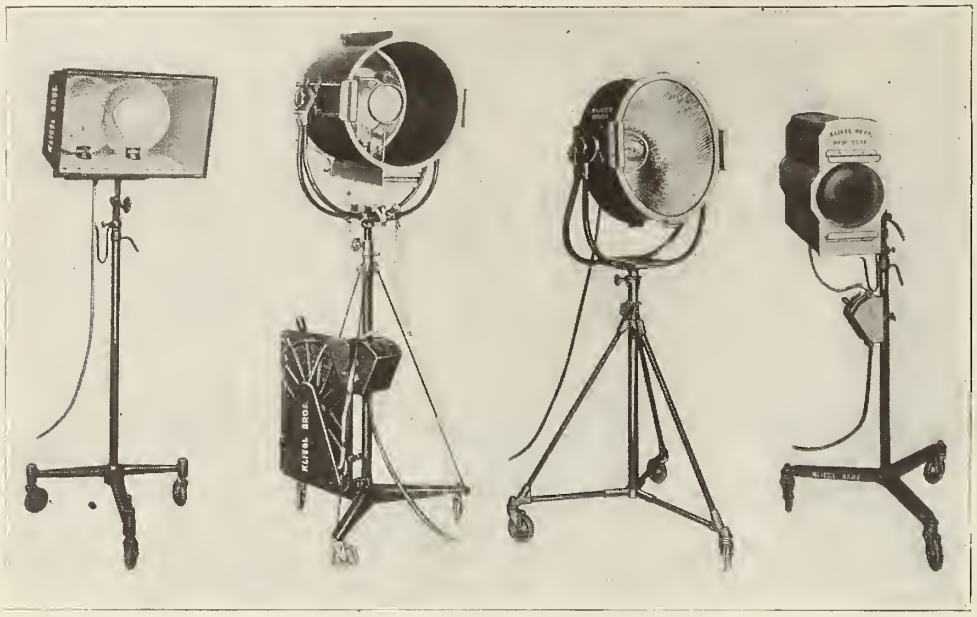
(Continued on page 35)

"High Voltage" Not Suited to Boyd

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Marie Prevost's contract with Pathe for "High Voltage" has come to need reconstruction. The film-idea has been shelved after the talent had been engaged for it.

The studio considered the play was unsuitable to William Boyd's personality and that another story must be used. Pathe has chosen a tale by Carey Wilson called "Flying Fool" to take its place; and Tay Garnett will direct.



Twin Floodlight *Klieg-Sun* *Side-Floodlight* *Spotlight*

New Incandescent Klieg Lights Are Developed for Sound Studio

Company Produces Floods and Spots to Meet Restrictions Imposed by the Necessity for Absolute Silence

(Special to the Herald-World)

NEW YORK, Dec. 18.—Kliegl Brothers has announced the production of four new incandescent Klieglights for use in the production of sound pictures. These new lights, according to the company, meet the requirements necessary to absolute silence in the sound studio, and at the same time afford a brilliant, evenly diffused light.

IN announcing the new product the company states:

"These new Kliegs furnish brilliant evenly diffused light high in actinic qualities, permitting photography with clearness of detail, full color values, sharp definition and freedom from sound interference. They are noiseless in operation and cause no disturbance in the recording of sound photography.

"They afford complete command over the direction, diffusion, and divergence of the light beam; are light in weight; can be easily and quickly handled; operate on the service line, whether A.C. or D.C.; and introduce economies in current consumption, production time, and labor requirements. They are modern in every respect, adapted to present-day studio conditions, and furnish the kind and quality of light required in this new era of motion picture photography.

Klieg-Sun

"Klieg-Sun is a long beam, high intensity floodlight for projecting a strong, well-defined, evenly-diffused beam of light a considerable distance—covering a restricted area; used especially for general lighting of deep sets, producing sunlight effects, spotting-out, modelling, and for accentuating main points of interest; accommodates 2,000, 5,000, and 10,000-watt G type Mazda lamps. Projector consists of a cylindrical lamp housing containing a receptacle, reflecting mirror and adjustable lens; mounted on a telescopic standard; set on a base fitted with ball-bearing rubber-tired casters; constructed as to minimize weight; designed to allow free and easy movements, adjustments in height, and to roll easily over the floor.

"Receptacle for the lamp is mounted on a traveling base, controlled by a small lever at the rear of the housing. It moves along the reflector axis, which allows focusing the lens and regulating its beam spread from eight to approximately 30 degrees.

"An adapter is furnished to fit the lamp receptacle, permitting the use of the smaller-sized lamps than that for which the unit is designed.

"Mounting is so devised that the lamp can be balanced in any position; light beam projected in any direction; lamp raised or lowered within a range of from 5 ft. 9 in. to 8 ft. 5 in., or demounted for carrying aloft. A device on the yoke and hand clamps provides means for holding the projector securely in any set position. A dimmer on the base permits full or gradual control of the light from black-out to full-brilliancy.

Side-Floodlight

"Klieg Side-Floodlight is a high-intensity variable-range floodlight giving an evenly-diffused brilliant light for general illumination; projecting the beam usually in a horizontal direction or at a slight angle above or below the horizontal; used as a side lamp for general lighting of deep studio sets and close-up photography; accommodates a 1,000 or 1,500-watt P S 52 Mazda lamp.

"The reflector may be raised or lowered within a range from 4 ft. 8 in. to 6 ft. 8 in., or can de demounted for carrying aloft. Standard and yoke are of tubular construction, fitted to a light cast-iron base with the upright held securely by guy rods. The snap switch is encased in the receptacle housing.

Twin-Floodlight

"Klieg Twin-Floodlight is a wide-spread high-intensity floodlight for general illumination, projecting an evenly-diffused light over a large area; used for lighting foregrounds, closeups, and general lighting of studio sets; accommodates two 1,000-watt or two 1,500-watt P S 52 Mazda lamps.

"Projector consists of an all metal box reflector fitted with two screw-base receptacles; mounted on a telescopic pedestal, set on a base equipped with ball-bearing rubber-tired casters, and so designed as to allow variations in the projection of the light in every direction, adjustments in height, and to roll easily over the floor.

"Klieg Spotlight is a high-intensity long-range spotlight for use with incandescent lamps; projects a concentrated beam of light any distance up to 100 feet, gives a 3-foot spot, or a wide spread; and is used in the studio for: back lighting—to give depth to the picture; cross lighting—to eliminate facial shadows; spotlighting, follow-up floodlighting, modelling, and for special lighting effects; accommodates a 2,000-watt concentrated filament G 48 Mazda lamp."

ON A LOT OF THE LOTS

Regarding:

Norman Manning	Lucille Powers
Raquel Torres	Doris Dawson
Nora Lane	Betty Egan
Kathryn Crawford	Mary Doran
Helen Twelvetrees	Matthew Betz
Inez Marion	George O'Brien
Doris Hill	Buddy Wattles
Florence Dudley	Duane Thompson
Gertrude Messenger	Fred MacKaye

Wesley Ruggles

HOLLYWOOD, Dec. 18.—Speculation is rife as to who will be the Wampas Baby Stars this year. Secrecy surrounds the complete list. The girls are chosen after showing considerable promise or have made a name for themselves in screen work. They will be presented in a pageant, show and presentation, which Norman Manning will direct at the Shrine Auditorium, February 14. A partial, and possible list of the eligibles include: Raquel Torres, Nora Lane, Kathryn Crawford, Helen Twelvetrees, Inez Marion, Doris Hill, Florence Dudley, Gertrude Messenger, Lucille Powers, Doris Dawson, Betty Egan and Mary Doran. These girls have all had nice breaks this year, and are likely to be in the running.

*

Conversation is never boring around Matthew Betz, screen heavy, specially to book lovers. Betz is considered one of the widest read men in Hollywood. He is often a help with technical details on foreign matters when occasion arises. He is at present in an important role of a film which Fox has scheduled for an early release.

*

George O'Brien, Fox star, pulled a fast one Thanksgiving day. He, in company with Lieutenant Carrol, flew to San Francisco where they had dinner with George's father, Captain Dan O'Brien. They took off in Hollywood at 7:30 a. m. arriving in San Francisco at 11:30. They had their turkey and were back in Hollywood at 5 o'clock.

*

"Mum was the word, but Mum's all wet," said Buddy Wattles and Duane Thompson, whose honeymoon abode was discovered shortly after they were married last Sunday.

*

Fred MacKaye, popular Universal player, is one of the busiest lads on the lot. Between scenes, he has been working with Wesley Ruggles, who is directing "Port of Dreams" and putting talking sequences into the opus. He is playing a featured role in "The Charlatan," starring Conrad Veidt. George Melford is directing. Talking parts will be added within a few weeks.

BOB FRAZIER.

Rogell Completes Last For F N; Warners Make Final Picture of Program

(Contniued from page 33)

was completed during the past week. It is to have sound effects and dialogue. Eddie Cline has directed from a script by John Clymer and Gladys Lehman. The picture is titled "His Lucky Day" with Lorraine DuVol in the leading feminine role.

Rogell Does Last for F N

Al Rogell completed the direction of "The California Mail" on the First National lot. It is Ken Maynard's latest for that organization and is a story of the early stage coach days. Dorothy Dwan is cast opposite Maynard with Paul Hurst and J. P. McGowan in support. Marion Jackson wrote the story and script.

Metro-Goldwyn-Mayer completed "The Duke Steps Out" which co-stars Joan Crawford and William Haines. The supporting cast includes Karl Dane and Edward Nugent. James Cruze directed.

The final shots on the last production on this year's program for Warner Brothers were taken during the past week, when Howard Bretherton completed "From Headquarters." It is a Monte Blue vehicle and is based on adventures of marines in Central America. It is a talking picture from an original by Harvey Gates, who has written Blue's entire program for 1928. The supporting cast includes Eddie Gribbon, a hard boiled buck private, Ethelyn Claire, Guinn Williams, Henry B. Walthall, Gladys Brockwell and Lionel Barrymore in important roles.

An F B O picture was also completed during the week. It is Buzz Barton's "Pals of the Prairie" under the direction of Louis King. Buzz is supported by Natalie Joyce and Frank Rice.

Pickford Talks in New One

Mary Pickford started work during the past week on her initial talking picture, "Coquette." Sam Taylor is directing the picture, which will be a United Artists release. John Mack Brown is playing one of the male leads opposite Miss Pickford, and John Gales has been recruited from the stage for the other male lead.

Metro-Goldwyn-Mayer started production of a colortone musical revue which is being staged by Gus Edwards. It is titled "From Broadway to Heaven" and features Charles King, musical comedy star and popular baritone who recently completed work in M G M's synchronized picture "Broadway Melody." The revue is to contain several new songs and musical scores and the chorus will be embellished with colorful ballets and specialty dancers. It is to be an all-color, all-singing production.

Erle Kenton started the direction of "Trial Marriage" for Columbia last week. Norman Kerry has been assigned a featured role in support of Jason Robards and Sally Eilers. Thelma Todd is also in an important role. "Trial Marriage" is a modern society drama of the jazzy younger set who decide to try a companionate marriage.

"The Dude Ranch," Tom Mix's current picture for F B O, went into production during the week under the direction of Eugene Ford. Kathryn McGuire is playing the feminine lead opposite Mix.

Wesley Ruggles started the direction of Adela Rogers St. Johns' story, "The Haunted Lady," during the week. Laura LaPlante is the star and is surrounded by a brilliant cast including John Boles, Huntly Gordon, Eddie Phillips and Julia Swayne. Universal will make two prints of the picture, one a talkfilm and one a silent version. Paul Schofield prepared the script.

Spencer Bennett has taken a company of Pathe players to Big Bear, where he started shooting yesterday on a Pathe Serial titled "Queen of the North Woods." Walter Miller and Ethlyn Claire are co-featured with Tom London and Ed Cecil supporting.

Mix Leaving F B O; Completing Last One as Contract Expires

Gilbert Back After Promoter Fails to Promote; Tay Garnett Signs New Contract with Pathe; Junior Laemmle Entertains Us at Universal

By DOUGLAS HODGES

HOLLYWOOD, Dec. 18.—Tom Mix will leave F B O soon after the first of the year, his contract having run its course at that time. William LeBaron announced, upon his return from New York this week, that the company will make no more Westerns.

LeBaron states that Mix has only one more picture to make under his contract. He will not re-sign.

Mix has made five pictures for the organization since he joined F B O in the early part of this year. He had been away from the Fox organization one month upon the inception of that contract.

Although many companies have been turning a wary eye to Westerns recently it is beyond doubt that Mix is an exception to the sentiment that has developed. His pictures are in demand by so many theatres that it is in the cards that one of the big line companies will have him under contract within the next 60 days.

* * *

John Gilbert has signed a contract with Metro-Goldwyn-Mayer to remain with that company five years. His salary has been the storm center of negotiation for two months. Gilbert, through his manager, attempted to raise the five grand ante. United Artists and another company failed to fall for the demand for ten thousand dollars a week.

The manager, probably thinking of his own cut on the velvet, is said to have tried to compromise. But the film companies kept their wits.

All is peaceable now. Gilbert is assured of three square meals a day for the next five years although he failed miserably in setting his employer into confusion by threatening to "run away."

Actors' salaries—whether they be $5,000 a week or $500 a week—are being lowered rather than raised.

* * *

They say on the boulevard that H. E. Edington sincerely believes he is the reincarnation of Napoleon. It may or may not be. For my part, I sort of agree with him.

* * *

Tay Garnett's contract has been renewed by Pathe. I agree with Ollie Garver who says: "Garnett's rise to the fore ranks of the directors has been fast. Since 'Celebrity' he has directed 'The Spieler,' a talker featuring Alan Hale and Rene Adoree."

Tay's new contract is good for a year at least. By that time he'll probably join hands with C. B. or D. W.

* * *

Gregory La Cava left here yesterday for New York. He recently completed Corinne Griffith's picture, "Saturday's Children" for First National.

La Cava has been in Hollywood 18 months and has planned three trips to his home in the East in the meantime. He has been unable to carry out any of his homegoing plans.

* * *

Junior Entertains

Carl Laemmle, Jr., was guest of honor at a studio reception Friday night. Forty-five studio men, including directors, actors and writers, were present. There were four representatives of the press present in addition to the studio people.

The evening was spent in the various methods of pastime best known in Hollywood. All stag.

Junior made a speech. Bob Welch made a speech. Sam Jacobson made one. All three speeches totalled three minutes. Which is a mark for other after dinner speakers to shoot at.

He's a great little guy, this Junior Laemmle. Don't get him wrong. He's a son of Uncle Carl, of course, and he gets a lot of unfair sentiment simply because of his good fortune. But aside from all the hokum he's a pal of us all. He understands us all.

And he works like the devil.

* * *

Arthur Rosson will direct Hoot Gibson in his next picture which will be an airplane film, "Birds of a Feather." It is a Universal release featuring Ruth Elder.

Hummell Has Resigned From First Division

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—All future activities of First Division Distributors, Inc., will be handled from its new home at 1606 North Highland avenue, Hollywood. Howard Hummell has resigned as sales representative and both production and distribution of this company's product will be under the personal guidance of Robert S. Furst, president.

Future production activities of First Division Distributors are expected to begin on or before the first of the year. The present plans, although not available for publication at this time, indicate a limited number of specials which will probably have dialogue and synchronization.

Denies Roach Contract Torn Up by Langdon

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—The Roach studio has closed until after New Year's Day. Gossip is prevalent about Langdon's contract which is supposed to have begun January 1. Warren Doane, general manager, states that the reports that Langdon had torn up his contract are untrue, but that Roach and Langdon are negotiating for a new contract.

June Again with Fox

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—June Collyer has just signed a new contract with Fox and left here Friday for New York to visit her parents over the holidays. Miss Collyer will return in time to begin work on her new picture, "Big Time," on January 4.

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Short Pictures Play Large Role In Deluxe Theatres of Texas

Shorts play a big part in the building of program plots in all the Publix deluxe theatres in Texas. John Friedl, district manager of the deluxe houses, and Milton Feld, division manager, are firm believers in the unit value of shorts, and drive into the advertising departments of the respective theatres the importance of giving these spicy attractions proper and adequate billing.

All the Texas Publix houses are using at the present time one Vitaphone act, Paramount News, Krazy Kat Cartoon, Hollywood Fashion News in Technicolor, and interspersed shorts as the length of the feature and stageshow permits. At the Texas in San Antonio, Paramount News and Fox Movietone News is combined, forming one of the brightest spots on the entire program. It has been advertised strongly, pushing the Texas as the first theatre in the South to institute the policy of combined sound and silent newsreels.

Orchestra Plays for Shorts

The orchestra plays the silent Paramount News, and interpolates numbers in the Movietone events. Trailers on the coming attractions are run in the split—probably one of the best spots on the show.

The Hollywood Fashion News is creating quite a bit of comment, and draws the women. In each city where it is run, a tieup is cemented with a local merchant, who handles the product exhibited by the stars in the picture. The stores run ads, have window displays, and put heralds in their packages on this special short.

Sound Acts Well Plugged

The Vitaphone acts are plugged big in ads, outdoor posting where block paper is used, in stories, and in the lobby. A frame or two

In addition to the regular shorts, some novelty is worked with organ or orchestra occasionally, such as one of the Music Master series, or a bit of technicolor beauty, properly scored.

Value of Shorts Realized

It is only within the past year or so that the value of shorts has been realized by the chain theatres. They were used, of course, preceding this period, but at that time program plotting and analysis of entertainment scarcely was born. Now, each short is thoroughly analyzed, and the program laid out accordingly. Rarely ever does the patron go into one of the Publix deluxe theatres in Texas now that he does not see a thoroughly varied quantity of entertainment—and it is all because of the aroused recognition of the short. Without shorts, there is a sameness to the program.

"The Theatre"
Wishes You All
A Merry Christmas
and
Happy New Year

Releases

WEEK OF DECEMBER 23

EDUCATIONAL—"Social Prestige," Monty Collins, Mermaid, two.
F B O—"Mickey's Big Game Hunt," McGuire, two.
M G M—"Strange Players," oddities, one—"Untitled," Chase, two.
PATHE—"Taxi Beauties," Dan the taxi man series, two.
UNIVERSAL—"Farmyard Follies," Oswald, one—"International Newsreel," No. 102—"Mystery Rider," No. 5, William Desmond, two—"Bookworn," Collegians, No. 9, two—"Newlyweds Need Help," Snookums, two—"International Newsreel," No. 103—"A Fighting Tenderfoot," Bob Chandler, two.

WEEK OF DECEMBER 30

EDUCATIONAL—"In the Morning," Vernon Dent, Cameo comedy, one.
F B O—"The Beef-Steaks," Barney Google, two.
M G M—"Untitled," one.
PARAMOUNT—"Should Scotchmen Marry," Sandy MacDuff, two.
PATHE—"His New Stenographer," Tired business man series, two.
UNIVERSAL—"Sleeping Through," Arthur Lake, one; "International Newsreel," No. 104; "The Fatal Shot," Mystery Rider series, No. 6, Desmond, two; "Sailors Suits," Stern Brothers, two; "International Newsreel;" "Tracked Down," Art Acord, two.

WEEK OF JANUARY 6

M G M—"Napoleon's Homeland," Oddity.
PARAMOUNT—"Nifty Numbers," Confessions of a Chorus Girl series, Francis Lee, two.
PATHE—"Clunked on the Corner," Handy Andy series, two.
UNIVERSAL—"Homeless Homer," Oswald, one; Issue 2, Serial No. 7302; "Collegians, No. 3; "International Newsreel," "Speeding Youth," "Hurled Thru Space," Mystery Rider series No. 7; "Out at Home," Buster Brown Series, two; "International Newsreel," No. 3—"The Range of Fear," Bob Curwood, two.

WEEK OF JANUARY 13

EDUCATIONAL—"Walking Fish," Our World Today, one; "Going Places," Davis, Mermaid, two; "What a Trip," Dent, Cameo, one.
M G M—"Untitled," Events; "Election Day," Our Gang, two.
PARAMOUNT—"Why Gorillas Leave Home," Bobby Vernon, two.
PATHE—"Untitled," Smitty Series, No. 4.
UNIVERSAL—"Shadows," Snappy Comedy, one; "International Newsreel," No. 4; "Unmasked," Mystery Rider series, No. 8, Desmond, two; "Three Brox Sisters," Movietone act, one; "Hold Your Horses," Mike and Ike, Stern Bros., two; "International Newsreel," No. 5; "Claim Jumpers," Forest Ranger series, Cobb, two.

The house record of the California theatre at Venice, Cal., was equaled on the opening day of the showing of Educational's "The Skywayman," second of the "Russ Farrell, Aviator," series. Manager Harry Woodin used a special cutout with a big airplane reproduction and gave away a model plane.

Newspictures

M G M NEWS NO. 36—World pays homage to Wright on 25th birthday of Aviation—Undersea crew to wear new apparatus for inhaling oxygen and exhaling—Italy's Alpine troops in first winter drills on snow-clad peaks.

INTERNATIONAL NEWSREEL No. 100—Ill-fated submarine S-4 fitted for rescue tests—Orville Wright honored by world aero contest on 25th anniversary of first aeroplane flight—Polar Bear club members, in Chicago, laugh at old man Winter and dive into the icy Lake Michigan water.

PARAMOUNT NEWS NO. 41—World's aviation leaders gather in Washington for first international conference—John D. Rockefeller, oil king, spends his winter vacation in Ormond, Florida—Johnny Weissmuller and Helen Meany, Olympic swimming stars, teach youthful beginners how to swim at Honolulu.

KINOGRAMS NO. 5457—S-4 United States submarine that sank with 40 men is rebuilt and ready for new safety tests—39 nations join in celebrating 25th anniversary on man's conquest of the air—15,000 geese are ready for Christmas dinners from Mansfield farm.

PRESENTATION ACTS

Good Will Is Your Best Security

Publix Selects Bennie Krueger For Paramount

After Three Successful Years in Chicago He Is Given His New York Chance

By EDMUND T. DAWSON

They say that opportunity knocks only once but it seems that it has been knocking several times for Bennie Krueger, and each time he has responded. Before Bennie took up his duties as Master of Ceremonies he was quite well known throughout the East as a band leader, having his own orchestra for a number of years. Those who remember hearing some of Bennie's recordings know that Krueger has always been a capable musician and that his particular style would some day bring him fame. It was in the cards for Bennie, and that is why, when opportunity knocked at his door more than three years ago, he gave up his tour of hotels and night clubs and entered a new field.

At that time Balaban & Katz, shrewd Chicago showmen, and now a subsidiary of Publix, fully realized Bennie's capabilities and first toured him over their deluxe theatres as a single attraction playing saxophone solos. When he had succeeded as a specialty artist, they ordered him to organize a band and from that time until last week, Bennie was one of the box office draws for the B & K Chicago theatres.

When the new change was made last week, which necessitated the removal of one band leader in Chicago, Bennie immediately saw opportunity again knocking at his door and requested to be sent to the New York Paramount. He is there now making his Broadway debut as a Master of Ceremonies, and from the accompanying show report it seems that Broadway will be his before long.

Played Over Three Years in Chicago

Krueger has been directing stage band shows in Chicago longer than any other band leader outside of Paul Ash, who originated the policy, and in spite of the fact that he had been in one town alternating between two theatres, for the past three years, he was still popular due to his being a capable soloist and gifted with a pleasing personality. His New York appearance should increase his popularity and should make his recording and song writing a profitable sideline.

Lou Kosloff

Here is another one of the chaps that graduated from the Paul Ash gang and has really made a name for himself in Chicago. About a year ago, Kosloff was transferred to Detroit and later to the Paramount theatre in New York, as master of ceremonies, only to be brought back to Chicago as the dignified bandleader at the Chicago theatre. Since then another change has been made on the Balaban & Katz circuit and Lou has finally been installed as permanent bandleader in one of their theatres, namely the Tivoli on the south side. Having played in almost every B & K theatre in Chicago, there is no doubt in the minds of Lou's friends that his success at the Tivoli is assured and that the fan list will grow.

WALTER DONALDSON
DONALDSON-DOUGLAS & GUMBLE INC.
ANNOUNCE TO THE
PICTURE HOUSE MUSICAL STAFF
TWO BIG HITS
"ME AND THE MAN IN THE MOON"
AND
"I FAW DOWN AND GO BOOM"
The Best Comedy Song in Years
Write or Call for Above
Woods Theatre Bldg., Chicago
WILLIE HOROWITZ
Manager

Real Confidence Of the Patrons Is Your Profit

Always Keep Your Promises And You Will Never Fear Defeat

By A. RAYMOND GALLO

Riding downtown to the office one morning the writer was engrossed in a conversation carried on by three business men. The course of the conversation was as follows: What is to become of the business world with all the merging going on? What will the little fellow do when all the large corporations group together into a powerful organization? Naturally the trend of the conversation was interesting for more than one reason, particularly that a similar condition exists in the show world. The same questions could be asked of the motion picture business, the music publishing business, the theatres and other branches that help to make the amusement industry one of the largest in the world.

People actively connected in any part of the show business look upon these mergers in the show business with great alarm but the general public look on nonchalantly, with the assurance that bigger organizations will bring them better entertainment. That is true in more ways than one, and as far as any one particular group of men ever cornering the show business is concerned, it is just as logical to believe that as it is to believe that Japan will some day rule America. We may have crooked politics in city or state government but we are thankful that the Federal government has provided ample protection in the way of Federal Trade Commissions, whereby in America citizens can carry on a business for profit without running the risk of being legally put out of existence.

Merit Always Counts

Whether you present motion pictures, songs or novels it all comes back to the merit of the article and regardless of who is sponsoring it it will sell only on its merits. It is true that an advertised commodity is more nationally worn or used than one which is not exploited as much. However, the article must possess a certain number of good qualities before the general public will allow itself to fall for the advertising hokum.

After people have tried a certain thing and find it to work satisfactorily a repetition of this matter is merely a habit generally caused

SOUND SLIDES

For All Theatres

that can use any kind of sound synchronizing device with turntable

FEIST SLIDE-O-PHONE PRESENTATIONS AND ORGAN

Make An Ideal Combination

With vocal and instrumental sound—
Perfect synchronization—
Our own recording—
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Ultra modern slides—
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Presentation No. 1

"I'M SORRY SALLY"

21 slides, our own synchronized record and cue sheet

Book and Order NOW

Rental Fee $6.00 for 1 week or less

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231 W, 40th. St.
New York, N.Y.

by contentment of mind. The same thing applies to the show business. If you are running a theatre and your patrons have been accustomed to a good show and find no cause to distrust you and your representations, you will do the best business and the most consistent in your neighborhood. If on the other hand, you continue to misrepresent in your advertising and on your screen in pretending to offer something which you can never hope to fulfill, you are only hurting your own business because misrepresentation lasts only a short while in the amusement business. Such practices can never win the confidence of the people and those who continue to use these methods gradually weed themselves out of the business.

Our advice and suggestion to you, whether you are a theatre owner, theatre manager, organist or musical director, or even a part of this great amusement business, is to carefully lay out your plans which can insure you profitable returns and at the same time assure your patrons of satisfaction. All successful enterprises are built on this basis or they could never exist for a satisfied customer is always a good prospect, and to retain his goodwill you must first gain his confidence.

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: I am the master of ceremonies at the Saenger theatre and have been a subscriber to your magazine for about five years. I think it's great. Recently, I have seen two write-ups about my shows and would like to know if it would be asking you too much to send me about ten copies of each issue, November 24 and December 8—don't have to send the whole magazine—just the page it was written on; also please tell the party who has to be informed that I am leaving here next week and he should send all future copies of the magazine to my Chicago address. Hoping that I may hear from you soon, I am, gratefully, Jack Stanley, Saenger theatre, Saenger building, New Orleans.

Another Organist Turns Master of Ceremonies

Milton Slosser, for the past four years the featured organist at the Missouri theatre, St. Louis, proved to the management that he is a versatile artist.

Milton stepped into the role of master of ceremonies last week when the Red Grange stage show struck town. The vacancy was made possible when Frank Fay, the former bandleader, was transferred to New York.

In spite of the fact that Slosser portrayed his new role temporarily, it has given him new hope and has caused the management to wonder why he has been contented to grind the organ all these years when he makes such a snappy master of ceromonies.

Stork Visits Verne Bucks

Santa Claus made an early call on Mr. and Mrs. Verne Buck this year, when he dropped into their fireplace and left a cheerful baby girl as a present.

Mrs. Buck and the baby are still at the Ravenswood Hospital and doing fine according to reports. Verne is now singing with more zest "Down Where the Sun Goes Down," and who wouldn't, with such a Christmas present? Buck is a Chicago m. c.

Black Replaces Stanley

Ben Black, for nearly a year supervisor of the Publix masters of ceremonies, is replacing Jack Stanley as bandleader at the Saenger theatre in New Orleans. This is a return engagement for Black, as he has created a considerable following on his last appearance.

Still On Top

Lubin, Larry & Andre, for years a standard vaudeville attraction, paid Chicago their yearly visit last week when they headlined at the Riviera theatre. The trio is just completing a two-years' engagement over the Radio-Keith-Orcheum Circuit, and will soon appear in deluxe picture houses again.

New Music Firm

Bernie Grossman, well known song writer and author of "My Darling" and several other popular songs, has, in conjunction with Eddie Lewis, opened a music publishing business with offices in the Woods Theatre Building, Chicago. The firm is starting out with two good numbers called "Mississippi, Here I Am" and "We'll Find Our Shelter After the Rain."

Could Anyone Ask for More?

Fred Allert and Roy Turk recently placed a composition entitled "I'll Never Ask for More" with DeSylva, Brown and Henderson, Inc., and this song goes on record as receiving as fast action from a publisher as any song has in some time. The song was accepted immediately upon the first rendition by the writers and was placed into work almost instantly. "I'll Never Ask for More" is one of those homey melodies, such as Fred Allert has distinguished himself for in the past. The lyric gets a very cute and unusual treatment. There is already a great professional play on this song and it looks like "the money," if we may be so bold as to venture a prediction.

STAGE SHOWS

Chicago *Harding*

Week Ending December 14

"Hold On" while the curtain goes up to reveal the ballet girls in Al Morey's show of the same name, dancing on immense high hats which, revolving, disclose openings containing more girls, these latter dressed like chorus men.

The Aubrey Sisters follow with some snappy dancing which included a novel twist—for an encore they came on with dolls dressed like themselves, and with the assistance of the girls the dolls did a little dance that is much enjoyed. Following this good act were Moore and Pal, a clowning acrobating team who were certainly funny and got a big hand.

The band arrangement next on the program was entitled, "When Summer Is Gone," with singing by Phil Fleming and a violin accompaniment by Al Morey; the ballet girls did a Grecian dance while in the background a raised curtain revealed a pretty girl amid a bower of roses, singing "The Last Rose of Summer;" another chorus of "When Summer Is Gone" called for falling rose petals. This was very effective and most beautiful, and received accordingly by the audience.

An orchestral arrangement of "Crazy Jazz Band Blues" seemed to call forth an endless number of crazy antics by the musicians, which supplied quite a few laughs.

Then came what the writer considered the outstanding hit of the show—a little fellow named Buddy Raymond, with the face and form of a girl of ten, and the poise and personality worthy of one more than twice that age. He sang "Rainbow 'Round My Shoulder" and "Sonny Boy" and as an encore did a dance which pleased almost as much as his singing did. The applause was spontaneous and most hearty.

The finale was as all finales are—but the show as a whole was good; not a boresome act in the lot and plenty of pep in the orchestra and its leader.

San Francisco *Granada*

Week Ending December 14

This week's offering at the Granada, the Publix stage revue, "Pow Wow," proved a real wow and if this sort of thing is kept up the old S. R. O. sign will be displayed more frequently than it has been in the past. The act was staged in an unusually realistic manner and ended with a spectacle that could not fail to thrill.

The curtain went up to Indian music revealing the Felicia Sorrell Girls in redskin attire, posed with flaming torches. A brave came out of the wings and sang an Indian air, at the conclusion of which he invited the white man, Henry Busse, to join the pow wow. Another curtain went up, disclosing the orchestra, garbed in the attire of the Northwest Mounted Police, with a realistic forest background. The initial musical offering was a novelty number in which Ted Lewis was featured on a phonograph record, with Busse accompanying the singer on the trumpet.

Horton Spurr, comedy dancer, in frontier costume, danced as old-time Westerners never did and then offered an imitation of a golfer in slow motion style. Eddie Magill, San Francisco favorite, sang through his illuminated megaphone, offering "Loneliness" and "You're a Real Sweetheart."

The twelve Felicia Sorrell Girls offered another

(*Continued on next page*)

MERRY CHRISTMAS! . . . With the biggest holiday drawing near I wish to extend Season's Greetings to each and every one of you. . . . This is the time to forget your troubles, petty worries and other small matters by burying your little hatchets and spreading the Yuletide spirit. . . . Many generations ago, three wise men from the East said, "Peace on Earth and good will to all men"; that means a lot and still takes very little effort to achieve. . . . Speaking of Christmas I want to thank all those who were so thoughtful in sending me a card. . . . It's not the price paid for a card, but the spirit behind the giving that counts and I certainly do appreciate your respect. . . . While still on the subject allow me to say a word or two about the different types of Xmas cards, talk about your jokes on the Scotchmen. Here's one that leads me to believe that **Erwin Barg** is a Scotchman. . . . Erwin wrote special lyrics to fit the tune of "Sweethearts on Parade," the Lombardo song hit, published by his boss **Milton Weil** and printed it as a Christmas card. . . . Clever, isn't it? . . . It's a three in one idea and a good one at that. . . . The Chicago **Herald-Examiner** Christmas Basket Fund had another benefit show donated by one of Chicago's most successful business men, **Louis Guyon**, of Guyon's Paradise Ballroom. . . . The show took place recently at his ballroom with such stars contributing their services as **Mark Fisher**. . . . **Guy Lombardo**. . . . **Lois Delander** (Miss America), **Sara Ann McCabe**. . . . **Ray Miller**. . . . **Ted Fiorito** and others. . . . By the way, our good friend, **Bennie Krueger** is now on Broadway conducting stageband shows for Publix at the Paramount . . . Drop him a line. . . . Don't forget to read about **Vocaltone** in the Better Theatres section out this week. . . . The Chicago Society of Organists are holding their annual meeting tonight to elect new officers. . . . **Ramon Berry** is running for president and **Doc Webb** and **Romella Fay** are his rivals. . . . It looks like Ray will get the honors. . . . at this time we have no other news relative to the other officers, but we hope that **Claude Ball** will run again, for he is considered as the daddy of the Chicago organists. . . . speaking of organists, **Balaban & Katz** are still shooting their solo organists around their circuit. . . . this week **Milton Charles** is at the Uptown. . . . **Henri A. Keates** is back at the Paradise. . . . **Eddie House** is at the Tivoli and **Eddie Hanson** is back at the Tower. . . . and **Eddie Meikel** is still at the Harding and so is **Chauncey Haines** at the Norshore, while **Preston Sellers** continues to sing 'em at the Oriental. . . . All these fellows are getting newspaper billing lately. . . . that is pretty wise for B & K and that should be followed by every other circuit or theatre. . . . **Francis Kromar** will resume his organ solos at the Diversey theatre, Chicago, next week, when that house goes back to vaudeville and films. . . . We understand that the **Riviera** drops its vaudeville policy this week and becomes a "Sound" house. . . . Also that the **Sheridan** will go into a policy of pictures and vaudeville after the first of the year, and **Eddie Fitch** continues as their feature organist. . . . the **Broadway-Strand** is now another "Sound" theatre in Chicago, **Norman Stepp** and his band will give stageshows every week-end and **Don Isham** still remains as solo organist. . . . **Arthur Nealy**, staff tenor with **Brooke Johns** at the Oriental, is back at the loop theatre, after a touch of the "flu." . . . speaking of this thing called the "flu," several theatrical people in Chicago have been affected recently with the menace. . . . the best remedy is quick care and a day at home. . . . our friend **Harry Lustgarten**, for many years the leading manager for Lubliner & Trinz theatres, is now managing the Tivoli. . . . that puts Harry in line for a real promotion. . . . **Goldfinker**, his former assistant, has taken his place at the Harding. . . . while speaking of managers word comes to the effect that **Louis Vaughn** has replaced **Theodore Davis** as managing director of the Dickinson theatres in Parson, Kansas. . . . and that **Lionel Wasson** has been given the Des Moines theatre, succeeding **Stanley Segelbaum**, who has gone East. . . . **Don Allen** will be his assistant. . . . **S. J. Stebbins**, in charge of the Fox interests in Detroit, has installed an invisible master of ceremonies at the new Fox theatre in the form of Sound speakers. . . . look out boys or this fellow will get your jobs away from you. . . . say, while on the subject of master of ceremonies, do you know that organists are going in for it?

A. Raymond Gallo

STAGE SHOWS

(Continued from preceding page)

Indian dance, introducing **Helen Packard**, a local dancer, who gave her interpretation of some of the dances of the Wild West. **Eddie and Morton Beck**, two window cleaners from the Wild West, sang their famous song about cleaning windows and ended with a greatly exaggerated version of "King For a Day."

The concluding appearance of the chorus brought out a wonderful display of feathers, the stage being filled with brilliant bird raiment. The girls went through various dance steps and poses, producing one stunning picture after another, with solo dances by **Helen Packard**.

New Orleans *Saenger*

Week Ending December 15

If the hands of time could be turned back to the days when humans were bought and sold, and the interpretations of **Gypsy Lenore** of the slave girl who danced before her master is correct, then the masculine portion of the audience, and many of the gentler sex, too, who visited the Saenger theatre this week, when the hands were brought to the correct position, would break the mainspring, tear off the pendulum and wreck the inside of the clock so it would never tick another tock.

For **Gypsy Lenore**, recruited from the floor show of the Little Club, to fill a gap in the Publix bill was without doubt the headliner and her act the best seen on the stage of the Saenger for many a month. Undressed, save for a golden breech-cloth and silver manacles, she danced with weird movements, which would not offend the most fastidious, and at the close lay supplicating at the feet of a supposed master, to thunders of applause.

Bobby Gilbert, comedy violinist, appeared with the stage band at the opening and in the "try-outs" proved himself a wonder with the violin. His rendition of "Turkey in the Straw" as the different nationalities would play it set many feet a-patting. Comedy violinists have appeared this season, but Bobby Gilbert is past master of them all.

Maurice Costello, comedy dancer was billed as the feature, but in the midst of the talent, was completely lost in the shuffle. His act was good, however, and pleased.

Lorraine Tumbler, is the prima donna. She has a sweet voice, rather low for a theatre the magnitude of the Saenger, but taking everything into consideration she scored—and that is all that is necessary these days.

Another surprise was in store for the patrons this week—in the persons of **Julann and Twin Brothers**, the three May children, perhaps the best juvenile act this year. The kiddies live in Atlanta and were en route from Hollywood but remained over in this city on account of the prevalence of the flu in the Georgia state. Their faces are familiar in "Our Gang" comedies and were recognized by a few of the picture fans. They appeared first in a musical act, saxophones which brought down the house, or rather houses all week, and as an encore danced beautifully. One of the little lads rendered a piano selection, classic, which reminded one of a high grade professional who demands five a seat—and gets it. Their wardrobe was excellent.

The title of this particular unit was "Sunny Skies," in which the chorus, garbed as daughters of sunny Spain did some wonderful dancing and marches. Their wardrobe was fresh and handsome.

The Saenger Grand orchestra under the direction of **Henry Seel**, guest conductor, offered "Stradella," which was well received. **John Hammond** at the organ had several novelties.

Beginning next week, **Ben Black**, a favorite during his past engagement as personality leader, but who has been connected with Publix in New York for the past three months or so, will return to his post, succeeding Jack Stanley who has made many friends in this city.

Chicago *Avalon*

Week Ending December 15

Roy Dietrich and his Roy-al band spread a bit of sunshine over the patrons at the Avalon this week. Outside the theatre the heavy fog was setting with a pouring rain, but inside there was—

Chic Kennedy singing a beautiful number, old but always good, "My Man." It was sung in a pleasing style and the patrons appreciated the big efforts in putting it over. A nice hand was awarded.

Robert Bradley is just like the other tap dancers and he does the same things, but his finish is a bit different. He received a hand that no one could brag about.

"Poet and Peasant," played by the orchestra, went over very fine. One thing noticeable was the accompaniment by the organ. He was right in time with the orchestra throughout the number.

Stewart and Lash, introduced as two boys from New York. First they pulled off an old gag that was heard in a burlesque house, but as many times as it is heard it still goes over. They showed what musical ability they had and just missed taking an encore. In all, they were clever.

Roy Dietrich next sang "Cherie." You know Roy and you know how he sings and also you know how he goes over. Well Roy still happens to be the same fellow. The people like him and we don't blame them. (The south side belongs to him now, that's how popular he is.)

Three La Modes, the Apache dancers, where the hard boiled egg socks the poor girl and throws her around the stage. Well, this is the kind of stuff the people like and this trio proved that they were more than the ordinary Apache dancers. The act was clever and put over great.

Then Roy introduced **Madam Milo**, who turned out to be a tramp. Well, this tramp turned out to be a perfect bird, dog, train imitator, and those imitations turned out a thunderous applause. Milo turned out to be the star attraction of this bill next to Dietrich.

The orchestra boys, now dressed in military suits, and the ballet girls, each prettier than the other, did a fine military drill. The large American flag with the Statue of Liberty made a beautiful ending. A patriotic finale never fails in any show, but there is a good chance of overdoing this stuff.

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Chicago *Uptown*

Week Ending December 14

This show opens with **Arthur Ball** singing, "Blossoms." The woodland is the scene of the week's presentation with the orchestra playing, "Where the Shy Little Violets Grow," **Verne Buck** joining in the chorus playing his saxophone and one of the orchestra men singing.

Patty Moore & Sammy Lewis next do a comic song and dance and are very entertaining although there is nothing unusual about the act.

After the girls dance to the tune of "I Can't Give You Anything But Love," sung by **Arthur Ball.** A comic does a balancing stunt on a ladder and then when he has his audience interested proceeds to do some paper cone balancing. This was enjoyed by the audience partially due to the fact that it looked so simple and foolish but no doubt took some practice to acquire.

Frank Wilson certainly always holds his own and then some. This week he sings the chorus of "Just Because It's You," stops this show, does one encore and even when the curtain is dropped to allow a change of scenery it has to be raised for a second encore.

During the curtain drop **Patty Moore and Sammy Lewis** do a dance on the stairs, dressed as an usher and usherette.

The show closed with a very pretty setting with girls standing between the spokes of a turning treadmill.

Minneapolis *Minnesota*

Week Ending December 21

The Minnesota presents the second of its musical comedy revues, entitled "Parisian Nights," this week.

Scene I opens on the boulevards of Paris. **Henry Mack,** manager of the Restaurants Ambassadeurs, advertises his place in song. Girls from Moulin Rouge and Folies Bergeres (Foster girls) step out on the boulevards from their places in the sign boards at the back of the stage. They are dressed in snappy black and gold lace costumes with matching hats.

Scene II shows the interior of the Restaurant Ambassadeurs, a place with all the trappings which the wildest imagination can assign to a bohemian restaurant in "Gay Paree."

Ginger Rogers is on first with a number of nice songs and some not so nice poetry. Miss Rogers affects the petulant childish attitude which is good for four encores. Miss Rogers deserves every one of them, too.

Al Mitchell and the Minnesota Serenaders play the "St. Louis Blues" in a special arrangement. "All Dressed Up in Symphonic Treatment" is their own description of it.

Alberta Haynes, the Des Moines personality girl, apparently is just as full of personality as ever. At any rate this is the beginning of her fifth week and she is probably good for a number more. "Come On Out and Come On In" was her number this week. It enjoyed three encores.

Scene III is a play within a play, a pantomime presentation of "Montmartre Rose." The prologue is sung by **Henry Mack.** As the curtain goes up, the interior of an underworld hangout is shown. There are a number of hard looking characters sprawled about over the chairs and tables. **Mlle. Andre** (Montmartre Rose) struts in, commanding instant attention from those about. **Juan Duval** (The Apache) follows. The two do the dance of the Red Death in which Mlle. Andre does a spectacular backward fall off of a high stairway when she is shot by the jealous Duval.

Scene IV brings on the Foster girls for their second number. This is a modiste's affair. The chorus comes out, each girl carrying two large hat boxes which are used throughout the number to give effect to the dance. The costumes are much like those of the first dance, tight bodice, full skirt with uneven hemline, but in pastel colors.

The **Novelle Brothers** are the second number of this act. They combine music and acrobatics, with excellent results in their first number. For their second they give a demonstration of two love birds, relying entirely upon their ability to imitate the noises and sounds made by various sorts of birds to gain their effect. The act is good for a laugh a second.

Being in France there was necessarily a throwback to the war days. **Harry Mack,** in the khaki, sings a number of war songs which are represented in pantomime on the upper stage. The Serenaders contribute "K-K-Katie." The Foster girls come out in costumes emblematic of the spirit of liberty and carrying the tri-color. On the upper stage another tableau appears, showing America and France joining hands and pointing to the Statue of Liberty.

Special Christmas Show For 6000 Children Is Roxy's Holiday Gift

Plans for an elaborate Christmas program at the Roxy theatre are already under way, to prepare for the spectacle of color, light and music that will feature the holiday week program.

Requiring the most time and attention, and therefore the first to get started, is the costume department, which is preparing over 400 costumes for the week. There will be three changes for the Roxyettes; three changes for the Chorus and four changes for the Ballet Corps. These are being made from specially designed plates by Marco Montedoro. Designs are also being executed for special holiday decorations on the stage and in the auditorium, corridors and lobbies of the theatre. Roxy's contribution to the city's children will be a special performance on the morning of December 26th to 6000 children.

In addition to these various activities, Roxy has further undertaken to broadcast Beethoven's famous Ninth Symphony as his Christmas radio concert. This ambitious work, never before presented solely for radio audiences, is now being rehearsed by the Roxy Symphony Orchestra under the direction of Erno Rapee. The Roxy Chorus of 75 voices will interpret the choral portion of the score and the solo parts sung by Gladys Rice, Harold Van Duzee, Douglas Stanbury and Adelaide De Loca.

Kansas City *Pantages*

Week Ending December 14

Harry Cooper & Co., who has a comedy act, and **Pease and Nelson,** song composers, were given prominent positions on the stage program at the Pantages theatre.

Cooper assumes his usual role of depicting a drunken character, while he has several girls in his company who are dancers of merit. A bit of comedy dialogue, mixed with a couple of vocal numbers and a comedy skit, comprises the act.

Pease and Nelson offer a verbal explanation of "how we happened to write the song" preceding each of their numbers, Pease singing and Nelson playing the piano.

Plenty of good dancing is seen in two "stepping" acts, **Mildred, Maurice and Jinette** appearing first on the bill and **Jack and Sol Freed** later. Jinette offered an oriental dance number which won applause from virtually every audience throughout the week. The Freed Brothers combined dancing with tumbling stunts that blended well together.

Louis Charninsky and his Pantages orchestra played popular selections as an overture.

Detroit *Michigan*

Week Ending December 14

Publix's "Step On It" at the Michigan this week started out like a pedestrian's nightmare. As the curtain rose, there was disclosed to view a street scene with the arching framework of an elevated structure. Beneath the structure was rank upon rank of automobiles, taxicabs, buses and so forth stretching as far back into the backdrop as the eye could see. And every one of them tugging at the leash and anxious to leap on any unwary pedestrian who crossed against the red traffic light.

Al Evans, the band leader and master of ceremonies, stepped out into the path of the fearsome flivvers long enough to sing a little ditty about "Step On It," and then the beaver board cutouts of automobiles sailed into the air and out of sight to disclose the Michiganders Orchestra grouped on the stage.

After such an auspicious opening the show merrily proceeded on a tour around the world. The first number was a wooden shoe dance by the **Felicia Sorel Girls.** Dressed in trick costumes, the front half of which was the customary costume of quaint little Dutch misses and the rear half quaint little Dutch misters, the girls tramped, tramped around the stage in their sabots.

Every now and then eight of the sixteen intriguing little steppers would turn around and then the chorus would be comprised of eight Dutch misses and eight Dutch misters, if you get the idea.

From Holland the show switched to Paris, with **Helen Wright,** soprano, as a gay little Parisienne. She sang two numbers in a saucy little manner. **Al Evans** then took time out to play a special arrangement of "Where the Shy Little Violets Grow," and how those Michiganders did play it. This number is tricky and a darb.

The **Felicia Sorel Girls** came back for an unusual specialty. Garbed as Roman soldiers of the age of Julius Caesar, they did a march routine, and then they pranced onto a specially constructed framework of some sort which flashed enormous electric sparks as the metal from their shoes and martial equipment touched it. How the girls did it without getting shocked none of the audience could figure out, and so the dance got a big hand.

Bud and Jack Pearson were a couple of nut hoofers, attired in the garb once popular in old Venice. You know, the trick suits worn by **Romeo** when he called on **Juliet.** Their dancing was both intricate and amusing, and they were well liked.

Paul Mall, blackface comedian, was much in evidence when the show reached Africa. He cracked a number of jokes and sang several songs in the popular "mammy" manner, and then **Burnoff and Josephine,** classical dancers, interpreted the spirit of Spain.

For a smash finale, a scrim curtain was let down and in the background could be seen an automobile driver attempting to get away from a speed cop. This was made very realistic by an astute management. The driver didn't succeed, and the curtain descended as the cop handed him the ticket.

Salt Lake City *Capitol*

Week Ending December 1

A unique and very unusual form of entertainment was furnished as a stage presentation this past week in the form of Fanchon and Marco's "Midget Follies."

The world's smallest people, **Goldman's Midgets,** who range in height from 34 to 47 inches, and **Johann Aasen,** the world's tallest man who is 8 feet, 9¼ inches tall, were the principals in this entertaining presentation.

Monte and Karlo, two delightfully clever acrobats, presented an act filled with comical antics; King Creo and Prince Creo, two diminutive athletes, staged a boxing bout in an entertaining fashion. **Grace Gould,** a midget vampire, was very well received, she having rendered a selection of songs. **Margaret How,** a tiny blues singer, was also presented successfully here.

Price Ludwig, the aristocrat of the midgets, played the xylophone skillfully. The **Florodora Sextet** was one of the outstanding features of the bill.

Oliver Alberti and his orchestra and **Phil Kalar** in character songs rounded out a good bill.

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Chicago *Stratford*

Week Ending December 17

Football is over but, this week it returned with this reporter. **Ted Leary** and his gang at the Stratford defeated the "Blues Eleven" in a one-sided game.

The kick-off, **Ted Leary** made a big gain and the ball was down on the opponents' territory. The spectators gave a rousing cheer for Ted's efforts. He appeared to have more pep than usual.

The **Three Belmonts** took the ball for a touchdown. The trio were jugglers deluxe and the big applause given them was actually earned. The spectators cried for more of them, but the quarterback gave the ball to—

Bernice Foley, who skidded first and did not gain much. Then in a different costume on the Scotch style, (not much) she did a true American tap dance. Her latest efforts brought the ball close to the opponents' goal.

Fred Gordon, made two touchdowns in this quarter and left Mr. Blues in a bad shape. Gordon played the fiddle and the way he played it was hard to explain. He would use it for a saw and get music out of it, and we don't mean "Talking Pictures" either. Gordon was all in and was taken out of the game. He was a hit though.

Redmond and Wells, were only a fair football team and they did not gain a yard. The couple started out fine but ended bad. They joked and sang and danced.

Time out was called and in came a big, rather fine looking fullback. He sang "Mother Machree." It wasn't enough so back into the game with "Everybody Loves You." This fellow put the game on ice. We forgot to mention his name, well you know who we mean, the fellow who is the big attraction and really the only one at the Stratford. **Ted Leary**, His gain was 190 yards.

Detroit *Capitol*

Week Ending December 14

The famous numeral "77" flashed across the stage at the Capitol this week. In case you are not a football fan, it might be well to explain that "77" was the number worn by **Harold "Red" Grange** when he was the star back of the University of Illinois football team.

"Red," formerly well known as the "Iceman of Wheaton, Illinoins," is the star of a little playlet known as "Come On, Red." He dances a little, sings a little and acts a little in a drama about football and rival college co-eds.

Joane Gaylord, a newcomer to the Publix circuit, is the feminine lead of the show, while **Evelyn Zambrino** is cast as the vivacious co-ed whose wiles make it possible for "Red" to get into the big football game.

Without criticizing "Red" too much, it might be said that he gets along better on the football gridiron than on the stage, and he has sense enough to realize it. So he contents himself, in the main, with wearing his football togs and letting the audience get a look at him as he was in the days of his All-American fame.

Joane Gaylord, it might be said, has been promised a role in talking pictures if she cares to go to the coast. The offer, according to the reports, was made by **Carl Lacmmle**, head of Universal Pictures, who saw her in New York when she was appearing in George M. Cohan's musical show "The Merry Malones."

Aside from the applause given to **"Red" Grange**, **Wally Jackson**, comedy dancer, did most to interest the audience with an odd collection of loose-jointed dancing antics. Others on the bill were **Billy Hutchings**, songster; **Carroll and Gorman**, singing comedians; **Kellog and Lewis**, soft shoe dancers, and, of course, **Del Delbridge** and his Capitolians.

Emil Hollander, directing the Capitol Symphony Orchestra, offered a pleasing overture entitled "A Trip Through a Clock Shop."

Philadelphia *Fox*

Week Ending December 15

Mae Murray, the blonde and beautiful screen star, now the Princess M'Divani, appeared in person at the Fox this week, with **William Moffa** as her dancing partner and her **Solis Marimba Band**, and dominated the surrounding bill. Her act is well staged, with a striking and colorful setting consisting of an illuminated staircase leading to a balcony with high windows showing deep blue sky beyond and rich golden lighting. Miss Murray in black net and spangles with a sparkling rhinestone tiara, executed several graceful tangos to the rhythmic strains of the Marimba Band.

After a selection by the band, who, by the way, are masters of their art, **Miss Murray** appeared in white tulle liberally decked with rhinestones and with **William Moffa** danced the Merry Widow Waltz with all her old time grace and lightness, although one of her ankles was tightly bandaged. She was warmly applauded and at the close of the number stepped to the front of the stage to give a verbal reply to some of the thousands of letters which come to her asking if she is really as happy as she appears to be, concluding with her recipe for happiness, which apparently is music, dancing and more dancing.

The act does not depend alone on Miss Murray's popularity as a screen star for its drawing power, for while her beauty is too well known to require comment, her dancing is characterized by rhythm and lightness, and she possesses a charming speaking voice, while **William Moffa** comes in for a large share of applause for his dancing, and the **Marimba Band** is among the best of its kind.

Helen Yorke possesses a charming coloratura voice which was heard to advantage in the "Shadow Song" from "Dinorah."

The Stroud Twins added a touch of comedy to the bill with their humorous conversation and their nimble dancing won prolonged applause.

Fanchon & Marco Ideas Will Be Booked East

The Fanchon and Marco "Ideas," now a part of the program at Los Angeles, and after the local showing sent by West Coast Theatres into their play houses from San Diego to Vancouver and east to Salt Lake City, will soon be routed as units for presentation in motion picture theatres in eastern cities, is the announcement made by President H. B. Franklin.

It is believed that the acquisition by William Fox of the S. Z. Poli chain of theatres in New England and the constant expansion of the theatre operating subsidiary of the Fox Films has made this country-wide circuiting of the California acts necessary.

Fanchon and Marco started with West Coast Theatres in San Francisco in 1923 producing stage acts for the Loew's Warfield Theatre and from this modest beginning have built their style of entertainment to the point where it is used in more than 40 theatres located in 20 cities and giving to stage artists a season of 16 weeks.

Harry C. Arthur, Jr., division manager of the Southern California theatres for West Coast was in Chicago for several days before going east where he will complete arrangements for the invasion of this territory by the California brand of entertainment that has been recognized as setting a new standard for picture theatres.

Brooklyn *Paramount*

Week Ending December 21

Paul Ash's week opened with "Topsy-Turvy Town" a production devised and staged by **Paul Oscard**. The show follows: The Black and White routine by the **Gamby-Hale Girls** as reported in last week's report for the Paramount N. Y. Paul certainly has won the hearts of this city, as was proven by the reception his appearance received. He announced his and the boys' conception of a concert orchestra playing "The St. Louis Blues." This received a very fine hand.

Paul then introduced a protege of his, incidentally a Brooklyn girl. Her name is **Lillian Gordon** and she sang in a very pleasing manner. She offered "Was There Anything Wrong in That." The audience received her well. **Ferry Corwey**, the International Clown, again proved pleasing and he received an encore for his efforts. "Don't Be Like That" played and sung by the orchestra was a divertissement that was highly pleasing.

George Dewey Washington still stopping shows after four weeks, sang, "When the Curtain Comes Down" and for an encore he sang, "Ready for the River." Both his numbers received very fine applause.

The **Gamby-Hale Girls** followed in a cute tap routine in which they took Paul Ash's place in leading the band, while Paul stood on the sidelines looking on.

Paul took up the lead as a large moon was shown in the background for the finale. This show would have been an awful flop if it had not been for the fine work of **Paul Ash** and **George Dewey Washington**.

Brooklyn *Fox*

Week Ending December 21

This show opened with the Fox Grand Orchestra and **Charles Previn**, conducting Wagner's "March from Tannhauser," as an overture.

"Bells of Moscow." A stageshow depicting Russia, opened with the **Fox Choral Ensemble** singing "Chansons Russes"—and was followed by **Frank Seifert**, who did a Russian tap dance, and the **Leonidoff Girls**. **Erner and Fisher** came on next with their comedy boob dance that won a good hand, but should not have been on this bill, as they represented typical American boob dancers.

For the finale, "Song of the Flame" was sung by **M. Wolff** and the entire ensemble, with this working into the picture, "The End of St. Petersburg."

New York *Paramount*

Week Ending December 21

Bennie Krueger, made his Broadway debut this week in a **John Murray Anderson** production called, "Magic Rug," which opened with a prologue of "Crystal Gazing" by **Burns and Kissen**. They wisecracked and introduced the show, as it opened in full stage with an "Oriental Silhouette Fantasy" in which the **Foster Girls** posed as **Harry Johnson** sang "Pale Hands."

Bennie Krueger then made his entrance and got a fine reception (proving that New York had not forgotten him). He led the orchestra in Liszt's "Second Hungarian Rhapsody," which was very well received. Krueger then offered "St. Louis Blues" on his saxophone. He gave the audience some real hot music and the audience showed their approval by a good applause.

Gordon and King, two natty dressed naval officers did some very fine tap dancing that was received well. They deserved an encore, but did not take it. **Evelyn Wilson**, reported last week, again proved a success with her "drunk" number. She received an encore also.

The **Foster Girls** in an Oriental tap dance received a good hand. **Burns and Kissen** offered comedy songs and gags.

Emilie and Romaine, came down from the fly gallery on a "Magic Rug" and did some fine adagio and acrobatic dancing as the ensemble entered for finale.

Observation: Gifted with a fine personality, a clever knack of playing the saxophone and knowing a thing or two about music and band conducting, this new master of ceremonies should fit nicely in this cinema palace of Times Square.

Rubin at the Colony

Benny Rubin, popular West Coast master of ceremonies and wisecracker, who has been engaged as an impresario for Universal sound pictures is in New York at the Colony theatre, a Universal house, acting as master of ceremonies with Jimmy Carr directing the stage band.

Presentation Features
and Reports
will be a part of the

Presentation Dept.

that shall be published
in the

HOLIDAY NUMBER

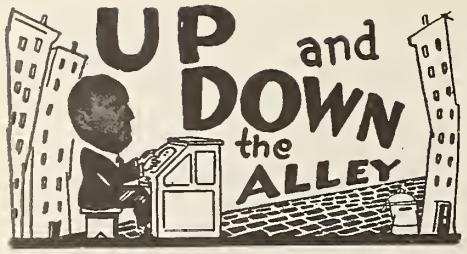
of the

HERALD-WORLD

Dated December 29

DECEMBER 24
is the
DEADLINE

HAVE YOU SENT IN YOUR ADVERTISING COPY YET?
Better WIRE IT AT ONCE



Well, Thanksgiving has come and gone—the Brooklyn Paramount theatre opened and will remain thusly—A. Raymond Gallo returned to Chicago and here's some more news of our "alley."

* * *

You know **Ben Pollock** who has that successful band at the Park Central Grill here, has gone into musical comedy and into none other than the Lew Field's show, entitled "Hello, Daddy," no relation to "Hello, Yourself." The show opened in Philadelphia December 10 and was hailed as another "winner." It opens in New York about Christmas Eve. Better make your reservations now.

* * *

It surely seems that these big bands are all going into the musical comedy field—what with **Fred Waring** in the very successful "Hello, Yourself," **George Olsen** in "Whoopee," **Vincent Lopez** in the "Vanities," **Arnold Johnson** in "Scandals," and **Harold Stern** in "Well, Well, Well," these musical comedies are getting good—no foolin'!

* * *

Anyhow, **Paul Savin** and orchestra will substitute at the Park Central Grill while Benny Pollock "emotes" in "Hello, Daddy."

* * *

And still these masters of ceremonies keep changing! Now it's **Benny Krueger** of Chicago who has come to replace Frank Fay at the New York Paramount. No need to inform you that Mr. Krueger's New York appearance will be a huge success.

* * *

Billy Barnes of Loew's State theatre is another young organist who is rapidly forging ahead and this is due mainly to the novel way in which he presents his organ novelties.

* * *

Just by way of mention—the Club Mirador and Hotel Astor orchestras are under the direction of the Meyer Davis' Orchestras, which probably accounts for the splendid reception these boys always receive.

* * *

Irving Adams who enjoys the reputation of being "one of the sweetest fellows in the music business," took a little vacation and now he and his orchestra are engaged for the season at the Hotel Beacon here. Irving was selected from among six prominent bands for this orchestral job, and will also broadcast almost every night through Station **W M C A**, one of the largest in the city. And without a doubt he'll put it over as he has done heretofore!

* * *

They're whistling it, humming it, singing it, dancing to it and applauding it—the overnight sensation of New York—"**A Love Tale of Alsace Lorraine.**" This exquisite bit of harmony is the talk of the music field, and if you doubt my word ask to hear it played and you'll know why.

* * *

Another young man with a big job in the music business is **Carl B. Seeds**—he's got the job of "worrying" over Waring's Pennsylvanians—as they've got him listed in the program of "Hello, Yourself." And maybe you think they're wrong—believe me, that's SOME job managing these famous "Pennsylvanians."

* * *

Al Lynn and his music masters, formerly of King's Tea Garden in Brooklyn, has "transferred his affections" to Kee's Chinese American Restaurant in the same borough and he is continuing to broadcast over Station **W A B C** several nights weekly. Al's band has been known for their versatility here in the east, but as they are now broadcasting over a "chain," the west will soon know that, too.

* * *

Joe Frasetto and his orchestra, formerly engaged at the Silver Slipper in Atlantic City, is now at the Uptown Club here. Joe broadcasts over Station **WMCA** about four times a week and sings vocal choruses with his band and is quite a popular lad around town.

* * *

Nearly forgot to tell you that **Jimmy Carr**, known as "The Doctor of Melody," who was formerly at the Silver Slipper here in town, is up at the Colony theatre with Benny Rubin—and between the two of them they've got the Colony packed at every performance—and their stage shows get better and better each week.

MURIEL ENGEL,
Pinch-hitting for **Larry Spier** until he returns from the "Windy City."

ORGAN SOLOS

Jesse Crawford (New York Paramount) played his usual concert this week. He offered "I Loved You Then as I Love You Now," using slides for the chorus. He followed this with favorite songs from some New York shows. These were "Pickin' Cotton," from "Scandals," "Blue Shadows," from "Vanities," "Lover, Come Back to Me," from the operetta, "New Moon," and "You're the Cream in My Coffee," from "Hold Everything." These numbers received a fine reception.

Alexander Schreiner (Salt Lake City Capitol) completed the musical part of the presentation program with appropriate song selections for the feature called "Someone to Love." As usual, the solo and photoplay accompaniment received a fine hand.

Eddie Meikel (Chicago Harding) solo this week, entitled "Sing and Be Happy," starts out as usual with a little explanation of his organ club, and then swerves into the singing. This week the songs included are "Sweethearts on Parade"; a complete reversal of "Sonny Boy," called "Sonny Girl"; parody on "Smiles" which is really a boost for the Harding theatre; "Halfway to Heaven"; "It Goes Like This"; then a parody on the same number called "Drinking Song"; "Varsity Drag"; "Best Things in Life Are Free"; and as an encore, "Memories of France." Eddie's music is well liked here and was well applauded.

Noble Barker (Chicago Avaloe) is the fine young chap at the organ console here and he gets community singing like hundreds of other organists would like to. Community singing is one of the big factors at this theatre and very little coaxing is needed to make the patrons sing. Gail Smith, singing with the organ, attracted big attention. Noble's solo contained "King for a Day," "My Suppressed Desire" and "Sweethearts on Parade." A hit was he.

Stuart Barrie (Detroit Capitol) had an unusual novelty this week in "A Vaudeville Concert." Barrie, regular organist at a St. Louis house, is at the Capitol as guest organist. The "concert" consisted of a burlesque of the usual stock musical acts of a vaudeville theatre, concluding with a take-off of one of those old fashioned German bands which are now as extinct as the dodo. The audience liked the number. It was refreshingly new and a decided departure from the usual run of organ solos.

Eddie House (Chicago Uptown). The best thing about this organ program was the introduction of George Dewey Washington on the vitaphone singing "King for a Day," just the type of song suited for him. The other songs played on the organ were "Down Where the Sun Goes Down," "You Tell Me Your Dreams, I'll Tell You Mine," "I Wish I Was a Kid Again" (sung by House) "Sweethearts on Parade," "Maybe I'm Wrong." The names of the writers of the above songs were thrown on the screen with the names of the songs, a courtesy which is only rightfully due.

Henry B. Murtagh (Brooklyn Paramount). Called his solo this week, "The Gang's All Here." This was done in the form of a community stunt, and he used, "I Can't Give You Anything but Love, Baby," "It Goes Like This," and "You're the Cream in My Coffee," with the last named having special lyrics. Murtagh is becoming very popular at this house.

DON CORDON
Now Back in CHICAGO After
Triumphs with the
ORPHEUM CIRCUIT
and of Course Playing a WURLITZER
Permanent Address—
EXHIBITORS HERALD-WORLD, Chicago

Slides
Rapley Studios
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Are you getting RUMORS
Monthly Slide News for the Organist

BEST SELLERS

"Sonny Boy"—(DeSylva, Brown & Henderson).
"There's a Rainbow 'Round My Shoulder"—(Irving Berlin).
"Sweethearts on Parade"—(Milton Weil).
"I Can't Give You Anything but Love"—(Mills Music).
"Where the Shy Little Violets Grow"—(Remick Music Corp.).
"Doing the Raccoon"—(Remick Music Corp.).
"Me and the Man in the Moon"—(Donaldson, Douglas & Gumble).
"I'm Sorry Sally"—(Leo Feist).
"Sally of My Dreams"—(DeSylva, Brown & Henderson).
"You're the Cream in My Coffee"—(DeSylva, Brown & Henderson).
'That's How I Feel About You"—(DeSylva, Brown & Henderson).
"I Loved You Then As I Love You Now"—(Irving Berlin).
'Avalon Town"—(Sherman Clay).
"Don't Be Like That"—(Shapiro-Bernstein).
"Happy Days and Lonely Nights"—(Ager, Yellen & Bornstein).
"Memories of France"—(Henry Waterson).
"My Suppressed Desire"—(Leo Feist).

POMPANOLA—(De Sylva, Brown & Henderson)—The hit song of the new Dillingham production, **"Three Cheers,"** which just opened in the east. **Reports** on this show are that it is a big hit. **In fact,** it should stay in New York for a long time according to the critics. Lyrics by Anne Caldwell, music by Raymond Hubbell, De Sylva, Brown and Henderson.

* * *

I FAW DOWN AND GO BOOM—(Donaldson, Douglas & Gumble)—A saying that has been quite popular in vaudeville for quite some time and has been written up as a very funny comedy song. Has plenty of laughs and looks like a quick hit. By B. B. B. & James Brockman.

* * *

IT'S JUST BECAUSE IT'S YOU—(Milton Weil Music Co.)—A fox trot ballad by two well known local writers. Both these boys are connected with picture houses and will no doubt be the means of starting this song off with a bang. Words by Will J. Harris, music by Victor Young.

* * *

YA' COMIN' UP TONIGHT—HUH?—(Leo Feist, Inc.)—A cute song with a good melody that ought to be sung by all the girl acts. One of the writers is the well known band leader, Abe Lyman. Co-writers Al Sherman and Al Lewis.

* * *

WHATCHA GONNA DO DO NOW?—(Irving Berlin, Inc.)—A cute novelty song that has both professional and orchestral value. The writers have been responsible for some big hits. By Cliff Friend and Charles Tobias.

* * *

I'M CRAZY OVER YOU—(Gene Austin, Inc.)— An excellent song that will no doubt be started by the publisher who is none other than the Victor ace, Gene Austin. With this as a background this song should go a long way. Words by Al Lewis, music by Al Sherman.

* * *

IN THE BIG ROCK CANDY MOUNTAINS—(Villa Moret, Inc.)—A follow up to the famous **Bum Song.** These hilly billy songs always have a certain commercial value and this has merit for that kind of a song. Words and music by Harry McClintock.

* * *

MISSISSIPPI (Here I Am)—(Grossman-Lewis Music Pub.)—Two well known local boys who have been connected with larger publishers have gone in on their own and this their first song looks O. K. Will no doubt get a lot of co-operation from the big plugs of the town. Words by Bernie Grossman, music by Arthur Sizemore.

Sid Berman

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public." and "Better Business Builders."

Here's Copy for Exploitation Campaign To Coin Word for Talking Films

(*Continued from page* 23—*Additional copy on page* 44)

campaign, which is to create new patronage. You can make abundant use of the coined names *after* the campaign is over.

3. Be all set to run an advance story in the newspaper just as soon as the teacher has started the contest in her class or classes. (Suggested copy for this newspaper advance story herewith.)

School Paper Will Help

4. Get in touch with the editor of the school paper. That will be the chief connection for getting publicity for the event out among all the pupils as well as the entire faculty. Don't attempt to provide the stories for the school paper. In the first place, its editors probably would resent that. In the second place, the editors cannot help but see that it is a good yarn for them. The big thought for you is to get in touch with them as soon as the contest starts, tell them what it is all about and advise them that the teacher who is conducting the contest will give them the story and the words that the pupils will have suggested.

5. Tie up with the city library as well as the school library. It is presumed that the teacher will suggest that reference books be used to get different words for "sound" and "motion pictures" and "talking" and the like, so that the pupils will have the raw material from which to cook up the combined word. Therefore arrange with the librarian to post the list of reference books on a poster board or bulletin board. If the library has an outdoor stand that will of course be the ideal place. (Suggested copy for this library bulletin is found herewith.)

A House Organ "Natural"

6. House organ. What a real story the contest will be for your house organ! As soon as the teacher has started the contest, play up the campaign big, and urge parents, other relatives and acquaintances of the pupils to cooperate with the pupils who are in the contest. (Your letter to the teacher already will have suggested that she tell the pupils to get their parents to help. Be careful on this point, however. If the teacher prefers that the pupils have no outside assistance, then in your house organ advise that the parents and other grownups give all the contestants an equal opportunity by *not* suggesting words to them. In this case, announce in your house organ that the grownups will have their chance later, and then when the school contest is over, start one for the grownups.

7. Trailers. It will add a great deal to your campaign if you use two different trailers, one to the pupils, the other to the grownups. (Suggested copy for the trailers accompanies this article.)

8. Teasers. It will be best, all things considered, for the contest to get under way just as soon as the teacher has decided to cooperate with you. But if she (or he) sets it for a week later, it would be well to run teasers in the newspaper. For these we suggest you use each day one unusual coined word with a question mark and nothing more. For example: Monday: "STEFNFILM"? Tuesday: "PICTOVOX"? Wednesday: "KINETOPHONOGRAPH"? Thursday: "CINEMATOPHONE"? Friday: "PHONO-CINEMA"? Saturday: "AUDIEN"? Monday: "What to call Talking Pictures? See Page....." This will be the tieup with the page on which the newspaper runs the advance story on the contest in the school.

9. Prizes. The matter of prizes is one which we leave entirely in your hands. Confer with the teacher on that point. She may even advise against any prizes. If she favors them, know beforehand what you are prepared to offer, whether in the form of free tickets, cash or merchandise. Likewise be sure that you know the postal laws on the matter of prizes before you offer them in any mail or publication matter.

Keep Us Posted!

One last suggestion, and very important it is. Please keep the HERALD-WORLD advised at all times on the progress of the campaign, and be sure to send us the words suggested, as well as the essays of the pupils, if the teacher will part with them. You may refer to EXHIBITORS HERALD AND MOVING PICTURE WORLD in your publicity if you so desire.

We leave it to the theatre owners of each city to decide whether they are to work together on the campaign. If not, there is only one final word: In exploitation, as in everything else, the early bird catches the B. O.!

Suggested Letter to Teacher, Proposing The Word Contest

Dear Miss (or Mr.).....:

You are familiar with the dialogue motion picture, in which the spoken words of the player are heard in synchronization with the player's actions on the screen. This development is revolutionizing the entire motion picture industry and one of the important phases is the necessity for coinage of a word that with proper dignity describes the so-called talking picture.

It occurrs to me that this situation presents an ideal opportunity for an essay contest in your junior or senior class in English. It entails a study of word-roots and careful combining of such roots to encompass both the visual and auditory.

In the essay, which might be as short or long as you think best, the pupil would coin one or more words and explain how he or she arrived at them.

I shall be glad to cooperate with you in each step of the contest, including arrangements with the city librarian and such matters as prizes, if you deem them advisable. Perhaps you will suggest that parents cooperate with the children. On the other hand, you may desire that the children make it their own contest.

I am presuming that you will confer with Principal (name) if such is your customary procedure.

May I hear from you at your convenience? I enclose stamped and addressed envelope for reply.

(Exhibitor's name.)

Suggested Copy to Go with Reference List at Libraries

List of reference books for the Essay Contest in Miss .....'s class at the High School for coinage of a new word to describe talking pictures.

(List here)

(Name) of the ..... theatre is cooperating in this contest.

Suggested Copy for Trailer to Interest Pupils

What is a good name for the new talking pictures? This theatre is cooperating with the English department at the high school in an Essay Contest to coin a new word that properly will describe them.

Who knows but that one of you students will make up the word which soon will be as well known all over the world as motion pictures themselves?

The words you coin will be announced at this theatre.

This Copy Available For Advance Story In the Newspaper

(Vary this somewhat if you tie up with more than one.)

What is a "Stefnfilm"? No, you're wrong, Adolph. That is not the name of a pet Pleuracanthus Ichthyotomi. Nor is it something the cat dragged in. On the contrary, it is the suggestion of one of the leading educators in the United States as a coined word to describe the new talking pictures.

Whether the talking picture is to be called a Stefnfilm or Phonocinema, Audien, or something entirely different, depends largely upon the pupils in Miss .....'s English class at the high school.

Miss ..... is starting an essay contest to discover a word which, with dignity and yet not prudishness, will describe the talking motion picture. It is very possible that one of the pupils will make up the word that soon will be as common throughout the world as the words "motion pictures" themselves.

(Name) of the (name) theatre is cooperating in the essay contest.

Study These House Organs from Cover To Cover, Members

An opportunity to study the entire makeup of house organs is presented on the next page. This will be of particular value to you in determining contents and departments to carry as well as makeup and type and cuts and the many other phases of publishing.

A new and welcome arrival is the Newsette of the Capitol theatre at Alexandria, Va. The Theatres Corporation of America, at Washington D. C., and F. T. Shayne, managing director, are already buddies of Exchange members but the New Capitol Newsette has just started. It is a newpaperette, 6 by 9 inches, three columns.

An Excellent Slogan

We like the slogan, "Every patron an honored guest," on the editorial page, the sentence, "We respectfully solicit criticisms and suggestions to improve service," and the excellent article on cooperation. Shayne writes us:

"This is one of the first editions and it may seem a little in the rough at present, but hope to improve as we go along. I am sending a copy to those members of the Exchange who were kind enough to send me copies of their weekly issues. Thanking you for your cooperation, and hoping the boys will really exchange courtesies in this very important publicity department for any theatre."

Thanks, Shayne. Do you mind if we suggest that where the matter under "I Hear That" appears on two pages it would be better to use another caption such as "By the Way" or "Do You Know That—." And it would be better not to run advertising into text matter, as has occurred on page 3. You have our congratulations on your good start.

A New Exchange Member

The Orpheum News of the Orpheum, Hepinger Amusement Co., Clarion, Pa., is the first contribution from a new member of the Exchange. First of all, give the News a hand, folks.

This is a dignified newspaper 9½ by 12½, with an excellent suggestion to readers: "Make your problems our problems." The type of the banner line on the first page is of a feature style, and italic heads are used uniformly elsewhere. A change of type might be of service, that is, variation of type. Boxes and mats also might be used. Stars or dashes between different subjects in the editorial column would set them off. A splendidly dignified house organ, and when we suggest these changes it is with the thought that variety can be added without impairing that dignity.

Almost Perfect Makeup

Volume 1 Number 1 of the Illinoian, representing the Illinois and Grand theatres at Macomb, Ill., is reproduced. There is almost perfect makeup of the first page. By the way, the Illinoian is about newspaper size, 16½ by 22½. On the editorial page appears the commendatory pledge to "never show a picture that the whole family cannot see." Pictures of the members of the Illinois theatre orchestra appear on page 2, while on the next page is a map of county roads to the theatre, a great idea. A. L. Hainline, the manager, is to be credited. Incidentally, J. C. Jenkins writes that the Illinois was playing "Lilac Time" to a jammed house "and it being the third night would indicate that either this kind of publicity or the popularity of Mr. Hainline is responsible for this exceptional business."

Send S. H. Marks House Organs for His New Theatre!

Samuel H. Marks, general manager of the Independent Amusement Co., Ltd., London, Ontario, Can., visited with "The Theatre" last week and right glad we were to see him. He's a new member of the House Organ Exchange, folks.

Marks wanted some copies of house organs to take back to Canada with him because his company is building a $100,000 Palace theatre at London, Ont., to open late in January, and he wanted to be all set for the launching of the Palace house organ.

We wish Marks and the Palace the best of luck, and urge you members to follow the pace we set on his visit and load him down with an abundance of house organ copies from which he may cull ideas.

Are You Getting Set for Christmas Community Fete?

Plans have been made by Manager J. M. Franklin, manager of B. F. Keith's theatre, Ottawa, for the first Christmas community party of the season. This is to be the fourth annual entertainment for the crippled children of Ottawa and district under the direct auspices of the Rotary Club, of which Mr. Franklin is an officer. The performance will be given Saturday morning, December 15. The orphans also will attend and it is expected that 3,000 children will be present.

Add THESE to House Organ Exchange

F. N. McCullough, Drake theatre. Oil City, Pa.

Samuel H. Marks, Palace theatre, London, Ontario, Canada.

George E. Shivers, Rivoli theatre, New York City.

And did you add:

H. Shulgold, Imperial Chain Theatres, 1001 Clark Building, Pittsburgh, Pa.

And make the following change:

Albert Sindlinger, Palace theatre, Marion, Ohio. (Formerly at the Majestic theatre in Athens, Ohio.)

Suggested Copy for Trailer for Grownups To Announce Contest

Ever hear of a "Pictovox?" Neither did we. But one of the country's best authorities on the English language has suggested that as a word to describe the new Talking Pictures.

English students at the High School are turning the dictionary inside out and concoting new words to win as Essay Contest that may decide what the world will call the Talking Picture.

One of your children or friends may make up the word that wins.

The words will be announced at this theatre. Watch for them!

Inaugural Program Of Drake Theatre Is Real House Organ!

We are happy indeed to add to the House Organ Exchange the name of F. N. McCullough, production manager of the new Colonel Drake theatre, Oil City, Pa., under direction of the Vemark Theatre Company, of which George J. Veach is president.

At the same time we regret that we cannot reproduce at least the very attractive front page of the Colonel Drake's Inaugural Program. You members will recall that two issues back we carried a special plea for cooperation with H. Shulgold of the Imperial Chain Theatres, Pittsburgh, Pa.

A Chance to Aid Shulgold

The Imperial circuit was opening a new house at McKees Rocks, Pa., and requested suggestions for the first number of a house organ. McCullough's Inaugural Program for the Colonel Drake contains so many fine suggestions for a first-issue that we take time only to comment a bit, and then rush the copy he sent us to Shulgold.

The Colonel Drake theatre was opened on the 69th anniversary of the Drake Oil Well, and is named after the driller of the world's first oil well. Incidentally, a memorial booklet published by the American Oil Works Company of Titusville, Pa., was enclosed in the Inaugural Program. The Program, eight pages, is done in tinted stock and with a cover in two colors with a sketch of the theatre. After the Foreword on the second page, comes the listing of the program. "A New Abiding Place of the Arts" is the heading over a sketchy description of the theatre. (Right here, McCullough, may I suggest that you send us a detailed semi-technical description, with several photos, of the Colonel Drake, for our "Better Theatres?")

The mural paintings, the music and a sketchy "Romance of the Theatre" complete the program. All very neatly done.

Calls Exchange Great Idea

In his letter McCullough writes:

"I am enclosing you herewith the coupon for enrollment for membership in the House Organ Exchange, also under separate cover a copy of our souvenir program that we put out for our opening.

"I think this is a very excellent idea and should work out to the mutual advantage of all the members. I will be pleased to send a copy of our House Organ to anyone that writes me, and will look forward to receiving the programs from the different members.

"With best wishes for successes of the House Organ Exchange."

Best wishes to *You,* McCullough, and to the Colonel Drake.

NEW CAPITOL

NEWSETTE

NEWS OF FILMDOM AND THE SCREEN

Vol. 1 ALEXANDRIA, VA., SATURDAY, DEC. 1, 1928 No. 3

THE MAN WHO LAUGHS

OLD TIME MINSTREL SHOW

Complying with the many requests of our patrons, both for a Minstrel Show and a Southern Plantotion presentation, "Happy" Jake Pearsen is going to combine the two ideas into one big show for Friday and Satueday nights, December 7th and 8th.

The first act will be the semi-circle minstrel first part with its end men and their gags and songs, the Imperial Quartette, and solo song numbers.

The second act will be titled as "Plantstion Capers" when many agreeable features of old time song melodies and dance numbers will hold forth. Laughable entanglements caused by our "Happy Jake" will be the high lights in the comedy situations.

The personnel of our musical stock company is Winnie Arnold, Mary Foster, Margaret Feeney, Billie Fenton and Helen Turner. The male members are Jake Pearson, Paul Raymond, Jimmie Pringle, Al Collins. The musical department is handled by Sally Fisher and Johnny Ray.

They call her Saxophone—the more you play with her the worse it hurts your reputation.

SEEING IS BELIEVING
COME AND SEE
HURSHY'S
New Dining Room
Soda and Home Made Goodies

GIFTS FOR LADIES

The Penn China Company and the Theaters Corporation of America, managing the New Capitol Theater, which is an important link on their chain of theaters throughout Virginia, have inaugurated an advertising plan for the chinaware of the Penn China Company. The manufacturers are using the New Capitol as an outlet for the purpose of placing their product before the public at Alexandria. It is only through the buying power of the management, a large corporation, that the theater is in a position to offer this china to its patrons in the form of a giveaway.

On Thursdays, beginning Thursday, December 6th, the management will give to every lady in attendance one piece of chinaware of excellent quality, to be continued for thirty-one consecutive Thursdays, until a complete dinner set is acquired. This applies to both the matinee and night performances, and there will be absolutely no advance in prices. This particular set is of a white background, with a very attractive border design of blue-birds.

There will also be a feature picture, starring one of your favorite screen actors or actresses. This week's attraction is May McAvoy in "Irish Hearts."

They call her Collar because she's been turned down by lots of men.

VICTOR HUGO'S GREATEST DRAMA

The most spectacular motion picture in the history of the cinema will be offered patrons of the New Capitol Theatre when Universal's stupendous production of Victor Hugo's Classic "THE MAN WHO LAUGHS" Monday, Tuesday and Wednesday, December 3d, 4th and 5th.

This beautiful romance of a maimed mountebank and a beautiful blind girl, enacted by Conrad Veidt an Mary Philbin, was directed by Paul Leni, internationally celebrated master of direction.

Lavishly beautiful settings and romantic atmosphere features this photoplay, the period of which is laid in England in 1705, during the reign of Queen Anne. The many famous figures of her court move prominently through the picture.

"The Man Who Laughs" is promised as even more magnificent and gripping than "The Hunchback of Notre Dame," the Victor Hugo classic.

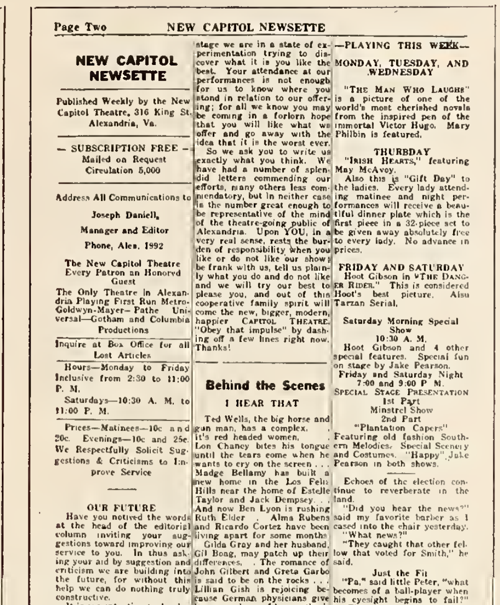
A cast of 5,000 is one of the many outstanding features of "The Man Who Laughs."

Subtitle
The bloodhounds were getting hungry; they were down to their last scent.

They call her Yeast—she's so easy to get in a ferment.

They call her Paper Cup—when she's full she's hard to handle.

She had a face like an open book, but it was hard to read between the lines.



Page Two NEW CAPITOL NEWSETTE

NEW CAPITOL NEWSETTE

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— SUBSCRIPTION FREE —
Mailed on Request
Circulation 5,000

Address All Communications to
Joseph Daniell,
Manager and Editor
Phone, Alex. 1992

The New Capitol Theatre
Every Patron an Honored Guest

The Only Theatre in Alexandria Playing First Run Metro-Goldwyn-Mayer—Pathe Universal—Gotham and Columbia Productions

Inquire at Box Office for all Lost Articles

Hours—Monday to Friday Inclusive from 2:30 to 11:00 P. M.
Saturdays—10:30 A. M. to 11:00 P. M.

Prices—Matinees—10c and 20c. Evenings—10c and 25c. We Respectfully Solicit Suggestions & Criticisms to Improve Service

OUR FUTURE

Have you notived the words at the head of the editorial column inviting your suggestions toward improving our service to you. In thus asking your aid by suggestion and criticism we are building into the future, for without this help we can do nothing truly constructive.

It is our intention to develop in your community a theatre service commodious in its seating capacity and generous in its presentations. At this stage we are in a state of experimentation trying to discover what it is you like the best. Your attendance at our performances is not enough for us to know where you stand in relation to our offering; for all we know you may be coming in a forlorn hope that you will like what we offer and go away with the idea that it is the worst ever.

So we ask you to write us exactly what you think. We have had a number of splendid letters commending our efforts, many others less commendatory, but in neither case is the number great enough to be representative of the mind of the theatre-going public of Alexandria. Upon YOU, in a very real sense, rests the burden of responsibility when you like or do not like our show; be frank with us, tell us plainly what you do and do not like and we will try our best to please you, and out of this cooperative family spirit will come the new, bigger, modern, happier CAPITOL THEATRE. "Obey that impulse" by dashing off a few lines right now. Thanks!

Behind the Scenes

I HEAR THAT

Ted Wells, the big horse and gun man, has a complex. . . it's red headed women. . . Lon Chaney bites his tongue until the tears come when he wants to cry on the screen . . . Madge Bellamy has built a new home in the Los Feliz Hills near the home of Estelle Taylor and Jack Dempsey. . . And now Ben Lyon is rushing Ruth Elder . Alma Rubens and Ricardo Cortez have been living apart for some months . . . Gilda Gray and her husband, Gil Bong, may patch up their differences. . The romance of John Gilbert and Greta Garbo is said to be on the rocks . . . Lillian Gish is rejoicing because German physicians give her every hope of her mother's complete recovery. . . William S. Hart is in the East to make phonograph records of his three favorite poems.

—PLAYING THIS WEEK—

MONDAY, TUESDAY, AND WEDNESDAY

"THE MAN WHO LAUGHS" is a picture of one of the world's most cherished novels from the inspired pen of the immortal Victor Hugo. Mary Philbin is featured.

THURSDAY

"IRISH HEARTS," featuring May McAvoy.

Also this is "Gift Day" to the ladies. Every lady attending matinee and night performances will receive a beautiful dinner plate which is the first piece in a 32-piece set to be given away absolutely free to every lady. No advance in prices.

FRIDAY AND SATURDAY

Hoot Gibson in "THE DANGER RIDER." This is considered Hoot's best picture. Also Tarzan Serial.

Saturday Morning Special Show
10:30 A. M.

Hoot Gibson and 4 other special features. Special fun on stage by Jake Pearson.

Friday and Saturday Night
7:00 and 9:00 P. M.
SPECIAL STAGE PRESENTATION
1st Part
Minstrel Show
2nd Part
"Plantation Capers"

Featuring old fashion Southern Melodies. Special Scenery and Costumes. "Happy" Jake Pearson in both shows.

Echoes of the election continue to reverberate in the land.

"Did you hear the news?" said my favorite barber as I cased into the chair yesterday.

"What news?"

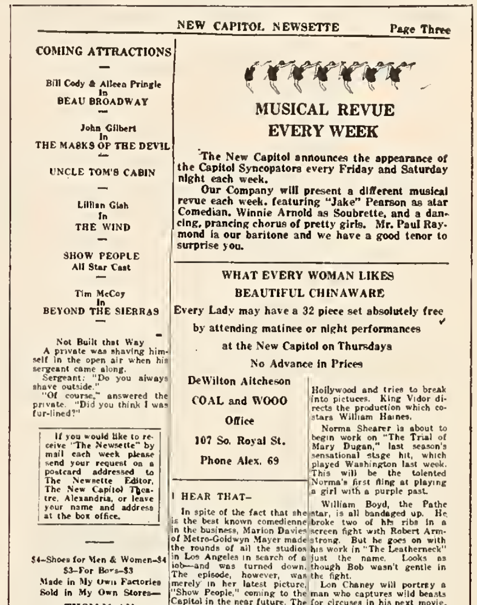
"They caught that other fellow that voted for Smith," he said.

Just the Fit

"Pa," said little Peter, "what becomes of a ball-player when his cyesight begins to fail?"

"They make an umpire out of him," growled his dad.

CALL NEW CAPITOL—1992
FOR CDRRECT TIME



NEW CAPITOL NEWSETTE Page Three

COMING ATTRACTIONS

Bill Cody & Aileen Pringle
In
BEAU BROADWAY

John Gilbert
In
THE MASKS OF THE DEVIL

UNCLE TOM'S CABIN

Lillian Gish
In
THE WIND

SHOW PEOPLE
All Star Cast

Tim McCoy
In
BEYOND THE SIERRAS

Not Built that Way

A private was shaving himself in the open air when his sergeant came along.

Sergeant: "Do you always shave outside."

"Of course," answered the private. "Did you think I was fur-lined?"

If you would like to receive "The Newsette" by mail each week please send your request on a postcard addressed to The Newsette Editor, The New Capitol Theatre, Alexandria, or leave your name and address at the box office.

\$4—Shoes for Men & Women—\$4
\$3—For Boys—\$3
Made in My Own Factories
Sold in My Own Stores—
THOM McAN
518 KING STREET
Alexandria, Va.

MUSICAL REVUE EVERY WEEK

The New Capitol announces the appearance of the Capitol Syncopators every Friday and Saturday night each week.

Our Company will present a different musical revue each week, featuring "Jake" Pearson as star Comedian. Winnie Arnold as Soubrette, and a dancing, prancing chorus of pretty girls. Mr. Paul Raymond is our baritone and we have a good tenor to surprise you.

WHAT EVERY WOMAN LIKES
BEAUTIFUL CHINAWARE
Every Lady may have a 32 piece set absolutely free
by attending matinee or night performances
at the New Capitol on Thursdays
No Advance in Prices

DeWilton Aitcheson
COAL and WOOO
Office
107 So. Royal St.
Phone Alex. 69

I HEAR THAT—

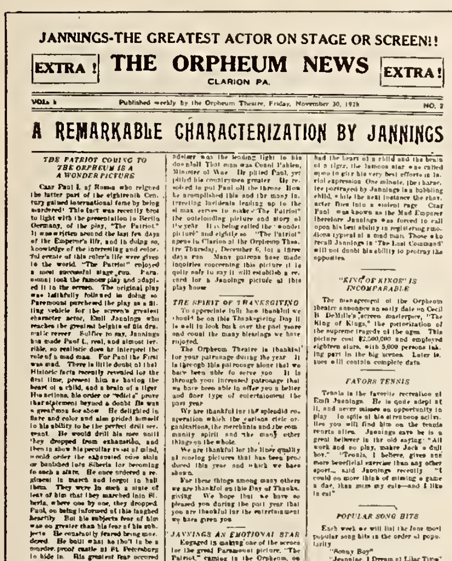
In spite of the fact that she is the best known comedienne in the business, Marion Davies of Metro-Goldwyn Mayer made the rounds of all the studios in Los Angeles in search of a job—and was turned down. The episode, however, was merely in her latest picture, "Show People," coming to the Capitol in the near future. The picture is a story of the building of a screen career with Miss Davies playing a little southern girl who comes to Hollywood and tries to break into pictures. King Vidor directs the production which costars William Haines.

Norma Shearer is about to begin work on "The Trial of Mary Dugan," last season's sensational stage hit, which played Washington last week. This will be the talented Norma's first fling at playing a girl with a purple past.

William Boyd, the Pathe star, is all bandaged up. He broke two of his ribs in a screen fight with Robert Armstrong. But he goes on with his work in "The Leatherneck" just the name. Looks as though Bob wasn't gentle in the fight.

Lon Chaney will portray a man who captures wild beasts for circuses in his next movie, "Where East is East," with East India background, to be directed by Tod Browning.

House Organ No. 1.—New Capitol Newsette, New Capitol theatre, Alexandria, Va. *See story on opposite page.*



JANNINGS-THE GREATEST ACTOR ON STAGE OR SCREEN!!

EXTRA! THE ORPHEUM NEWS EXTRA!
CLARION PA.

VOL. 1 Published weekly by the Orpheum Theatre, Friday, November 30, 1928 NO. 2

A REMARKABLE CHARACTERIZATION BY JANNINGS

THE PATRIOT COMING TO THE ORPHEUM IS A WONDER PICTURE

Czar Paul I, of Russia who reigned the latter part of the eighteenth Century gained international fame by being murdered! This fact was recently brought to light with the presentation in Berlin Germany, of the play, "The Patriot." It was written around the last few days of the Emperor's life, and in doing so, knowledge of the interesting and colorful events of this ruler's life were given to the world. "The Patriot" enjoyed a most successful stage run. Paramount took the famous play and adapted it to the screen. The original play was faithfully followed in doing so. Paramount purchased the play as a filling vehicle for the screen's greatest character actor, Emil Jannings who reaches the greatest heights of his dramatic career. Suffice to say, Jannings has made Paul I., real, and almost terrible, so realistic does he interpret the role of a mad man. For Paul the First was mad. There is little doubt of that. Historic facts recently revealed for the first time, present him as having the heart of a child, and a brain of a tiger. His actions, his order or "edicts" prove that statement beyond a doubt. He was a great man for show. He delighted in flare and color and also prided himself in his ability to be the perfect drill sergeant. He would drill his men until they dropped from exhaustion, and then to show his peculiar twist of mind, would order the exhausted ones slain or banished into Siberia for becoming in such a state. He once ordered a regiment to march and forgot to halt them. They were in such a state of fear of him that they marched into Siberia, where one by one, they dropped. Paul, on being informed of this laughed heartily. But his subjects fear of him was no greater than his fear of his subjects. He constantly feared being murdered. He built what he tho't to be a murder proof castle at St. Petersburg to hide in. His greatest fear occured at night when he would be alone. He could not escape himself. Paul had good reasons to fear for his life had he known it. His most trusted friend and adviser was the leading light in his downfall. That man was Count Pahlen, Minister of War. He pitied Paul, yet pitied his countrymen greater. He resolved to put Paul off the throne. How he accomplished this and the many interesting incidents leading up to the climax serves to make "The Patriot" the outstanding picture and story of the year. It is being called the "wonder picture" and rightly so. "The Patriot" opens in Clarion at the Orpheum Theatre Thursday, December 6, for a three days run. Many patrons have made inquiries concerning this picture it is quite safe to say it will establish a record for a Jannings picture at this play house.

THE SPIRIT OF THANKSGIVING

To appreciate fully how thankful we should be on this Thanksgiving Day it is well to look back over the past years and count the many blessings we have enjoyed.

The Orpheum Theatre is thankful for your patronage during the year. It is through this patronage alone that we have been able to serve you. It is through your increased patronage that we have been able to offer you a better and finer type of entertainment the past year.

We are thankful for the splendid cooperation which the various civic organizations, the merchants and the community spirit and the many other things on the whole.

We are thankful for the finer quality of moving pictures that has been produced this year and which we have shown.

For these things among many others we are thankful on this Day of Thanksgiving. We hope that we have so pleased you during the past year that you are thankful for the entertainment we have given you.

JANNINGS AN EMOTIONAL STAR

Engaged in making one of the scenes for the great Paramount picture, "The Patriot," coming to the Orpheum, on Thursday, Friday and Saturday, December 6th, 7th and 8th, Emil Jannings, in portraying the different emotions of one of the earlier Czars of Russia, who had the heart of a child and the brain of a tiger, the famous star was called upon to give his very best efforts in facial expression. One minute, the character portrayed by Jannings is a bobbing child, while the next instance the character flies into a violent rage. Czar Paul was known as the Mad Emperor therefore Jannings was forced to call upon his best ability in registering emotions typical of a mad man. Those who recall Jannings in "The Last Command" will not doubt his ability to portray the opposites.

"KING OF KINGS" IS INCOMPARABLE

The management of the Orpheum theatre announce an early date on Cecil B. DeMille's screen masterpiece, "The King of Kings," the pictorization of the supreme tragedy of the ages. This picture cost \$2,500,000 and employed eighteen stars, with 5,000 persons taking part in the big screen. Later issues will contain complete data.

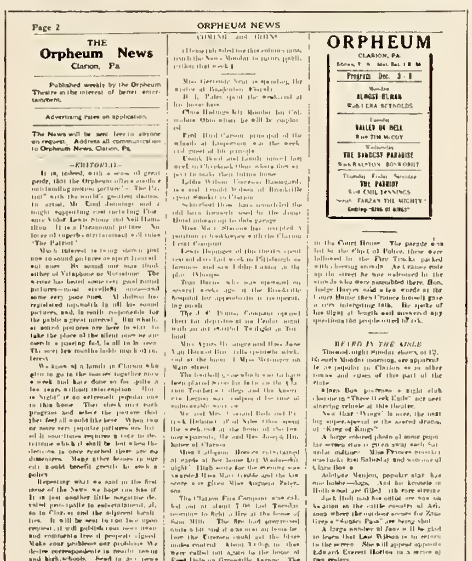
FAVORS TENNIS

Tennis is the favorite recreation of Emil Jannings. He is quite adept at it, and never misses an opportunity to play. In spite of his strenuous activities you will find him on the tennis courts often. Jannings says he is a great believer in the old saying: "All work and no play, makes Jack a dull boy." "Tennis, I believe, gives one more beneficial exercise than any other sport," said Jannings recently. "I would no more think of missing a game a day, than miss my eats—and I like to eat."

POPULAR SONG HITS

Each week we will list the four most popular song hits in the order of popularity.

"Sonny Boy"
"Jeannine, I Dream of Lilac Time"
"There's A Rainbow Around My Shoulder"
"I Can't Give You Anything But Love"



Page 2 ORPHEUM NEWS

THE Orpheum News
Clarion, Pa.

Published weekly by the Orpheum Theatre in the interest of better entertainment.

Advertising rates on application.

The News will be sent free to anyone on request. Address all communications to Orpheum News, Clarion, Pa.

—EDITORIAL—

ORPHEUM
CLARION, PA.
Program Dec. 3-8
Monday
ALMOST HUMAN
With VERA REYNOLDS
Tuesday
VALLEY OF HELL
With TIM McCOY
Wednesday
THE SADDEST PARADISE
With RALSTON, ROSS, ORBIT
Thursday, Friday, Saturday
THE PATRIOT
With EMIL JANNINGS
Serial: TARZAN THE MIGHTY
Coming—"KING OF KINGS"

HEARD IN THE AISLE

ORPHEUM NEWS Page 3

RELIABLE MERCHANDISE ALWAYS
AT THE LOWEST POSSIBLE PRICES
IN
BROWN'S BOOT SHOPS
BARGAIN DEPARTMENT
A Complete Shoe Store For Men, Women and Children

MEN'S Work SHOES \$2.98
Work Socks 19

SMART LOW SHOES for WOMEN \$2.98

MENS DRESS SHOES And OXFORDS \$2.98
DRESS SOCKS 19c

GIRLS Shoes and Lowcuts \$1.98

Boys Dress shoes and Oxfords \$2.69

Childrens shoes special \$1.00

Little Boys shoes and Oxfords \$1.98

WOMENS Cuff ARCTICS \$1.89

Childrens cuff Arctics Special \$1.59

Mens Heavy Gum Special \$4.45

Mens Heavy Arctics \$3.45

The New Gaytees For Women
\$1.89 \$2.59 \$2.98
WOMENS 4 BUCKLE ARCTICS \$1.89

Womens Zipper Boots Low-High
\$2.98
CHILDRENS ZIPPER BOOTS \$2.39

BROWN'S BOOT SHOPS
NOTED FOR QUALITY, SERVICE AND LOW PRICES

House Organ No. 2.—The Orpheum News, Orpheum theatre, Clarion, Pa. *See story on opposite page.*

THE ILLINOIAN

FINEST FILM PLAYS HERE THIS YEAR

VAUDEVILLE ACTS TWICE EACH WEEK IS ILLINOIS PLAN

New Artists Joining Orchestra, Make Possible New Combination And Novelties In Illinois Music

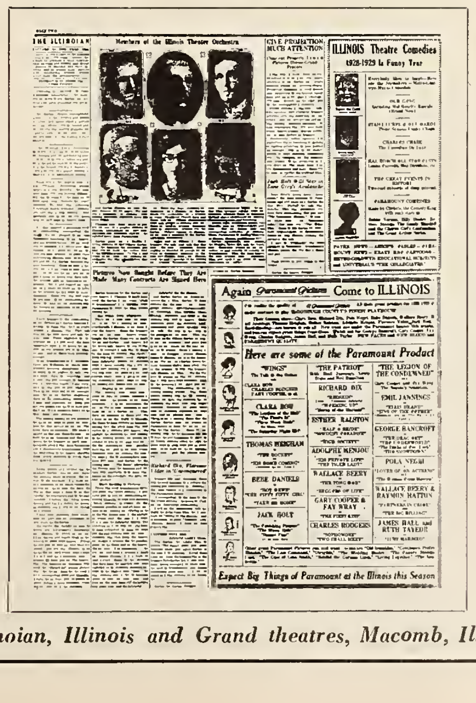
"McDonough County's Finest Playhouse"

BEST PICTURES AND VAUDEVILLE TO BE PRESENTED

MUSIC ESSENTIAL IN GETTING MOST OUT OF PICTURES

HOW MOVIE FILMS ARE HANDLED BY VARIOUS THEATRES

AN ENTERTAINMENT CALENDAR



THE ILLINOIAN

Members of the Illinois Theater Orchestra

GIVE PROJECTION MUCH ATTENTION

ILLINOIS Theatre Comedies
1928-1929 Is Funny Year

Again Paramount Pictures Come to ILLINOIS

Here are some of the Paramount Product

"WINGS" — "THE PATRIOT" — "THE LEGION OF THE CONDEMNED" — CLARA BOW — RICHARD DIX — EMIL JANNINGS — ESTHER RALSTON — GEORGE BANCROFT — THOMAS MEIGHAN — ADOLPHE MENJOU — POLA NEGRI — BEBE DANIELS — WALLACE BEERY — WALLACE BEERY & RAYMOND HATTON — GARY COOPER & FAY WRAY — JACK HOLT — CHARLES ROGERS — JAMES HALL and RUTH TAYLOR

Expect Big Things of Paramount at the Illinois this Season

CHRISTMAS PARTY & ANNUAL PLAY-DAY FOR THE KIDDIES

REDECORATE FOR PRESENT SEASON

FINEST MUSIC TO BE OFFERED

McDonough County's Most Beautiful Theatre and It Is Centrally Located

Grand Short Subjects

Big Shows for Little Money

Pathe Pictures

Metro-Goldwyn-Mayer
With Many of The Great Stars Of The Screen

Look at the New Season's Offering!

ALL TO PLAY
McDONOUGH - COUNTY'S - FINEST - PLAYHOUSE

House Organ No. 3.—The Illinoian, Illinois and Grand theatres, Macomb, Ill. *See story on opposite page.*

Buckle Down and Silent House Can Compete with Sound; Garner Does

By WILL WHITMORE

Exhibitors Herald-World has maintained ever since sound and talking pictures began breaking box office records that the silent picture is still a draw and that the silent house can still make money and compete with the sound house, no matter how strong the sound competition, provided the right showmanship is used.

We still maintain that position and will continue to maintain it in the face of anything which might be said to the contrary. If you want proof of the statement that silent pictures can compete with the sound picture, listen to this report from the Baker theatre, Lockhart, Texas.

"Business has picked up a lot for the last half of this year, and the sound picture seems to have all the other exhibitors in the air. There is a wired house in Austin and with the good roads it's alarming the number of people that go up there every week to see their shows.

Carl Garner

"We have just buckled down and worked like hell and the result is that business picked up more than we ever expected it to. In fact, some of the best money making pictures that we have put over were shown in Austin and San Antonio as sound attractions."

Those are the exact words of Carl Garner, 25-year-old manager of the house, and written to the Herald-World. If the Baker theatre can do that, any theatre can do it, for few theatres are faced with worse competition than this house. Let me give you a picture of this competition, then I'll let Garner tell you one way he is fighting this competition.

The Baker theatre seats about 600 and is the only theatre in Lockhart, a town of about 4,000 inhabitants. You'll perhaps say that since it is the only theatre there, it has no competition, but it does have competition and severe competition. Thirty miles distant, with a paved road offering excellent transportation in any weather, is Austin, the capital of the state. There are four good houses there, and one of them is wired with Western Electric equipment.

Nearly every family in Lockhart owns a car, and most of the young people have their own cars. They can hop in their car in Lockhart and in one hour be sitting in a theatre in Austin. Seventy miles away is San Antonio with a number of fine theatres, four of which have sound installations. The Texas, a deluxe Publix house, offers the regular Publix stageshow. Altogether there are 8,151 seats in San Antonio offering sound picture entertainment.

The theatres in Austin and San Antonio spend great sums in advertising in their local papers and these papers are read by a large percentage of the people in Lockhart. They use 24-sheets rights in Lockhart and they cover the town with handbills. No wonder Garner says the situation was alarming. But now Garner is able to say "business has picked up more than we ever expected it to."

Why? Because as he says, "We buckled down and worked."

Besides using good advertising of all kinds and special promotion, listen to what the Baker theatre is doing as a direct means of combating this stiff sound competition:

"I have a stunt," says Garner, "which I have used several times during this year, that *never fails to fill up the box office.* The first time it broke the house record, and two other times has come almost to it.

"I take some special, one that we have bought right, on a flat rental, and put it over with a synchronized orchestra score. If the picture has a published score, we rent it. If it hasn't, I score it myself from the cue sheet. But above all, *the score must be 'right'*—made up of real picture music, classics, standards, etc., and not the tin-panny type usually heard where a small town theatre puts in an orchestra. This is the one thing we go strong on, that it is the original and played correctly. Every scene is played and there is not a stop in the music from the start of the picture to the finish.

"I hire eight musicians who are more or less professionals, mostly from out of town, for one week. Lockhart, Gonzales and Luling each play it for two days. (The Baker theatre is associated with theatres in the two other towns.) Due to the work in setting the score and rehearsing, it would hardly be worth while to fool with for less than a week, but in this way, it surely is a cleanup. The last picture was Lilac Time and it mopped up, even after the cities had billed it like a circus as a sound picture.

"We are going after another one the second week in January. There's no reason why it should not click, if we are to judge from the past performances and the goodwill we have built up from it."

What better proof could anyone want than the experience of the Baker theatre. Its patrons were flocking to the cities to see sound pictures and better entertainment than Garner could possibly give them, yet when he refused to be licked and buckled down and "worked like hell," he licked his competition and can now say, "Business has picked up a lot for the last half of this year," and box office records are being smashed.

Booking of Product Wins Half Column in Paper for Theatres

More than half a column of space in the Billings (Mont.) *Gazette* was allotted recently to the booking of Paramount and Warner product for five years by the Theatre Operating Company, owned by E. C. O'Keefe and Max Fregger, having the Babcock, Regent and Lyric theatres. The Babcock is wired for sound pictures.

There is a good tip to other theatre owners in the space given this Billings company. There is many a news story in your own office if you will but watch the newspaper's news ideas, and apply them.

Much can be accomplished for his own good by the theatre owner who adopts a broader viewpoint towards his community's newspaper than simply to clip a paragraph or two of "boiler plate" and dump it upon the editor. Give him news. That's fair to him and it's decidedly fair to you.

"The Short Feature" Bids Each of You A Merry Christmas and Happy New Year

You Get This Kind Of Writeup if You Win City's Goodwill

Any theatre manager who has not won the complete cooperation of his community will envy Leon O. Mumford, manager of the Roth-Strand at Summit, N. J. Read this article in the Chatham Press of Chatham, N. J., written by Carrie S. Christian, publicity chairman, Parents-Teachers Association:

"In this day, when moving pictures form such a part of recreation in our lives, it is only fitting that we recognize and commend any manager who puts on a worth-while and constructive picture for our boys and girls. Last Friday night the Roth-Strand had as its guests the football teams of Chatham and Summit, and the program, beside the presentation of the cup, was splendid.

"A picture of college life at Princeton, 'Varsity' first giving glimpses of the college life, then showing temptations and how they can be overcome, showing devotion, love, self-denial and the strongest of all character-building traits, unselfishness; indeed it was a constructive picture and appealed to the boys and girls, for I sat among them. The other picture showed discipline and perseverance—and what it means to bow to the authority in power over us.

"I wonder how many have thought or paused long enough to give a word of thanks to the manager. I do not even know his name myself, but it behooves us as an Association to commend such effort. When it is a good picture say so and we'll soon be able to have our boys and girls see only the best when there is such cooperation. Growth in character produces growth in scholarship, and he who tries to build character and 'imbue souls with principles is engraving on those tablets something which will brighten all eternity.'"

Such cooperation, of course, was won by real community work. It's worth a lot and worth doing a lot to obtain.

"Street Fights" in Minneapolis Push "Battle of Sexes"

Four "street fights" were staged by the Strand theatre to put over "The Battle of Sexes." The theatre hired a young man and woman to go through with the stunt which consisted of starting at one downtown corner, running to the next, at the same time calling each other names. When both reached the end of the block, they started to tug and pull, and continue the taunts of the superiority of the sexes. At the right moment, a policeman, who had been tipped off, stepped up and arrested the two. As he made them get into a car a short distance up the street, a boy held up a large sign which told the crowd which followed the couple and the policeman to "See the End of the Battle of Sexes at the Strand theatre."

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"SOMEONE TO LOVE"

"SOMEONE TO LOVE" is a pleasant little picture about a poor boy and a rich girl. Buddy Rogers is the poor boy and Mary Brian is the rich girl. A good many other people are in it, too, and it is all lightly, pleasantly told fiction of principally humorous character. In fact, some of the humor is the purest of that element recently put in picture form.

I am in favor of more such stuff, which implies less deadly serious drama and melodrama. The people in this are just nice human folks who do things that nice human folks do. The love theme is not overstressed, nor is the crook theme, and a good caption now and again takes off any gathering sense of import or significance. It's good stuff.

—

"AUDIEN"

I REGRET that I have no better word than audien to contribute to the worthy cause launched on a fore page of the HERALD-WORLD'S preceding issue. But regret isn't quite the word, either. For if the word just mentioned were not good I feel sure I'd have plenty of suggestions. Having none, I am impelled to the conclusion that the word must be a good one. And how we need it.

—

"ADORATION"

DON'T let the title fool you, folks. If it suggests to you a light, foolish farce, you are wrong, for here is a strong story with but few light moments in it. The title is all right (there's bound to be adoration when Billie Dove is present) but it may be misleading until you've seen the picture.

This picture is about the best argument I've seen lately against the often heard criticisms that once a star is a success in one type of picture all her subsequent vehicles are made along the same pattern; that the silent picture is doomed (the picture has a sound score but it is just an adjunct to a silent picture); that producers cannot tell an intelligent story intelligently; and that Hollywood is all wet.

"Adoration" is a picture of Russia, but it is a great deal more than just another Russian picture. It is the story of a people, the Russian aristocrats in all their splendor just before the revolution and in all their misery after the war. The incidents involving the principal character, played by Billie Dove, are just a part rather than the whole of the story; there's a story behind every character in the picture. That's no small compliment to pay to any picture.

Every element of the picture is good; the acting of Billie Dove is as pleasing as her beauty; the cast as a whole does fine work; the direction of Lloyd Bacon is more than skillful; whoever wrote the scenario deserves official recognition from First National; and the sound and musical accompaniment is as good as anything I have heard. (Sound effects are used only when they add to the dramatic effect of the sequence, and the musical score is composed of good Russian music in large measure, and there are no vocal outbursts.) The mob scene, running only a few feet, shows that American directors know how to handle mobs as skillfully as do the foreigners; and with a few feet of multiple exposed film the impression of a great revolution is presented.

—

"THE LITTLE WILD CAT"

ROBERT EDESON and George Fawcett are the principal speakers in "The Little Wild Cat" and their speaking, expert and adult and interesting, is the thing in the picture remembered after a more or less trival story about some young people in love with each other has been forgotten. The story, altogether, concerns two old soldiers, now grown mellow and comfortable but not reconciled to the fact of the Civil War's cessation, and the two daughters of one of them. The girls are busy about the young men they are to marry, much confusion marking the selective operation, but the old men are busy talking and their talk is worth hearing.

I am unsophistocated enough to react tremendously to these talking pictures in which able, adult actors who have been working in silent pictures these many years become vocal. They seem a sort of justification for many things. They are, too, about the best kind of entertainment anyone ought to expect to find anywhere.

—

VAN BEUREN DIALOGUE

THE latest product to capitulate to the demands for dialogue is that of Van Beuren Enterprises. "Aesop's Fables" has already capitulated to sound, and now "Topics of the Day" (released through Pathe), and Walter Futter's "Curiosities" (released through FBO) have been won over to dialogue.

The second "Aesop's Fables" to be synchronized with sound effects and a few bits of dialogue is called "Stage Struck" and presents the Paul Terry cartoon characters in a funny series of events. Synchronization has been carefully worked in and adds much to the mirth of the reel.

I am sure that the "Curiosities" has been given new interest with the accompanying voice. It presents many interesting views with a voice from a hidden speaker explaining the various views. In this first edition with sound among the views are those of Japanese women treating oysters with sand grains to produce pearls; the queer home of the late Mrs. Winchester in Palo Alto, California, and other equally interesting shots made much more interesting with the voice explanations. The voice is pleasing and easily understood, and the running explanations are pithy with bits of humor. I can see a real place for this short feature on the picture program if it continues to be as interesting as the first one.

I'm not so sure about the first two "Talking Topics of the Day," called "The Petters" and "Pressing His Suit." In the new form they are no more or less than short vaudeville sketches. The first has four characters in it; the second three. They consist of these characters making wise cracks, the wise cracks consisting, supposedly, of current jokes, but some of the jokes in these two are not so current. If the "Talking Topics of the Day" are continued in the style of these first two, they will be, as I have said, nothing more than vaudeville sketches, and their success will depend upon the actors and the amount of humor in their dialogue.

Sound House for Colored People to Be Opened

(Special to the Herald-World)

COLUMBUS, O., Dec. 18.—Neth's Vernon theatre has closed its doors temporarily, to reopen in a few weeks as Neth's Cameo, equipped with Vitaphone and Movietone, and although open to all, as a sound picture house especially for colored people. So far as is now known, Neth's Cameo will be the first talkie house expressly for colored patronage in this part of the country. The Cameo will open with a split-week policy, with prices somewhat lower than those quoted in downtown houses.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

DREAM OF LOVE: Metro-Goldwyn-Mayer drama, with Joan Crawford, Nils Asther, Aileen Pringle, Warner Oland, Carmel Myers, Harry Reinhardt, Harry Myers, Alphonse Martell and Fletcher Norton. Directed by Fred Niblo. Released..... Length.....

TYPE AND THEME: Adrienne, gypsy carnival girl, meets Mauritz, Crown Prince of the Kingdom, and falls madly in love with him. He accepts her affections but is not much interested. He sends Adrienne a letter of farewell. Mauritz's aid, not knowing his genuine motives, slips a banknote into the letter. Adrienne receives the money, and her heart is broken. Then the World War. And after, Mauritz without a throne. Now there is a dictator. His beautiful wife cares for Mauritz, and in the interests of the Royalists, who wish him to tear down the dictatorship, Mauritz accepts her love. Adrienne now is a great stage star, and Mauritz, now truly in love with her, begs her to marry him. She refuses and returns the banknote that he knew nothing about. The dictator's wife hears of the romance and orders Mauritz to be shot. He is lined up to be shot, the soldiers revolt, the dictator is thrown from his power, Mauritz is crowned King. A member of Royalty, Mauritz cannot marry Adrienne. She continues her career, happy in the knowledge that, before God, she is more than a queen—she is the king's beloved.

* * *

RESTLESS YOUTH: Columbia drama, from the story by Cosmo Hamilton, with Marceline Day, Ralph Forbes, Norman Trevor, Robert Ellis, Mary Mabery, Gordon Elliott and Coy Watson. Directed by Christy Cabanne. Released..... Length.....

TYPE AND THEME: Dixie is expelled from school on a charge of having taken part in an exploit that she had really taken no part in. John Neil, chairman of the school, refuses to believe her innocent. Dixie applies for a position at an employment agency managed by Robert Haines. She is given a job under a young lawyer, Bruce Neil, the school man's son. During the days following, Bruce falls in love with Dixie and proposes to her. She accepts and both arrange to meet Bruce's father at a dinner. John Neil recognizes the girl as being the one he expelled from the school and warns his son about her. Bruce refuses to give the girl up. The elder Neil then pleads to Dixie to give Bruce up, saying it will ruin his career. Dixie returns to Haines to secure another position. He makes advances to her, and Dixie, thinking a harmless affair with Haines will turn Bruce away, lures Haines on. Bruce, unable to forget Dixie, arranges to call at her apartment. He finds Haines under the influence of liquor and Dixie in his arms. He leaves determined to forget the girl. As soon as Bruce leaves, Haines attacks the girl. In order to defend herself, Dixie hits Haines over the head with a vase, killing him. In court, the elder Neil is the prosecuting attorney. Things go against Dixie, until Bruce matches his wits against his father's. The elder Neil is brought to a realization that he has been responsible for the girl's plight. Bruce and Dixie are united once more.

Richard Barthelmess and Loretta Young in a scene from Barthelmess' latest First National production, "Scarlet Seas."

* * *

SILKS AND SADDLES: Universal drama, from a story by Gerald Beaumont, with Marian Nixon, Richard Walling, Mary Nolan, Otis Harlan, Sam DeGrasse, Montagu Love, Claire MacDowell, David Torrence, Johnny Fox, Jr., and Hayden Stevenson. Directed by Robert F. Hill. Released January 20, 1929. Length, 5,809.

TYPE AND THEME: A race horse story. Ellis, a jockey, refuses to "throw" any more races for the "racing combine," a crooked organization that gives the public false reports on horses. The crooks are forced to hire another jockey. They choose Johnny Spencer and tell him he will win great honors by riding their horses. Johnny leaves Mrs. Calhoun and her beautiful daughter and goes to work for the gambling concern. At first Johnny is successful, but Sybil, a wicked blonde, persuades him to throw a race, promising to marry him. Johnny succeeds in throwing the race, but in doing it he is caught and discharged from the jockeys' union. He returns to Mrs. Calhoun again and gets a job training her race horses. She discovers that Johnny has thrown a race and dismisses him. The day of the big race comes, and Mrs. Calhoun's jockey breaks his leg. Johnny is reinstated into the jockeys' union with the help of Lucy. He rides Mrs. Calhoun's horse and brings him in the winner. The victory wins him Lucy and saves Mrs. Calhoun's fortune.

* * *

STOLEN LOVE: FBO drama, from a novel by Hazel Livingston, with Marceline Day, Rex Lease, Owen Moore, Helen Lynch, Blanche Frederici, Joy Winthrop and Betty Blythe. Directed by Lynn Shores. Released..... Length.....

TYPE AND THEME: Joan is cut away from the world, living with her two old aunts. She receives a love book from the postman and tries to hide it. Her aunt approaches, and not being able to hide it, Joan throws it out the window. Bill, strolling by, picks up the book and returns it to her. Her aunt, peeved at Joan's actions, writes her uncle, who informs Joan to come to him. Bill and Joan plan to elope, but their plans fail when the police catch Bill scaling the wall. He is arrested, and Joan starts for the city. She gets a job as a model in a shop owned by Curtis. Bill comes to the city, and seeing Joan and Curtis, is angry. Later when Joan is at Curtis' apartment, Ruth, a friend, warns Bill that there is trouble brewing. Bill arrives and sees Joan fleeing from Curtis in a car. He starts after her and thinking it is Curtis following her, Joan steps on the gas. The auto skids off the road and Bill goes to her. Both fall in each other's arms.

* * *

THREE WEEK ENDS: Paramount drama, from a story by Elinor Glyn, with Clara Bow, Neil Hamilton, Harrison Ford, Lucille Powers, Julia Swayne Gordon, Jack Raymond, Edythe Chapman, Guy Oliver and William Holden. Directed by Clarence Badger. Released.....Length, 5,962.

TYPE AND THEME: A story of a girl that wants a rich husband, but meeting a poor man, learns to love him in just three weeks. As Gladys O'Brien, a chorus girl, she is determined to catch a rich husband. She meets James Gordon, an insurance agent, who is trying to sell a big policy to Turner, a Broadway millionaire. They fall in love with each other. Turner sees Gladys in a cafe and invites her to his country home for the week-end. Gladys outsmarts Turner and invites the whole chorus to attend the party. Gordon also breaks into the party, and when Turner gets fresh with Gladys, he starts a fight. Gordon turns out the victor. Gladys goes home with Gordon and she nearly faints when he tells her he is poor. At the end of the second week Gladys is convinced she loves Gordon despite the fact that he is poor. She breaks into Turner's home and succeeds in selling him the insurance policy. Gordon, who is at the house to apologize to Turner for his rough action against him the week before, sees Gladys and again knocks Turner down. At the end of the third week Gordon returns to the cafe to give Gladys the commission for the policy she sold to Turner. He hands her the check and storms out of the cafe. She follows him and explains everything. Both clinch.

This Week's Press Sheet

Conrad Nagel and June Collyer

RED WINE (Fox drama, starring Conrad Nagel and June Collyer): Still No. 74 in this picture, shows a girl in a cabaret talking to Conrad Nagel. She is shielding her message by holding a package of cigarets to her mouth. The name of the package of cigarets is "Three Kings." Call on all prominent shops selling cigarets and offer them this still to put in their windows. Since the package of "Three Kings" is red and the title of the picture is "Red Wine" it will help to flash a small red light on the photograph and on any window display furnished by the cigaret manufacturer. A small poster cut out or one of the lobby display cards will help to dress the window. To get a tie-up with other brands of cigarets have a sign posted in the window with the following: "No matter where you go you will find that people who know smoke these cigarets..... Another still in this picture shows June Collyer reading a book called "Review of Reviews." Exhibitors can arrange with their book dealers to display the book in their windows with the following sign with them: "June Collyer reads this book in 'Red Wine' Fox picture that is now showing at the ..... theatre." And another still in this picture No. Publicity 1, shows June Collyer standing alongside a sign reading: "Drive Slow." Arrange with your garage owners to place a sign.

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald and Moving Picture World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Position Wanted

ORGANIST—Experienced on all makes of organs would like to get located in or around Chicago. Union. Married, best of references. Address Box 335, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

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

ORGANIST AT LIBERTY NOW—Experienced, capable, efficient, splendid sight reader, complete library can cue all type of pictures, present slide novelties, will go anywhere. References. Address Box 336, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

FEMALE ORGANIST is looking for a position, will be free January 1st. Am well recommended, reason for leaving due to Vitaphone. Can play on all makes. Single, will go anywhere, can cue pictures correctly and accurately. Will start for reasonable salary in order to prove worth. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

ORGANIST FIFTEEN YEARS EXPERIENCE—First-class Chicago Organist. (Male.) Reason for leaving due to Vitaphone. Expert Synchronization of music to the picture. Novelty and straight solo work. Large library. Union, married, will go anywhere. Best of references. Salary can be satisfactorily arranged. Address Box 338, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

EXCELLENT ORGANIST, male, 23, competent, reliable, union. Best cueing, solos, etc. Address Jack Roberts, 3810 Ohio St., Chicago, Ill.

ANY PLACE—Young man, 29 years of age, sober, reliable, inexperienced in the "Show Business" wishes position to learn same that will lead to real future, references. Address Louis Smith, 124 West 12th St., New York City, N. Y.

Equipment for Sale

1200—Upholstered Theatre Chairs.
1000—Veneer Theatre Chairs.
500—Upholstered Chairs with spring seats, panel back.

Also all makes REBUILT projectors, spotlights, reflector lamps, screens. Everything for the theatre at bargain prices. Address AMUSEMENT SUPPLY CO., INC., 729 Seventh Avenue, New York City.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.

POWERS AND SIMPLEX PARTS, 20% and 30% discount. Two Powers 6 B with Peerless lamps. Will sell separately. Bargains. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

FOR SALE: Two Motiograph Model 1002 E. complete $275.00 each. Powers 6B complete $275.00. Two Simplex mechanisms $125.00 each. Simplex Type "S" Lamp Houses $40.00 each. Peerless Arc controls $35.00 each. Also a complete stock of used Theatre chairs. Write us your requirements. Address The Theatre Seating Co., 845 S. State St., Chicago, Ill.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list on rebuilt Projectors, Powers 6-A Motor driven machines, including 12 rebuilt Simplex motor driven machines with latest Simplex type S lamp houses. Prices ranging from $175.00 and up. Peerless arc controls $35.00 per pair. Compensarcs all makes, $20.00 and up. Rebuilt Generators at reasonable prices. AC and DC Electric fans rebuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenyvessy, 62 St. Paul St., Rochester, N. Y.

Chairs for Sale

BIG BARGAIN in used Opera chairs, 600 upholstered, 800 Veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Ill.

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of upholstered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list and description of all equipment. You are under no obligation. Illinois Theatre Equipment Co., 12-14 E. Ninth St., Chicago, Ill.

Stationery

SPECIAL! 250 each "Neargravure" Processes printed business letterheads and envelopes $3.75 cash, postpaid. Ask for samples and other printing. Address SOLLIDAYS, XH-124, Knox, Ind.

For Sale

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

SOUND REPRODUCING device, double disk, 2 horns, 50 records included, $350.00. Address Box 485, Rochester, N. Y.

REFERENCE BOOKS—Motion Picture Trade Director, $10; Anatomy of Motion Picture Art, $2.50; Films of the Year, $2.50; Close Up, annual subscription $3.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Organs for Sale

FOR SALE: Bartola Pipe Organ. Used Wurlitzer Pipe Organ, model U, very reasonable. Cremona Pipe Organ, used or new. Reproduco Pipe Organs. Address S. B. McFadden, Havana, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

Miscellaneous

BEAUTIFUL registered Bull Pups, $15. Bulldogs. Address 501 Rockwood, Dallas, Texas.

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BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.

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

Equipment Wanted

WANTED—2 Peerless or Powers Projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 337, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

WANTED—Used Upright Lyric Electric sign about fifteen feet high. Address J. L. Galbreth, Superior, Nebraska.

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

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave., San Francisco, Cal.

Managers' Schools

LEARN MODERN THEATRE MANAGEMENT. A training that is helping many theatre employees to success. Catalog H. Moving Picture Theatre Managers' Institute, Elmira, N. Y.

Your Classified Ad Will Do the Work

Exhibitors Herald and Moving Picture World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organists all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

LETTERS From Readers

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

An Open Letter to Hays

DEAR MR. HAYS:

I am today writing you as just an old timer in the picture business. It seems to me right at this time the small town showmen are having a hard battle to keep their patrons interested in the pictures that they are now showing. I mean since the "talkies" have come into the large cities. What they are doing for us you can guess without me telling you the long story.

You see nowadays most all people have automobiles and 40 or 50 miles means only a short distance to them. They go from our town to Jackson, Miss., in droves.

And that is not all we have to contend with. Radio programs nightly in their homes, big skating rinks, boxing clubs, club parties, tent-shows, vaudeville, street fairs, school plays, etc. We cannot sit down and say nothing and not try to do anything, so I am writing this to you through the EXHIBITORS HERALD-WORLD, which goes into every exhibitor's theatre, hoping that some brother exhibitor might be having the same experience as I am; and see if we altogether can't do something to redeem the price that these master corporations who are making these "talking" devices make some arrangements within reason that we small town show people can hope to install in our houses before it is too late.

What do you think of a $11,000 Vitaphone installation in a theatre in a town of 3,000 and a seating capacity of 500 with a drawing from nearby towns and rural community of something like one thousand or fifteen hundred population.

I want somebody to write me. I would not object to a personal letter from Mr. Hays or an open letter through EXHIBITORS HERALD-WORLD.—WALTER ODOM, SR., Dixie theatre, Durant, Miss.

Osculation

BATH, PA.—TO THE EDITOR: As an exhibitor whose intelligence is just a bit above the average Semitic type (I'm a preacher) who has much opportunity to study the likes and tastes of the small town fan (I operate the only movie in a small town of 1,400 population), I feel that the writer of the enclosed criticism has stated the matter "pat."

I wish you would use this article, with your own comments if you see it the same way, for the delectation of the large circle that would be able to read it and who will never see it because the article appeared in a Philadelphia daily paper.

Too much osculation is going to sound the doom (in spite of sound pictures) of the celluloid drama. Let some producer get busy and kick that inevitable saccharine ending out through the back door!

Vale, forever!—WM. U. HELFFRICH, Northampton Street theatre, Bath, Pa.

There comes a time in the life of every man when he asks: "What's wrong with the movies?" And then, having done that, he gets busy and answers his question. We have long avoided doing this, but we can't keep on being repressed. So today we adopt this nifty scheme of one-sided argument, and we ask you to ask us what's wrong with cinema.

In the last ten months we have watched about 300 feature films, to say nothing of shorts and comedies. If you are mathematically inclined you can figure out that that took about 500 hours of watching.

If we had to boil it down to a nutshell—which is a thing we don't intend to do—we should say that the main cinema ailment is that the technique of this art of story-telling has run far ahead of the stories that it tells. That is, today we have photography that defies criticism. All that the artist has had to give has been accepted.

The method of telling the story has improved greatly in the last couple of years, and moviedom is beginning to enjoy its possibilities of presenting impressions rather than giving tedious reportorial fact. Cinema is cutting out nonessentials with all the decision that a good after-dinner reconteur uses in throwing away everything but the pith of his stories.

As for acting—there is none. A stage actor must know how to act. He is out before the audience for nearly three hours. He is on his own hook. The screen atcor differs greatly. If a blond maiden doesn't give the right interpretation, the stuff is cut out and the director puts her through her paces slowly, telling her every expression that she must portray.

Is this direction good? Very rarely. Such men as Borzage, Murnau and Harry D'Arrast do know their celluloid. They often do a little thinking. They often chuck out all the cardboard conventions that say people shall do thus and so when faced by this and that. They often think: "But this particular man, this man that I am dealing with, is human—what would he do under this circumstance?" Thus is the matter settled.

* * *

Perhaps the cleverest piece of directing we saw in those 300 pictures was a brief shot in "The Magnificent Flirt." D'Arrast wanted to show a blase Parisian (Albert Conti) waiting for the lady he was to take to the opera. How well he did it! He had Conti enter an anteroom, get up and look at a picture, walk to a stand and pick up a cloisonne vase and then sit down again. Fifteen seconds—yet a touch of character.

These things delight our soul—the others we deplore. We do not and will not believe that all visitors to New York are confused by the downtown traffic—which is no terrible part greater than the center city traffic of any fair-sized manufacturing town. We will not believe that the He always slides the She over into the crook of his left arm before he kisses her. It must be the right arm once in a while. Noses must be badly bumped once in a while.

We refuse to believe that daughters, when when they kiss their papas, always kick that left foot backward so that it is at right angles from the knee.

* * *

The moguls of movieland haven't got the idea yet, so they rehash plays. They don't realize that they need vital stories—conceived by men who think in pictures, not in words. We believe the average illustrator would conceive a better cinema story than the average newspaper writer.

There have been some fair stories—there are writers like Barney Glazer who put vitality and force into their scripts—but in the main there is only one consideration: This fellow must kiss this girl in the end; what obstacles shall we have him surmount to fill out the rest of the picture?

Movies, before they can become good, must learn to cut out the "It," the mush, the gush, the "heart-interest," the "mammy appeal," the tears, the maudlin sentiment, the treacly theme-songs and the eternal kiss-kiss. Cinema must begin to tell us stories with a little beef behind them. Russia is doing it, Germany is following, and we have a few young men in Hollywood who are doing it on their own hook and turning out $100 films. They are the forerunners.

* * *

Mind you, we have had films like "The Covered Wagon," "Nanook of the North," "The Big Parade," "Sunrise," "White Shadows," "Down to the Sea in Ships" and the rest. These have been good and also great financial successes. Yet the movie-makers remain blind to the basic reason for their goodness or their monetary success.

What's wrong with the movies? Just this: The greatest story-telling medium that fell into the hands of man since the invention of printing, the most universal invention since those of kindling fire and building a cartwheel, is being used for the doubtful delectation of showing a man kiss a woman.

Now we have this way of telling stores all we need to do is to get some stories to tell—and the world is seething with them.

All history, romance, adventure, exploration, the kaleidoscope of the living world, is calling cinema. All cinema has heard as yet has been the one-half of one per cent of romance that is sticky love.

What's wrong with the movies? Osculation.

ERIC M. KNIGHT.

Whoopee

SALMON, IDAHO.—TO THE EDITOR: Whoopee! Danged if that prince of good fellows, J. C. Jenkins, didn't give us Rands out here in frozen-up Idaho one of those royal Christmas compliments that will swell our stockings hung up over the fireplace, even if nothing else is in them. When J. C. starts out to roast he can singe a feller to a turn but when he lets out his line of compliments—a feller just naturally turns brick red in embarrassment.

However, thanks awfully, J. C., for your kind thoughts—we sure do appreciate them. In fact, we need them for we have been feeling kinda blue of late, what with rotten health, rotten business and mounting prices on poor pictures the horizon hasn't been so all-fired rosy. But I guess there are other exhibitors who are feeling down at the mouth, too. So, J. C., we count on you to cheer us all up. Don't know what the boys would do without you and that's a fact.

Last night we had one cheerful thing happen to bring in a flood of sunshine today and that was the showing at our theatre of that wonderful play. "The Legion of the Condemned." Oh man! If all specials were half as good what pictures we would have! I believe this pleased better than "The Big Parade." What a wonderful cast! What fine acting! What a story! This gives me a new lease on life! Not because we made money—we didn't—but it shows what possibilities the silent drama still has.

Some day when producers get the Elinor Glyn-sex-moron-appeal-smut and lust-oriental-harem-hot blood complex out of their system and sit right down to the business of making splendid pictures for the joy of making them—then everyone will be picture mad and profits will take care of themselves. I have run two such pictures in the last six months, "Legion of the Condemned" and "Seventh Heaven."

I have all the pictures ever made bought and I wonder which one of them will prove to be another great picture.

But two in six months are too few. We should have them once a week—52 a year. Life then would be a wonderful thing.

Some day when a new type of producer takes the field we will see such pictures constantly on the market, but we have to outgrow the circus-mountebank-song and dance-tin pan alley-flamboyant flashy stage, I suppose, before we can enter upon the dignified brainy stage that will elevate the movies to that proud position which all lovers of real drama would like to see brought about.

Pardon this long letter and with kindest wishes and a very Happy New Year to all the boys.—PHIL RAND, Rex theatre, Salmon, Idaho.

"De Mille's Masterpiece"

PLEASANTON, NEB.—TO THE EDITOR: Sometime ago I had the pleasure to see the masterful production, "King of Kings," the Pathe-DeMille picture. If I remember correctly I read while the picture was in the making that DeMille stated that "King of Kings" would be his masterpiece. Therefore, I was more so anxious to view it.

I can truthfully say that statement is correct as I don't think Mr. DeMille will ever do anything to surpass it and this production shows plainly that Mr. DeMille gave it the very utmost that was in his very soul as a master director.

Fred Niblo's "Ben Hur" was mighty but "King of Kings" is mightier.

Every live exhibitor should interest his city's ministers and cash in on this wonderful production and those that I see have reported to "What the Picture Did for Me" section of the HERALD-WORLD has proven it. If you don't make a red cent, I'm sure your patrons will congratulate you for exhibiting "King of Kings."—H. C. MAULER, Liberty theatre, Pleasanton, Neb.

Next Week
in
LETTERS
From Readers
SOUND IDEAS

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Columbia

NOTHING TO WEAR: Jacqueline Logan—85%. November 15. This is an extra-fine picture and pleased a big crowd. Very, very true of the ladies of today. Be sure to play it. Six reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

THE KID SISTER: Marguerite de la Motte—Just a fair program picture.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

UNITED STATES SMITH: Special cast—November 21. A very good picture, but not a special by any means. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

PARISIAN LOVE: Special cast—90%. November 16. This is a fine program picture and went over big here. Pleased a big crowd two nights. A fine Bow picture, distributed by Columbia. Seven reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

THE OPENING NIGHT: Claire Windsor—24%. October 28-29. A little below the average for Sunday and Monday.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

DAWN: Special cast—December 4-5. Memories of the conflict, which is a two-reel prologue to "Dawn," is being sold with the feature picture, but I don't believe it helps the feature and only adds length to the program. "Dawn" is a very good picture, which is a life history of the famous Nurse Cavell, portraying her work during the great war, also the trial and execution by the Germans for having helped allied prisoners to escape. As I said, this is a very good picture, but a positive frost at the box office. If you buy it, be sure you can get advertising from Columbia. We couldn't.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

RUNAWAY GIRLS: Shirley Mason—November 8-9. A very good picture and pleased very well. This actress is coming to the front and so are Columbia pictures.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

THE COLLEGE HERO: Robert Agnew—24%. September 22-23. A rehash of the old college-football plot No. 2-B.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE SIREN: Special cast—30%. December 6. Pretty good program picture, but did not draw. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

LADY RAFFLES: Estelle Taylor—25%. November 11-12. Just so-so.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SAY IT WITH SABLES: Francis X. Bushman—A mighty well directed program picture, should please anywhere, any time. Bushman is always good and well liked here.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

SO THIS IS LOVE: Shirley Mason—24%. November 25-26. Better than the run of Columbia pictures; has some ferocious ring fighting and some good comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SINNERS PARADE: Dorothy Revier—A real good picture. Pleased 100 per cent and drew a large crowd. Matinee went over big. Six reels.—W. M. Powell, Grand theatre, Willimsburg, Ky.—General patronage.

SALLY IN OUR ALLEY: Shirley Mason—27%. October 14-15. Very lightweight entertainment.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

FIFTY-FIFTY

A DESCRIPTION of just how this department works is given this week by H. B. Grice of the Aiken Mills theatre in Bath, S. C. Commenting on a picture, he says:

"This is a good comedy, but I knew it would be, for before I booked these pictures from Paramount I went through my file of 'What the Picture Did for Me' and picked my pictures according to exhibitors' verdicts. Of course, one exhibitor might knock a picture while another might boost it, but it is a darn good guide for exhibitors just the same, taking it all in all."

It is agreed, of course, that consistent praise or consistent knocking of a picture can tell an exhibitor just about what the picture will do for him. But is he still in the dark when one exhibitor knocks and another boosts the same picture?

It seems to us that he isn't. Even when the reports are, as they seldom are, fifty-fifty, he is being told that the picture is not sure-fire, that in certain types of communities it may go over, that if exploited from certain angles, perhaps, it may make him money, etc.

This brings up the important point of making reports complete—making them tell briefly why the picture was considered good or bad.

Complete, informative contributions make all the reports valuable, even when for a certain picture, they recommend or condemn.

—*George Schutz.*

ALIAS THE LONE WOLF: Bert Lytell—48%. October 19-20. This did average Friday-Saturday business. I didn't see it, as I was skidding around on the snow covered hills of New York.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

FBO

STOCKS AND BLONDES: Jacqueline Logan—November 14-15. This was a good clean breezy little picture. Was well satisfied and the people enjoyed it. Six reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

WALL FLOWERS: Special cast—November 23. This is a fine program picture. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

DEAD MAN'S CURVE: Douglas Fairbanks, Jr.—45%. November 29. Best racing picture we have run yet, good direction, fine entertainment from start to finish, step on it, boys. I played it little late but I am glad I did not cancel this one instead of some lemon on the same list. They will be looking for the next one like this. Better by far than "Racing Romeos," and we don't mean maybe. Six reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

CHARGE OF THE GAUCHOS: Francis X. Bushman—58%. November 29. Showed to a bored audience. No interest manifested, only one or two laughs throughout the picture. Slow and draggy. Costume and foreign location. Bushman too old for a lover. Only redeeming feature some beautiful photography. No good for small town. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

SALLY'S SHOULDERS: Lois Wilson—51%. November 15. I thought from the title that Sally's shoulders would be those of a chorus girl, but they were the heavily burdened shoulders of the elder sister trying to earn a living operating a tea room, at the same time looking after a "weak sister" brother, and a flapper sister, with an aunt thrown in for good measure. The types and acting were perfect, but somehow this type of story does not please. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

SALLY'S SHOULDERS: Lois Wilson—Was not bad at all as far as the picture went. Lois carries off her part in fine shape, but we are getting so d—— tired of night clubs, booze runners, and gang life we want to hide when we have to put out our paper. Seven reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

KING COWBOY: Tom Mix—60%. November 24. Tom always gets 'em out, but didn't think it as good as some I have played. But just so it's Tom. He is getting a little too old though. Tony didn't do much in this one. All told, it's okay. Come on, Tom and Tony, wake up—you're both okay. Seven reels.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

LIGHTNING SPEED: Bob Steele—48%. November 8. This is a dandy picture. Should please the lovers of bathing beauties, auto races, parachute jumpers, and lovers of action. With this picture we ran the third part of the "Racing Blood" series. The first drew 80 per cent, the second 61 per cent, and this one only 48 per cent. If there isn't a change soon there won't be anybody to see the last of this series.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

SINNERS IN LOVE: Olive Borden—Thought this would be a tough one but was agreeably surprised. From True Story Magazine. The picture parts with the cover of True Story in back of the title, which shows up very nice. Also, the end shows the heroine mailing in the story of her life to the True Story Magazine. Better the second than first night. Satisfied crowd. Six reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

SALLY OF THE SCANDALS: Special cast—November 16. A very good little program picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

FRECKLES: Special cast—75%. November 27-28-29. Nice little program picture, no special about it. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE YOUNG WHIRLWIND: Buzz Barton—57%. November 22. Our first picture with this star, and a very good picture it was. It held interest all the way through. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

TAXI 13: Chester Conklin—October 29-30. This might make a good picture with sound, but the silent version was a failure from the way our crowd took it in. Surely no special. Seven reels.—John

J. C. Jenkins—*His Colyum*

TERRE HAUTE, IND., December 9, 1928

DEAR HERALD-WORLD:

Someone has said that brevity adds zest to the communication, or something like that, if that is true this colyum will be so full of "zest" that you will have to use a microscope to find it, for during the past week and at the present time, our gourd has been performing a merry-go-round marathon that makes one feel like the boys do on the morning after, and you know how that is, although ours has not been produced by the same cause. No sir, not by a long shot.

Our ailment is one that is common to the human family. It is a stomach disarrangement that clogs up the ignition and carburetor and makes the inside workings miss on three cylinders. That makes things "jumpy," and we have been waiting for two hours for this typewriter to settle so we could get our hands on it.

For several weeks our liquid requirements have been confined entirely to buttermilk and icewater (Now, Joe Huitt, you shut up: we are telling this story!) and should we get over to French Lick, we are going to test out Tom Taggert's "Pluto Water."

* * *

Terre Haute is a city of no mean proportions. We judge that there are at least seventy thousand people who get their mail here, and judging from the jam on the streets last night, we figured that the theatres would be doing a turn-a-way business, but such was not the case. If the theatres could have cashed in on window shoppers they would have all been millionaires by eleven o'clock last night.

The Indiana, which is managed by Mr. Ross Garver, and who, by the way, is a very delightful gentleman, was doing a fairly good business with a feature picture and five acts of vaudeville. Mr. Garver also manages the Liberty and American, three houses belonging to the Keith, Albee circuit. The Liberty has sound installation, and the program offered last night was very acceptable, the music and sound effects being synchronized perfectly with the picture. In fact, we think it the best we have ever heard. The Indiana and American are soon to be equipped with Vitaphone and Movietone, or so we were informed, and when this is done it looks like Terre Haute ought to be satisfied with her theatre entertainment.

Terre Haute ought to pass a smoke screen ordinance, for last night the smoke was so dense that the electric lights looked yellow, and the theatres were so filled with it that clear projection was impossible. We left our window open when we retired and woke up in the night and thought the hotel was on fire. Pittsburgh couldn't have been a circumstance to Terre Haute last night for smoke.

The slump in theatre attendance for several weeks previous to election, and the prospects for a greater slump until after Christmas, is causing no small amount of worry. This holds true with the city houses as well as the smaller theatres. In fact, we believe, it is being felt more in the cities than in the smaller towns. The overhead in the city theatres is so great that a slight letting down in attendance is felt very keenly, and there seems no way to overcome it.

* * *

Not that we wish to enter into a discussion of the subject, but merely to make a passing comment on the article headed "WHAT'S WRONG WITH THE OPERATION OF THEATRE CHAINS" by some gentleman signing himself "A. Manager," and which appears in the current issue.

We trust that this gentleman does not intend this article to be a blanket indictment against chain theatre managers. If so, we will have to take issue with him, for in our travels, we have met some very highly educated gentlemen who have a thorough knowledge of the business and who would be a credit to any trade or profesion, men who have been schooled in the business and who are making a wonderful success. We judge that the individual case he cites is no doubt true, and we believe that there are too many such cases. In fact, we have found many such ourself, and we believe it also true that too often the management of these theatres are placed in incompetent hands because they are Nephews, Cousins, or even "Pets" as he puts it, but that is a matter for chain operators to determine and if they chose their men to operate their theatres unwisely, they are the ones to suffer and not the

(*Continued on next page*)

Cosner, Sun theatre, Sargent, Neb.—General patronage.

SKINNER'S BIG IDEA: Bryant Washburn—November 9. A good program picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

First National

WATERFRONT: Mackaill-Mulhall—70%. Here's another good one from Mackaill-Mulhall, a nice comedy drama, well done. Seven reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

BURNING DAYLIGHT: Milton Sills—A good picture for Saturday.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

BURNING DAYLIGHT: Milton Sills—41%. September 21-22. This is not so hot.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE GLORIOUS TRAIL: Ken Maynard—30%. November 30-December 1. First class Western. The story of the laying of the first telegraph lines. A bang-up picture with a thrilling Indian fight. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

CHINATOWN CHARLIE: Johnny Hines—October 9. A crazy farcical melodrama that seemed to hit the spot.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE HEAD MAN: Charley Murray—A comedy you can "step on" and it will please the people, if they aren't opposed to a little drinking, etc.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

HAROLD TEEN: Arthur Lake—48%. November 2-3. This pleased the young people, but didn't draw the older folks much.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

LILAC TIME: Colleen Moore—December 1-2-3. A very good production. Will please the majority.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

LILAC TIME: Colleen Moore—85%. Here's really a very good picture. It put Colleen back in good standing with our patrons. She had lost her drawing power for me previous to this one, but "Lilac Time" certainly put her back on her feet. Many people that never liked her before said that the picture was great, as well as the acting. Gary Cooper also deserves good credit for his work. Nine reels.—B. R. Parsons, State theatre, Springfield, Minn.—General patronage.

THE HEART OF A FOLLIES GIRL: Billie Dove—November 13. Sloppy, sobby and melancholy. I'd rather be nailed to the cross than have to look at such a picture, but some of the women seemed to enjoy it.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SHEPHERD OF THE HILLS: Alec B. Francis—November 28-29. A very good picture with good drawing power at box office. Many favorable comments. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

SHEPHERD OF THE HILLS: Alec Francis—100%. June 8-9. Netted more money on this picture than any we have had and any we expect to have for some time. This includes "Ben Hur," "Big Parade," "King of Kings" and most of the other big ones. Harold Bell Wright's name with a lot of advertising, did the trick. When books will draw like theirs do, why cannot we have more like Stratton-Porter, Wright, Fox and others? The Bible is the oldest book and have yet to hear a kick on the drawing power of the "King of Kings." There is all the "Scattergood Baines" stories in the American Magazine which would make good pictures without a bunch of gangsters or booze mixed in. I used to have a fine attendance of kids, but so much of this bunk has their parents thinking the show is a den of iniquity. And who can blame them? Give us more clean, wholesome pictures where we don't have to beat it for the basement just before the last reel is over. Eight reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

THE BIG NOISE: Chester Conklin—October 30. Business dropped off on this.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HAPPINESS AHEAD: Colleen Moore—November 30. A good picture and a good star. Well liked by everyone. Give us more like this one. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

HAPPINESS AHEAD: Colleen Moore—A society drama with Colleen not quite up to standard. However, it's good.—C. V. Hunerberg, Princess theatre, Parkersburg, Pa.—General patronage.

SAILOR'S WIVES: Special cast—November 28. A poor picture, and title very misleading.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

THE WAGON SHOW: Ken Maynard—November 6. Story and picture are not up to Maynard's usual standard.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—Exhibitors should be proud to run pictures like this one. A good star in the type of story that made him, a darn good picture and a good drawing card. The picture pleased.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—Very good program picture. Pleased my patrons. Most every one had read the book and that helped to put it over.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

THE WRIGHT IDEA: Johnny Hines—November 20. Clever and enjoyable comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patroange.

THE PATENT LEATHER KID: Richard Barthelmess—A big special, well produced and well liked by our patrons. You will make no mistake in running this one. Did not make any money for us as roads were unfavorable. Twelve reels.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

THE WHEEL OF CHANCE: Richard Barthelmess—50%. November 26. Pleased but did not draw as well as Barthelmess usually does.—W. L. Kornegay, Victoria theatre, Mount Olive, N. C.—Small town patronage.

THE BUTTER AND EGG MAN: Jack Mulhall—November 23-24. A poor production and far from a special. Has no punch to it.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

MAN CRAZY: Mackaill-Mulhall—October 2. Can't give this a percentage, for the credit for packing the house should go to "Tarzan the Mighty" serial, also to Chinaware Night. This is a cute little comedy-drama.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

HER WILD OAT: Colleen Moore—Business very poor. Cannot understand why Colleen doesn't draw them out. The picture was good but business was very poor.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE YELLOW LILY: Billie Dove—Billie Dove and Clive Brook—boys, what a pair! More compliments on this than any for a long time. From point of acting and directing as well as entertainment, it's hard to beat.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

CANYON OF ADVENTURE: Ken Maynard—November 27. A good Western, a little reminiscent

of the "Mark of Zorro." Business took an awful tumble on this as it was the first Tuesday after finishing the "Tarzan the Mighty" serial.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

GUN GOSPEL: Ken Maynard—October 23. I didn't see this, but it seemed to do the business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Fox

MOTHER KNOWS BEST: Madge Bellamy.—A very good picture, the best we have had from Fox. Patrons said the best for some time. Must have the theme song, "Sally of My Dreams," to put it over properly. We used the record on the victorla. Very human story and clean. Used Sunday and Monday, December 2nd and 3rd.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

FOUR SONS: Special cast—November 28-29. A Fox special and a picture that is a special. Drew well and pleased all. What more can one wish for?—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

A GIRL IN EVERY PORT: Victor McLaglan—The salesman said that this was a good picture when he sold it to me. Time must have rotted it for it is one of the smuttiest pictures on the market. If you want to promote immorality, by all means play this one. I have to use care and precaution in the selection of pictures, and this one brought plenty of criticism.—G. R. Robinson, Arcadia Public Schools, Arcadia, Mich.—General patronage.

PREP AND PEP: Special cast—Showed to a fair crowd on Thanksgiving night. True to title, it is a school story with lots of pep. Scenes laid in the military academy at Culver City, Ind. Seven reels.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

THE WIZARD: Special cast—November 27. A real good mystery picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

WIN THAT GIRL: Special cast—A very good feature. A clean story of young college life with a lot of comedy relief. Football story that will take well where it is played specially. Six reels.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

SINGED: Special cast—November 13. A fair program picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

TUMBLING RIVER: Tom Mix—70%. December 1. A mighty good Saturday night picture. Has plenty of action, some very pretty sets and a good story. They certainly did like this one real well. Five reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

SHARPSHOOTERS: George O'Brien—Just an ordinary program picture with the usual amount of action. Nothing to rave over. Print only fair. Six reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—Small town patronage.

Metro-Goldwyn-Mayer

BEAU BROADWAY: Cody-Pringle—40%. November 30. Metro has delivered another of those thoroughly entertaining comedy-dramas. Book it and don't be afraid to boost it.—W. L. Kornegay, Victoria theatre, Mount Olive, N. C.—Small town patronage.

WHILE THE CITY SLEEPS: Lon Chaney—58%. December 2-3. Aha! This was more like it! Wish we had a Chaney picture every week. This was just a fair average crook-versus-police picture with some heart-interest thrown in, but it's done in the inimitable Chaney manner, which puts it across big. Polly Moran furnishes most of the comedy relief, and Anita Page is the girl whom Lon gives up in the end. Mighty good entertainment. Good print and pretty fair lighting and photography. Eight reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

EXCESS BAGGAGE: William Haines—December 2. A good picture but not the type of a picture the public will expect to see Haines appearing in. Played to the poorest Sunday crowd we have had for months and months. The Madison theatre in Peoria, Illinois, opened with Al Jolson in "The Singing Fool" with the Vitaphone (only 35 miles away), the same day and turned hundreds away and that is what became of the biggest share of our crowd. Personally consider this the biggest and best picture I have ever seen. The work of Al Jolson is wonderful and probably will never be duplicated, but speaking as a small town exhibitor, let us hope that the rest of the Vitaphone pictures will not have the drawing power that "The Singing Fool" has, or we will never survive until the sound pictures are available for us. "The Singing Fool" cannot be compared with other talking pictures. In my own mind it has the same high standard for the talking pictures as the "Birth of a Nation" had for the silent drama. After all is said and done there is only one "Al Jolson" and there is bound to be a lot of poor sound pictures produced before they can make them all as good as "The Singing Fool." Eight reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

OUR DANCING DAUGHTERS: Joan Crawford—20%. November 27-28-29. I saw this before the censors got in their work and thought it the B. O. natural of the year, but when it came on my screen there was very little left, and a complete failure at the B. O. Watch this Page girl. She steals this show. Joan Crawford is a wonderful dancer. The sets are modernistic and a treat to see. Nine reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

THE BABY CYCLONE: Cody-Pringle—10%. November 26. How can a company of Metro's supposed standing put their trade mark on a thing like this? It's the most silly thing since "Tea for Three" and an insult to the average theatregoer's intelligence. What do you think the "Baby Cyclone" is? Nothing more than a Pekinese pup. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

MADEMOISELLE FROM ARMENTIERES: Special cast—38%. November 30-December 1. If we had not had so many war pictures, this would rank as a pretty good one. The cast, direction and production are English.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

BRINGING UP FATHER: Special cast—A lot of hokum that pleased some and got the goat of others—some of our patrons thought it was miscast in some spots. Seven reels.—Giacoma Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

FOUR WALLS: John Gilbert—45%. I missed this, but reports on it were good.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

DETECTIVES: Dane-Arthur—Played this on my 10 cent bargain night. Business only fair on this one. Just a darn poor program picture. Seven reels.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

DETECTIVES: Dane-Arthur—November 18-19. Not so bad as I feared, after reading some of the blue reports on it. It is funny in spots.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE BIG CITY: Lon Chaney—10%. December 3-4. Good picture; fine for Chaney. This is the kind we like to see him in. Thank you, Mr. Chaney. Eight reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

THE CARDBOARD LOVER: Marion Davies—80%. December 1-3. A nice program picture that we liked fine, as it is full of life and smiles, which kept a good crowd feeling fine to the end. Seven reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

THE CARDBOARD LOVER: Marion Davis—34%.

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

public. Were we operating a theatre, as we did for a number of years, the thing we would be most interested in would be the type of men who served us with our product.

The time was when an exchange manager was supposed to get the business regardless—get it honestly if he could, but get it. Today, we find some of the highest type of men serving the various communities with service, men whose integrity is unquestioned by those who wish to be fair and honest, and that is the one branch of the business the exhibitor is most vitally interested in, and when that spirit of honesty and fairness prevails throughout the distributing end of the business, which it is coming to do today, and when the same spirit prevails among the exhibitors, there will come a better understanding between producers and exhibitors and the industry will have received an impetus as nothing else could give it.

* * *

Now we are going to tell you about a picture that Joe Hewitt played a few nights ago and which we saw for the tenth time.

Our only reason for mentioning it, as it has likely been played by most of you, is to give those bolshevics who are laying for us a chance to whet up their butcher-knives and start in to carve our anatomy.

The picture in question was "THE BUTTER AND EGG MAN," and we are going to pause here long enough to say that it was darn good entertainment regardless as to whether Grandma and Uncle Bill liked it or not. The story is a simple one, and that sometimes furnishes the basis for a good picture. Jack Mulhall was a country gazabo who wanted to be a theatrical producer. His grandma (God bless her, she's helped a lot of the boys over the mudhole!) put up the necessary collateral for Jack to go down to New York and get his feet wet. He went down and got 'em wet clear up to his hip pockets by falling into the hands of a couple of slickers, who sold him a play for ten thousand bucks, and that was all the money Jack had in the bank or his hip pocket.

Greta Nissen was the leading goil and Greta, by the way, is no slouch when it comes to putting over a lemon, which this play proved to be, but Jack and Greta revamped the thing and took it right down on Broadway and knocked 'em for six rows of watermelons the first night. (You know how they do that.) At this stage of the proceedings, a shyster copyright lawyer shows up and demands eighty per cent of the receipts or he will close the show.

It looked mighty blue for Jack and Greta and we wanted to go down and kick the stuffings out of that shyster lawyer, but the good Lord was with 'em, for no sooner had Jack got the shyster out of the room when those two slickers showed up and wanted to buy Jack and Greta's show, which they subsequently did, for forty thousand dollars, and Jack and Greta pocketed the dough and started for the church just as that shyster lawyer came in and grabbed the show, just as we wanted him to do.

Then when Jack and Greta got down to the altar and the dominie was about to cause them to commit suicide, Grandma showed up and stopped proceedings until she looked Greta over, and then she told the dominie to go ahead, that it was all hunky-dory with her.

This isn't much of a review but it is just as we saw it, and if you haven't yet played this one, you can proceed at your own risk. There might be a washout ahead, but there wasn't any when Joe played it.

This typewriter has got to circling around the room again and it is likely it won't settle in time for us to finish this in time for the midnight mail, so we are gong to ask Eagle Eye Joe to fill out this colyum with whatever he finds loose around the office. It won't make any difference what it is—it will improve it anyway, just so he doesn't run into something about that redheaded girl that makes those good cherry pies. Watch him, Mr. Schutz, he's tricky.

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

November 4-5. Amusing nonsense.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE SMART SET: William Haines—42%. December 2-3. Very good; about the best Haines I have played. I did not make any money on this but it was not the fault of the picture. Bad weather and bad roads sure are hurting business. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE COSSACKS: John Gilbert—63%. September 28-29. A big Western in Russian dress. Very good entertainment.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE CROWD: Special cast—November 18-20. A good picture but a flop for me at the box office.—M. W. Mattecheck, Lark theatre, McMinnville, Ore.—General patronage.

THE CROWD: Special cast—A good picture but sure flopped for me. Almost made expenses.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

UNDER THE BLACK EAGLE: Special cast—A picture with the best dog star on the screen today. If dog pictures are liked, this is 100 per cent entertainment.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

RIDERS OF THE DARK: Tim McCoy—December 1. Just a Western with lots of gun play. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

RIDERS OF THE DARK: Tim McCoy—Average business on serial night.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

MOCKERY: Lon Chaney—33%. November 23-24. Pretty good, but too old to have any drawing power. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

ACROSS TO SINGAPORE: Ramon Novarro—A good picture for the week end. Plenty of action with Novarro doing very good work.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

ACROSS TO SINGAPORE: Ramon Novarro—Bought the "Prince of Graustark" from the work sheet and this is what it turned out to be. Not such a bad picture, a good storm at sea with enough scraps to satisfy a Saturday night crowd, but no drawing power. Cleared twice the money on "The Gay Retreat," with a better satisfied crowd.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

ROSE MARIE: Special cast—November 18-19. A very good program picture, but I bought it as a special and was, therefore, disappointed. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

SKIRTS: Syd Chaplin—35%. October 7-8. A very funny farce comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE ADVENTURER: Tim McCoy.—I didn't see this, but it seems to have done average business.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Paramount

THREE WEEK ENDS: Clara Bow—100%. November 27-28. Positively the best from Clara to date, pleased those who saw it. A real tonic for Old Man Box Office. Book it and boost it.—W. L. Kornegay, Victoria theatre, Mount Ollve, N. C.—Small town patronage.

TAKE ME HOME: Bebe Daniels—Read some poor reports on this one, but it certainly pleased here. Can see nothing wrong with it.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

HOT NEWS: Bebe Daniels—December 1. This is the first picture of Miss Bebe Daniels, and those I got out liked it fine. We exhibitors in small towns are up against it. Now something will have to take place. Believe we will have to run the best pictures, but then the exchanges are getting so they won't let us have them at a price we can afford to pay, but I find Paramount and F B O are the small exhibitors' friends. Both exchanges are O. K. All told, this is a real good picture, but won't stand any raise in admission. Seven reels.—T. T. Mitchell, Central theatre, Madison, Va.—General patronage.

NAME YOUR FAVORITES

Well, have you decided?

In the department this week you will find a ballot with which to vote for your favorite feminine and male screen players, in the contest announced last week.

As stated then, this contest is for the exhibitor, his wife and his children. Each member of his immediate family may vote. Remember that choice may be made for any reason. And any player, from the most obscure to the most celebrated star, may be selected. The ballots will be published each week until the contest is closed sometime after the first of the year.

Vote Now! Or vote soon! But vote!

JUST MARRIED: Special cast—Here's the best comedy-drama I have run for some time.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

VARSITY: Buddy Rogers—Very good father-love picture.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

THE WEDDING MARCH: Eric Von Stroheim—It's a 14-reel messed-up picture. We had it booked for three nights, but we didn't have the nerve to offer to show it the second night. In London or in some foreign country, in a big city where there are all classes of nationalities, it might be understood and called a big picture. I tell you, in my opinion pictures like this one will sure cause your patrons to almost get mad at you and say things to you that are not pleasant to take. You see, this picture was sold to us as a special and we had to advance the price of admission for them to come out on it. Even if it had gone over big, our loss on it would have been heavy, but my three sons have all kinds of confidence in Paramount and they feel confident that this company will make it satisfactory.—Walter Odom & Sons, Dixie theatre, Box 208, Durant, Miss.—General patronage.

MANHATTAN COCKTAIL: Special cast—Good picture, but did not draw.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

WARMING UP: Richard Dix—90%. November 29-30. A good baseball story and Dix' best picture in a long time. George Marion, Jr., sure knows his titles. Print and photography good. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE FLEET'S IN: Clara Bow—75%. December 3-4. Clara's best but did not draw as much as she used to. George Marion, Jr.'s titles are two thirds of the picture. Print and photography good. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE FIRST KISS: Wray-Cooper—40%. November 29. A small crowd but a large comment. I haven't heard so much favorable comment for a long while. A good story with a good moral lesson. Give us some more like it, Paramount. Six reels.—R. W. Hempstone, Waverly theatre, Poolesville, Maryland.—General patronage.

HALF A BRIDE: Esther Ralston—76%. December 2. Drew a very good house. I did not see it myself so have no comment to make. Have no unfavorable reports so it must have been a good picture.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE STRANGE CASE OF CAPTAIN RAMPER: Special cast—Here is a great little picture.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

EASY COME, EASY GO: Richard Dix—December 3-4. Recommended to all small towns. Delightfully entertaining. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

EASY COME, EASY GO: Richard Dix—38%. December 4-5. Pretty good program picture. I just can't get my patrons out to a Richard Dix picture. I think Dix is miscast, he should play in action pictures, not in this silly comedy stuff. Six reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE SUNSET LEGION: Fred Thomson—65%. September 8. Fred Thomson is one of the best Western stars I have. He always fills theatre. About right length show. Seven reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

THE SUNSET LEGION: Fred Thomson—59%. November 19. Thomson steals Douglas Fairbanks' stuff in this one and produces a most pleasing, entertaining picture. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

WINGS: Special cast—October 28-29. Was not what we expected and no one raved about it. We charged 50c. Would have pleased at regular admission.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

THE SHOWDOWN: George Bancroft—57%. November 26-27. Pretty good but no drawing power. Paramount wants too much money for its pictures. They are no good at the box office. Print and photography good. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

JESSE JAMES: Fred Thomson—65%. October 6. This is a mighty good picture. Educational as well as historical. Show it. Your patrons will be pleased. Eight reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

JESSE JAMES: Fred Thomson—A very good picture, and a pretty good drawing card. Book it. Eight reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

WE'RE ALL GAMBLERS: Tom Meighan—25%. November 30-December 1. Well, this thing set a new record with us. It was the rottenest print we have ever had in the house. Would have pulled it and shut down the works, only we need the pennies so darn bad right now. It certainly killed our second night business, as people don't wait any more for the projectionist to monkey with a lot of worn out celluloid. Picture okay if we could have projected it continuously. Business rotten and gonna get worse with this sort of junk. Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, Ohio.—Small town patronage.

LEGION OF THE CONDEMNED: Wray-Cooper—70%. November 10. A special that is interesting and is sure to please. About right in length and not overdone.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

THE PIONEER SCOUT: Fred Thomson—30%. November 24. The average Western. However the children liked it. Six reels.—R. W. Hempstone, Waverly theatre, Poolesville, Maryland.—General patronage.

SPEEDY: Harold Lloyd—80%. November 26. Wasn't it great! Sure gave our patrons a treat with this one. The picture cost us more, of course, but we did not increase admissions. They laughed till it hurt. Eight reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

UNDERWORLD: George Bancroft—November 29-30. A very good production and was worthy of better houses but we were caught again by rain and so took a loss. The acting and direction was fine and received many favorable comments.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

UNDERWORLD: George Bancroft—A good picture of its kind, but not the sort of picture to suit our trade. Acting very good. Did not draw for us. Eight reels.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

PARTNERS IN CRIME: Beery-Hatton—December 3-4. A little late in playing this, but very good. Lots of comedy. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

GENTLEMEN PREFER BLONDES: Special cast—65%. November 17. A good average program picture but not worth the special price I had to pay for same. About half of the patrons liked it. Eight reels.—R. W. Hempstone, Waverly theatre, Poolesville, Maryland.—General patronage.

TELL IT TO SWEENEY: Conklin-Bancroft—61%. December 3. This was a good comedy, but I knew it would be, for before I booked these pictures from Paramount I went through my file of "What the Picture Did for Me" and picked my pictures according to exhibitors' verdicts. Of course one exhibitor might knock a picture while another one might boost it, but it is a darn good guide for the exhibitor just the same, taking it all in all. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

OLD IRONSIDES: Special cast—48%. November 20-21-22. Good picture. Beery and Bancroft are great in this one. Eight reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—65%. November 12. A very good comedy. The titles were especially clever. Six reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

SPORTING GOODS: Richard Dix—46%. Decem-

"My Favorite Players" Contest

BALLOT: for voting in the HERALD-WORLD's 1928-29 contest to determine who are the favorite male and feminine screen players of exhibitors and the members of their immediate families. Choices are to be made on any basis the voter chooses. The exhibitor, his wife, his sons and daughters are eligible to vote.

Voter's Name Above .....
Chosen Players' Names .....
Feminine Player .....
Male Player .....

FILL OUT THIS BALLOT, today if possible, and MAIL to EXHIBITORS HERALD-WORLD, "My Favorite Players" Contest, 407 So. Dearborn, Chicago, Ill.

ber 1. Everyone liked this one, Dix always draws well for us. Seven reels.—R. W. Hempstone, Waverly theatre, Poolesville, Maryland.—General patronage.

Pathe-P D C

KING OF KINGS: Special cast—October 21-22-23. Absolutely the best picture to date and one every house should play. It draws, and it pleases. What more could one ask?—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

KING OF KINGS: Special cast—The "King of Kings" is one of the best pictures produced, and every exhibitor should play it. It will bring people to your theatre that have never been. Cecil De Mille and Pathe are to be congratulated. This picture should live forever. Pathe has not sold this picture to the public like most producers have their big pictures. Business was fair but dld not as good as was expected. Twelve reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

KING OF KINGS: Special cast—November 1-2-3. One of the greatest pictures made, and while it does not seem to be doing the business in the larger places that it should, it did well for us, despite the terrible weather conditions which prevailed at that time. Pathe sold it right too.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

THE FORBIDDEN WOMAN: Jetta Goudal—A good picture but a tragic ending. Patrons seemed displeased with tragic endings. Not much of a drawing card. Eight reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

THE BRONCO STOMPER: Don Coleman—65%. December 1. A little better than the usual run of Pathe Westerns, but Coleman, being new to our patrons, did not draw. Print and photography good. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

SKYSCRAPER: William Boyd—These two stars are good in this one. Picture pleased about fifty-fifty. Eight reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

THE BLACK ACE: Dan Coleman—Fellow showmen, here is a six-reel Western that will fill your house if you will get out and tell them about it. It's good for a second night run. All the cast in this picture gets busy right in the first start and they stay busy to the finish. Six reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

HOLD 'EM YALE: Rod La Rocque—55%. November 29. A good picture on Thanksgiving that drew well. Jeanette Loff, a newcomer, is good. Eight reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HOLD 'EM YALE: Rod La Rocque—A very good picture but not a special. Ed Kennedy furnishes the comedy and is half the picture. The football game is the other half. La Rocque is not seen enough. Looks bad in this picture. Pleased about 50 per cent. Eight reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

Rayart

PHANTOM OF THE TURF: Helen Costello—A good program picture, but not drawing card, business off on this one. Six reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

Tiffany-Stahl

WILD GEESE: Special cast—42%. August 29. Very good picture, my patrons well pleased.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

United Artists

THE GAUCHO: Douglas Fairbanks—November 12. A fine picture. One of the best drawing stars at the box office. This star has never failed to get them in. Nine reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

RAMONA: Dolores Del Rio—Very, very good.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

TWO ARABIAN KNIGHTS: Special cast—43%. November 23-24. A rowdy and laughable comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SADIE THOMPSON: Gloria Swanson—20%. December 2. Say, boys, here is a good show and I am not going to knock on it because I did not take in enough to pay expenses. But who can stop a snow storm? The town folks went back to their stoves, we think, and surely the farmers would not chance it on a stormy night like December 2. About as good a picture as Gloria ever made, but failed to do business. Nine reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

SADIE THOMPSON: Gloria Swanson—I was late on running this one and wish I had paid for it and not run it. Why waste a good star in such a picture? Very disappointing.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

COLLEGE: Buster Keaton—39%. October 21-22. I'm sorry to say I missed this, as Buster is my favorite comedian. It seems to have done well on Sunday and Monday.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SORRELL AND SON: H. B. Warner—November 23-24. One of the best we have ever played. Came just after father and son week, so we advertised as the greatest father and son picture made, and it backed up all we said. Will stand a raise in admission. Some said the best we had ever shown and we try to run the best. Ten reels.—John Cosner, Sun theatre, Sargent, Neb.—General patronage.

THE DEVIL DANCER: Gilda Grey—28%. December 2-3. A good story and well produced, but it didn't create much excitement here. Gilda Grey is certainly beautiful—all but her face, and can she dance!—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Universal

THE NIGHT BIRD: Reginald Denny—Just a dandy little picture, one that will please the whole family. Action galore.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

THE NIGHT BIRD: Reginald Denny—Dandy program picture. Seven reels.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

THE FOREIGN LEGION: Special cast—25%. December 4-5. Wotta flop! Comparing this with "While the City Sleeps," which we ran just ahead of it: twice the film rental, three times the advertising, and less than half the receipts. We took in just 5 cents over the film rental. Aside from natural prejudice under these conditions, this is distinctly not a special. It's a fair program picture and that's all, regardless of high-pressure ballyhoo to the contrary. The picture has a couple of big moments, but it also has some very false notes. It is not at all spectacular, and some of it is not even interesting. Some of our patrons praised it highly and a few walked out without seeing all of it. If this had not been sold to us at such an exorbitant rental we could have put it over in a fair way at the usual admission, but felt we had to raise admission on it and believe this helped to keep our poverty-stricken people away. Lost slightly over $30 on it. Away, "Foreign Legion"! Eight reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE RAWHIDE KID: Hoot Gibson—65%. November 28. A good Western from Hoot. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

GUARDIAN OF THE WILD: Special cast—Good Western.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

CHEATING CHEATERS: Betty Compson—Very good regular program attraction. Seven reels.—Giacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

WE AMERICANS: Special cast—October 5-6. I played the Tunney-Heeney fight pictures with this and together they drew about 80%. This is a very good picture, but I don't believe it would have done nearly so much business in my town on its own merits.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

A HERO OF THE CIRCUS: Maciste—A very good foreign-made picture which pleased the majority. Many patrons didn't like the way it ended. Six

"OVER THERE"

or

"Thru Hell and Back Again With the Allies"

AUTHENTIC PICTURIZATION OF THE WORLD WAR

Official U.S. Allied Government War Film

Endorsed by the D. A. R. Appeals to Every Man, Woman and Child.

Authentic—Thrilling—Educational—Entertaining

The war from start to finish including the Navy in action. Special lobby display. 7 reels of white troops and one additional reel of colored troops.

A GREAT MONEY MAKER FOR EXCHANGES

For bookings in U. S. A., Canada and Foreign Countries, write to

SIDNEY B. LUST

916 G Street, N. W. Washington, D. C.

reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

PUT 'EM UP: Fred Humes—50%. December 1. A good Western. Drew very well. Five reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

CLEARING THE TRAIL: Hoot Gibson—42%. November 16-17. A better story than Hoot has had for some time, and about time, too.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE FLYIN' COWBOY: Hoot Gibson—35%. November 1. Good show. Better than some of his other pictures and Saturday turned out fair on a warm, good night. Six reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

UNCLE TOM'S CABIN: Special cast—September 23-24. One of the biggest pictures we've played. Had a wonderful drawing power, and everyone was pleased.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

UNCLE TOM'S CABIN: Special cast—November 7-11. This is the finest audience picture I have seen this year, but it ran into bad weather and counter attractions here, and didn't do any business until Saturday night, when it stood them out. I charged 20 and 40 cents, my limit on any picture, and they paid it without a struggle.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

THE MAN WHO LAUGHS: Special cast—November 4-5. The biggest flop we've played, and we paid plenty for it and also lost plenty. You can't fool the public as easily as the exhibitor.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

THE HUNCHBACK OF NOTRE DAME: Special cast—As this picture had never run in this town we bought it, and it went over fine. Sure a great picture. Several came to see it that had seen it years ago.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

GRIP OF THE YUKON: Special cast—A dandy picture of the North country, and Bushman again rings the bell.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

THE CAT AND CANARY: Laura La Plante—40%. September 30-October 1. Pretty good biz on Sunday and Monday with this. It's a good spooky mystery drama.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Warner Bros.

STATE STREET SADIE: Myrna Loy—Good underworld picture.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

LAND OF THE SILVER FOX: Rin Tin Tin—Very good.—J. J. Hoffman, Plainview theatre, Plainview, Neb.—General patronage.

State Rights

CODE OF THE AIR: Special cast—25%. December 5. An entertaining little program picture from an independent producer and gave satisfaction to a fair Wednesday crowd. Print and photography excellent. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE ROAD TO RUIN: Helen Foster—Played this Thanksgiving Day. Advertised the first show for 7:30, opened the theatre at 6:20 and in 15 minutes a hundred people had passed through the entrance door. The theatre was filled to capacity at 7 o'clock, so we started the picture then. There was nothing else to do. The theatre was full. A mighty good little picture and you can't afford to pass it up because it will make you the money. Business fell way off second day due to bad roads and tough competition, a home talent play and a married folks' dance. By all means be sure to play the picture up. You can't go wrong.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

THE ROAD TO RUIN: Helen Foster—This one did big business and won many good comments.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Serials

TARZAN THE MIGHTY: (Universal) Special cast—Looks like it would be a world-beater, but we got off to a balked start. Our ballyhoo got tangled up in its own feet and flopped, and we started this off with a feature in such rotten shape that we had no crowd second night. Fifteen chapters.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

TARZAN THE MIGHTY: (Universal)—Serial. Fifteen episodes with Frank Merrill and Natalie Kingston. This is the biggest bet in a serial that I have ever seen. It nearly doubled my business on serial night and held right up through the whole 15 episodes.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

An Invitation That Made the Front Page

(Special to the Herald-World)

TRENTON, MO., Dec. 18.—The other day Herman Gould, manager of the Hubble theatre, heard of a 70-year-old man, C. D. Axtell of Trenton, who never had seen a motion picture show. Gould at once sent Axtell an invitation to attend the theatre. Axtell did. Result—one column of front page publicity in a Trenton newspaper!

Short Features

EDUCATIONAL

ALL SET: Wallace Lupino—A little better than the usual single reeler. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

ALL SET: Cameo—Only fair. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

BREEZING ALONG: Lloyd Hamilton—Fair comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

JAIL BIRDIES: Bobby Vernon—Good. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE MYSTERIOUS KNIGHT: Monty Collins—Just a fair single reeler. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

NO CHEATING: Pretty Good. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

PLAYFUL PAPAS: Just silly. One reel.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

RUNNING RAGGED: Cameo—Fair. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

SOME SCOUT: Lupino Lane—Fine comedy and Lane always seems to make 'em laugh, so what more can we expect? Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

STAGE FRIGHTS: George Davis—Just a fair comedy. Two reels.—G. O. Tunstall, Midway theatre, Martinville, Va.—Small town patronage.

FBO

BELOVED ROUGH: Cooke-Guard—Another good one, and just came one after the other. This just came in right with the feature, both racing stories, but this one had lots of comic titles and sure kept them laughing. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

THE WISE CRACKERS: Cooke-Guard—Have just finished this series and we still contend they are the best two-reelers on the market. Start the next series right away. Two reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

FOX

FOLLOW THE LEADER: Animal—One of the best two-reel animal comedies that I have played in the 14 years I have been in the business. If you want to please the children play this comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

METRO-GOLDWYN-MAYER

THE FLAG: Francis X. Bushman—Fine production, very educational for the school, but has no entertainment. Coloring not so very good in places. Two reels.—Rudolf Duba, Royal theatre, Kimball, S. D.—General patronage.

GOING GA GA: Max Davidson—Max has little to do in this one, but the two girls are a riot. Don't pass this one up. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

HATS OFF: Laurel-Hardy—One of the best that we have had. Pleased well and kept them all laughing.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

IS EVERYBODY HAPPY: Charley Chase—Pretty good for Charley. But omigawd, such photography! Some scenes so light one was blinded, and others so dark that continuity had to be furnished by the imagination. How do they get that way? Think Metro and Charley himself have too high an opinion of Mr. Chase. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

NEWSREEL: Good. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

RAINY DAYS: Our Gang—Good. Worth the price, and will give satisfaction. Two reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

PARAMOUNT

AH, GAY VIENNA: These cartoons seem to please the kiddies but that's all. One reel.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

FANTASY: Here is a report on this picture and at the same time a reply to Brother Walker of Grand Prairie, Tex., as per his offer in the November 24th issue of the "Herald-World." A bung-hole without the barrel. Now Brother Walker, rush along that hand colored photo of a silent, truthful salesman. It is bound to cause a sensation.—Stephen D. Brown, Mission theatre, Santa Paula, Cal.—General patronage.

HOT SPARKS: Bobby Vernon—Rather disappointed with this Vernon comedy. He deserves a better fate. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

HOT SPARKS: Bobby Vernon—Pretty good. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

LAY ON, McDUFF: Good. McDuff manages a prize fighter who can only fight when the sound of a bag-pipe makes him mad. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

NEWS: On our second year and find it to be a satisfactory newsreel. One reel.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

RAIL RODE: Krazy Kat—Good cartoon, and the first Krazy print we have had in good shape. Half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

SAY, UNCLE: Fair comedy.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

SKATING HOME: Good comedy.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

SPLASH YOURSELF: Bobby Vernon—We are just starting the Paramount two-reel comedies and so far have found them to be all right. Two reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

VACATION WAVES: Nothing great. Just fair.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

WEDDING WOWS: Bobby Vernon—He has made better. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

PATHE

PATHE CHRISTIE COMEDIES: Going over big with us.—R. W. Hempstone, Waverly theatre, Poolesville, Maryland.—General patronage.

PEACHES AND PLUMBERS: Mack Sennett—Very good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SHOULD SLEEPWALKERS MARRY: Billy Bevan—Good. Better than the usual Bevan comedies. Two reels.—Carl L. Brown, Crystal theatre, Many, La.—General patronage.

UNIVERSAL

THE COLLEGIANS: Can't say much for these, so far. Just ran two. Very few laughs.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

FOOTPRINTS: A Laemmle novelty which was not so bad, but could have been much better with improved photography. Some of it very hazy and dim. Would rate this higher than any of Paramount's novelties we have yet seen. Good print. One reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

HORACE IN HOLLYWOOD: Arthur Lake—These seem to click.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

JUST WAIT: Mike and Ike—Merely an average time-killer. Fair photography. Good print. Two reels.—Wolfe & Adams, Screenland theatre, Nevada, O.—Small town patronage.

OSWALD CARTOONS: Single-reel comedy. These are uniformly good.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

ROCKS AND SOCKS: Oswald—Good cartoon, like all of this series. Good print. Half reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

CHICAGO PERSONALITIES

By J. F.

THREE prominent theatres have decided on new policies which, in the main, favor the screen over the stage. B & K's Riviera, which has been devoted to vaudeville as well as pictures ever since the Uptown opened, eliminates the performers-in-person starting this week Thursday, presenting only sound pictures. Operation on a split week will continue.

The Diversey is quitting burlesque within the next two weeks and will go back to vaudeville and pictures. It is said, at least in part explanation of the move, that even the Diversey's burlesque, which is analogous to near-beer, is frowned upon by the best people of the community. The Sheridan is to forsake its allegiance to pictures and beginning next week will augment the screen fare with vaudeville, either R K O or Pantages.

Al Louis, publicity man for Fox in Hollywood, was visiting the Chicago exchange last week. He was en route to New York.

* * *

Something mysterious along the row last week. Friday morning Harold Loeb and Ernie Grohe, were seen in Grohe's car with a huge goose. We'll tell this much: Both were on their way to the Century. Loeb said the goose was trained but the redcap wouldn't believe it. For the rest of the story, see Grohe or Loeb at Fox.

* * *

Everything will be hotsy-totsy next Saturday for those invited to a big Christmas party at the F B O exchange. Len Ullrick has been elected to be Santa Claus. In his speech of acceptance Len said that he sure can play Santa Claus to all the exhibitors with the line of good pictures he has in his pack. By the way, Hank Salkin was elected sergeant-at-arms, and that's only a swell name for a bouncer.

* * *

Will Whitmore, the HERALD-WORLD man who, it is rumored, served as Row reporter so faithfully, is also invited to the F B O party. Herb Washburn, who issued the invitation, is said to be informed that Whit is in New York, so it is expected that no action will be taken.

* * *

Clyde Eckhart is reported to be feeling much better. The Fox manager has been home for a week, ill with influenza, and is still unable to go to his office.

Dan Martin, veteran exhibitor, was along the Row last week. We remember seeing pictures in Martin's theatre 15 years ago.

* * *

Joe Lyon has resigned from his position with Harry Birch and is now salesman for the General Talking Picture Corporation sales organization for Illinois and Indiana for the DeForest Phonofilm. The company has opened quarters at 806 South Wabash avenue.

* * *

L. V. Kuttnauer has announced that Phototone will be made synchronous. Kuttnauer says that his device, which will play all types of recording, will be ready about the beginning of the year. The price, he says, will be reasonable.

* * *

Charles McDonald, general manager of Van Beuren Enterprises, passed through Chicago last week enroute to New York from Los Angeles, where he has been for the past three months in charge of the production end of Smitty Comedies, the two-reelers founded on the comic strip. McDonald

(*Continued on next page*)

Greetings of the Season

HARRY LORCH
PATHE CHICAGO

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(See our detailed announcement pages 10 and 11 last week's Herald-World)

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C. L. Dickerson
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Hank. Salkin
Projectionist

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Joe Cozzi
Bookers

W. I. Brown
Sam Gorelick
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Eddie Rosecan
L. A. Ullrich

FBO PICTURES CORPORATION

CHICAGO PERSONALITIES

(Continued from preceding page)

reports the entire series of ten comedies finished.

* * *

Harry Scott, short subjects sales manager of Pathe, visited Harry Lorch, manager of the Chicago branch, last week.

* * *

Tom North, special representative of Van Beuren Enterprises with headquarters in Chicago, spent last week in Des Moines, Omaha, Kansas City and St. Louis in the interests of the product, and reports a banner ycar for Aesop's Fables, Grantland Rice's Sportlights, Topics of the Day, Smitty Comedies and Curiosities, all produced by his firm.

* * *

Max Schwartz has joined the "Longest in the Industry Club" and tells this as his first experience in the picture business 20 years ago. Max used to be operator for Hal's Traveltours, educational pictures of travels through the United States. The theatre was shaped like a train and held about 30 people. The ticket-taker was dressed like a conductor on a train and he would stand on a platform and shout that the train would leave in five minutes for such-and-such a place. Each showing lasted five minutes, and admission was 10 cents. It would seem to the patrons that they were on a train and going past all these places. Then as the train would go around a curve, the ticket-taker would pull a lever, and the "train" seemed to be hitting the curve. Max was one of the first licensed operators in Chicago. He also built the first theatre around the vicinity of 12th and Halsted.

* * *

M G M screened "The Bellamy Trial" last week and the reports call it a big hit.

J. A. Scott, formerly salesman for Universal, is now located in Tucson, Ariz. Scott went to Arizona for his health a few weeks ago.

* * *

Robert Churchill, Roy Nelson and Harry Lasher are now covering Illinois for Biophone.

* * *

Harry Goldstone, salesmanager for Biophone, was in the office of Jerry Abrams and Henri Ellman last week. Goldstone has just recovered from an attack of influenza and expects to be out selling Biophones in a few days.

* * *

The Lincoln theatre in Springfield, according to Bill Brumberg, is being remodeled. The theatre has installed new seats, carpets and lighting and is equipped with Western Electric sound.

* * *

The Strand theatre in Springfield, which is owned by Gus Karesates, is also being remodeled for sound pictures. Room for 150 more seats is also being provided.

* * *

Bill Cash, formerly a stage actor, is now operating the Broadway theatre in Indiana Harbor.

* * *

Henri Ellman's car was wrecked last week when a Yellow taxi bumped into it at 9th and Wabash.

* * *

Carl Harthill, who was formerly connected with the Columbia Exchange, is now with the Salem Glass and Crockery Company.

* * *

Steve Bennis, owner of the Lincoln theatre in Lincoln, has installed Movietone and Vitaphone equipment.

Another member of the "Longest-in-the-Industry Club" was entered last week. Tom Gilliam, assistant manager of First National, goes Sam Gorelick of F B O one better. Gilliam has been connected with the film business nearly 14 years. He was first with the Majestic Film Company, then with Mutual, M G M, Paramount and now First National. He has just celebrated his ninth year with F N.

* * *

Harry Pollard, director, and Margarita Fisher, who played in Universal's "Uncle Tom's Cabin," visited the U exchange last week.

* * *

Brooke Johns benefit show at the Oriental got a full house. The entire receipts will be spent for the benefit of the poor.

* * *

Among interesting events about to happen is, of course, the visit of Santa Claus, and also, perhaps, the flight by airplane from these parts to Miami Beach, Fla., of Miss Vivian McMaster, the most recent "Miss Illinois." Miss McMaster won the right to a free airplane ride, as described, in the Great States beauty contest last summer. She completes a tour of Great States theatres December 15, and will hop off for the semi-tropics November 22.

* * *

Great States will have sound theatres in 15 of the 18 towns in which the circuit operates, by the first of the year. Galesburg and Chicago Heights will be installed around Christmas time, and Streator by New Year's. That leaves only Harvey, Blue Island and Spring Valley to be equipped later.

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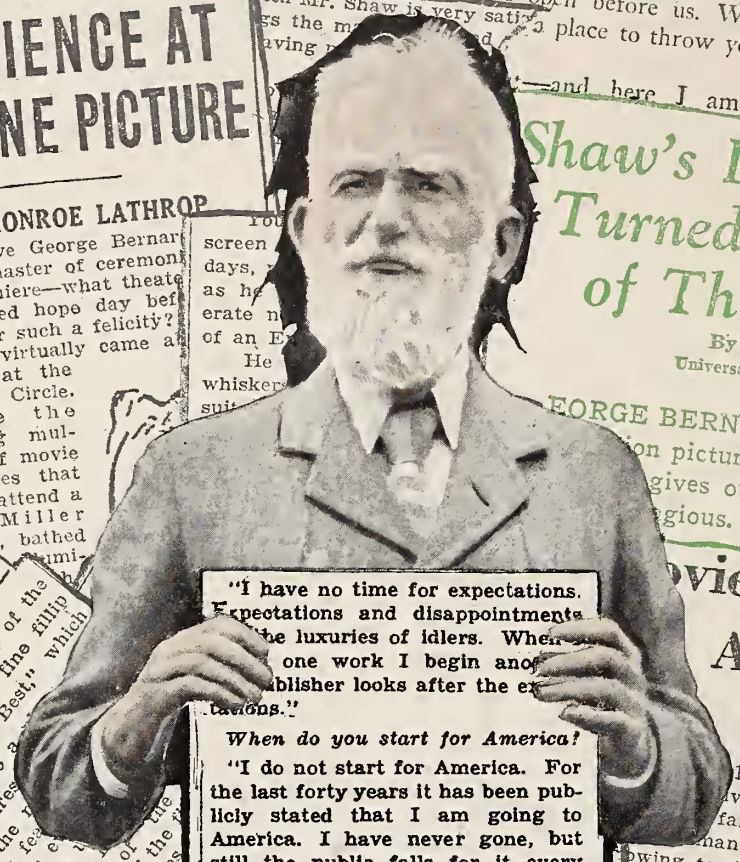

"I have no time for expectations. Expectations and disappointments ... the luxuries of idlers. When ... one work I begin ano... ublisher looks after the ex... tations."

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"I do not start for America. For the last forty years it has been publicly stated that I am going to America. I have never gone, but still the public falls for it every time. Hundreds of hospitable Americans arrange the imaginary tour for me. They offer me their beds to sleep in and their cars to drive in. They fix up gigantic public meetings for me. They will go on doing it until I die. After that they will arrange spiritualist seances for me. Probably with the same result. No, I am not going to America. They will have to be content with the movietone."

~ NEW YORK TIMES
Interview with Mr. SHAW.

SHAW GREETS AUDIENCE AT FINE PICTURE

By MONROE LATHROP

TO have George Bernar... as master of ceremon... premiere—what theate... have dared hope day bef... terday for such a felicity? Yet it virtually came a... evening at the Carthay Circle. Before the sparkling mul... titude of movie celebrities that ways attend a... Miller ... bathed

ERNARD SHAW VIA MOVIETONE

Famous Dramatist Talks Te... Minutes on Things Pleas... antly Unimportant.

BURNS MANTLE

RK, July 7.—[Speci... ressive use to whic... ovietone has so... this with all th... who has see... that of sh... Bernard ... med b...

SHAW PICTURE TAKES NEW YORK BY STORM

Large Will Know Irishman Via ... talkies

s a New Movie Hero! orge Bernard Shaw

Shaw's talk, a great coup of the ... Fox company, is also a fine fillip ... to "Mother Knows Best," which ... proves its right to a ... the great pictures ... alliance of the ... camera in a fe... is not always ... will not get a ... for or against. ... teresting augury of the ... adoption to come of the ... transforms light waves ... When Edna Ferber ... Knows Best" ... that her pathet... other than ... of the ... seeing ...

14—The film ... is, admittedly, ... Nothing that ... in many a ... England's ... comedian ...

Shaw's Dislike of Films Turned to Appreciation of Them by Movieton

By LOUELLA O. PARSONS,
Universal Service Motion Picture Editor.

HOUSTON, Texas, June 30.

EORGE BERNARD SHAW is no disappointment a... ion picture actor. He has humor, he has poise ... gives out a certain congeniality that is de... gious. When you think of George Bernard ...

ovietone Brings Shaw American Admirer

By Burns Mantle.

RK.—[Special Correspondence.]—The mo... ve use to which the onsweeping movieto... far been put (I say this with all ... man who has seen but ... owing to Americ...

G. Bernard Shaw Changes His Mind About the Movies

British Philosopher and Writer Shows Congenial...

WILLIAM FOX
has the honor to present
GEORGE BERNARD SHAW

TALKIE G SHADOW

By MORDAUNT HALL.

WILLIAM FOX'S Movietone ... Bernard Shaw is ... it opens ...

SHAW'S MOVIETONE BI... WINS PRAISE OF CRITI...

Burns Mantle Says Appearance of G. B. S... Talkie Is Best Feature Yet Produced

By BURNS MANTLE

NEW YORK, July 7.—(Special Correspondence.)—The most impressive ... manding expression and he ... change it. But as for Shaw—

* * *

Exhibits the Shavian Frov...

What Mr. Shaw has to say is pleasantly unim... He is glad to make this appearance so that those who have read his books ...

Shaw Visits United Stat... Via Movietone, Makes Speec...

G. B. S. Agrees to P...

Noted Dramatist Impresses Spectators by Vigor ... Tells What a "Pleasant Man" He Is.

"The difference between Signor ... tempting pleasure of jibing Mussolini and me is that I can look ... icans on their native heath as affable as I really am, while h...

Racing Greyhounds ...

ncidentally, this movietone shows the remarkable ... hony at the English King's palace of guard mount by ...

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SECTION TWO

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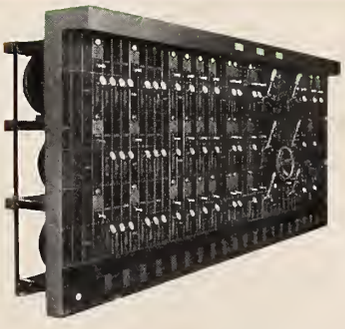

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(3187)

The Four Screen Theatre

CHARLES B. O'NEILL
Advertising Manager

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HARRY E. HOLQUIST
Eastern Representative

A monthly supplement of Exhibitors Herald and Moving Picture World, published for information and guidance of theatre owners in matters of theatre construction, operation and equipment and to promote the ideal of finer theatres

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The Bioscope (J. Cabourn, Editor) Faraday House, 8-10 Charing Cross Rd., W. C. 2

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By George Schutz

INSIDE INFORMATION
By Harold Daniels

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By William H. Mooring

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By Will Whitmore

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HEYWOOD-WAKEFIELD
Theatre Seating Division

Building an Auditorium for the MOTION PICTURE

Where do patrons spend most of their time? In the auditorium, of course. What for? To view motion pictures. And to hear them! It is well, of course to make auditoriums pretty. But it is only when the lights are out that the auditorium is attending to its own fundamental business

By GEORGE SCHUTZ

THE Auditorium, after all, is the theatre. And the theatre, despite certain tendencies in architecture these days, is not the performance. What can it profit an exhibitor if he gains a whole building full of art and loses healthful atmospheric conditions, comfortable seating and good vision? And in the future he may be obliged to answer for the sin of faulty acoustics.

Modern construction, based on scientific study, carried out by remarkable inventions and to some extent enforced by legal codes, has made the motion picture theatre of today a work of consummate skill. But the truly fine motion picture theatre is more than a matter of modern construction, just as it is more than a matter of size and costliness. It is a matter of realizing the fundamental purpose of the motion picture theatre and designing it accordingly.

The designing of the screen theatre is now such a highly specialized branch of architecture that no one intending to erect a picture house of even small cost should consult any architect but one well versed and experienced in this field. And the special business of the theatre architect would seem to be the planning of auditoriums that successfully carry out the basic purpose of the structure. The auditorium embodies the central idea of the structure. And it is an exceedingly special kind of chamber. Here people assemble to witness movements made by nothing but light on a flat surface, while now in a growing number of instances, they also must be able to hear clearly from this flat surface, such intricate sound as music and speech, in tones far more powerful than those in reality.

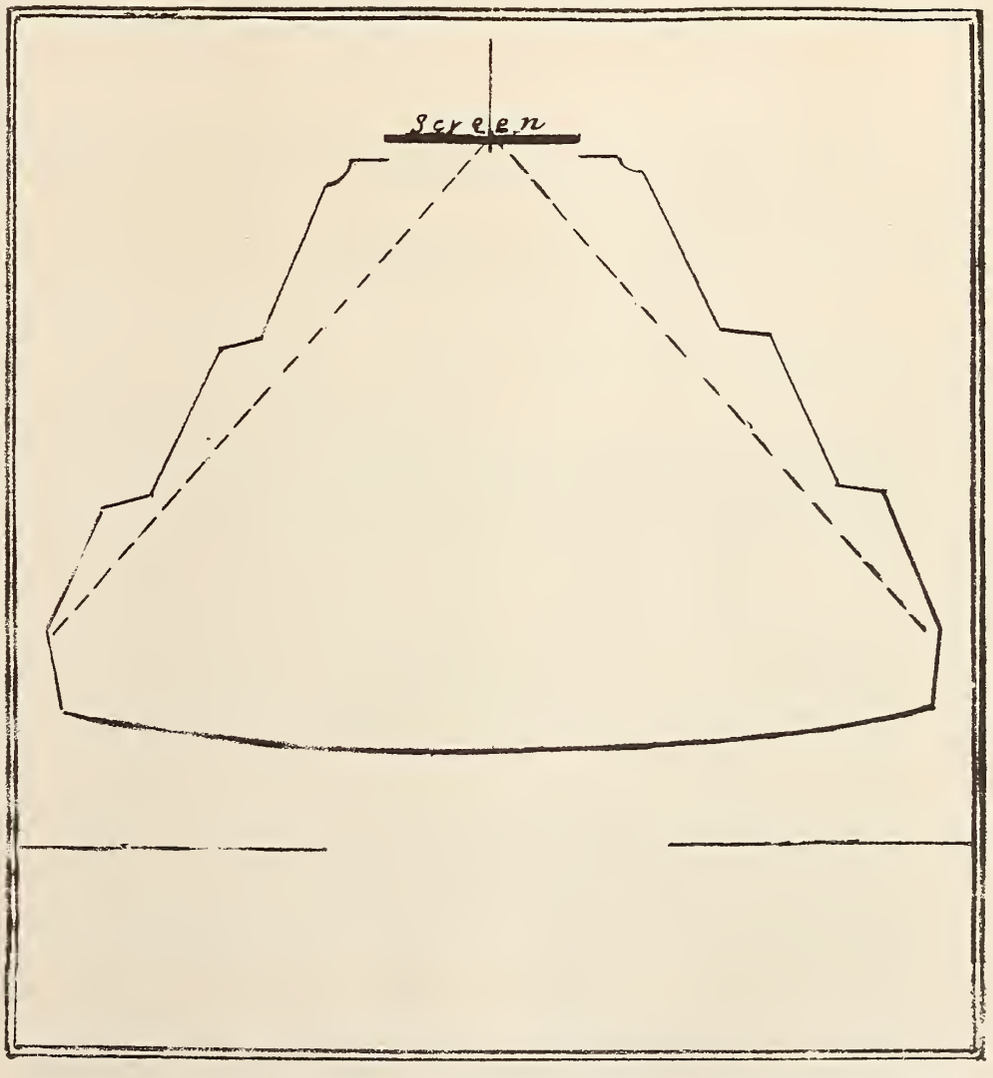
Added to these tremendous factors are the more general ones of comfort and safety, making the motion picture theatre auditorium no matter for the architect who has not prepared himself well in this field. Too often, also, do exhibitors fail to know what is required in the truly fine screen theatre, with the result that they place their projects into incompetent hands and never realize it even when the plans are finished. They realize it when the theatre itself is completed, and then, of course, the knowledge has come too late.

One hears in many places, among exhibitors, among architects, that acoustics is uncontrollable, when actually acoustics can be controlled, and unquestionably even the screen theatre which is not to present sound pictures should be so designed that the organ or any other instrument may be heard to its full value.

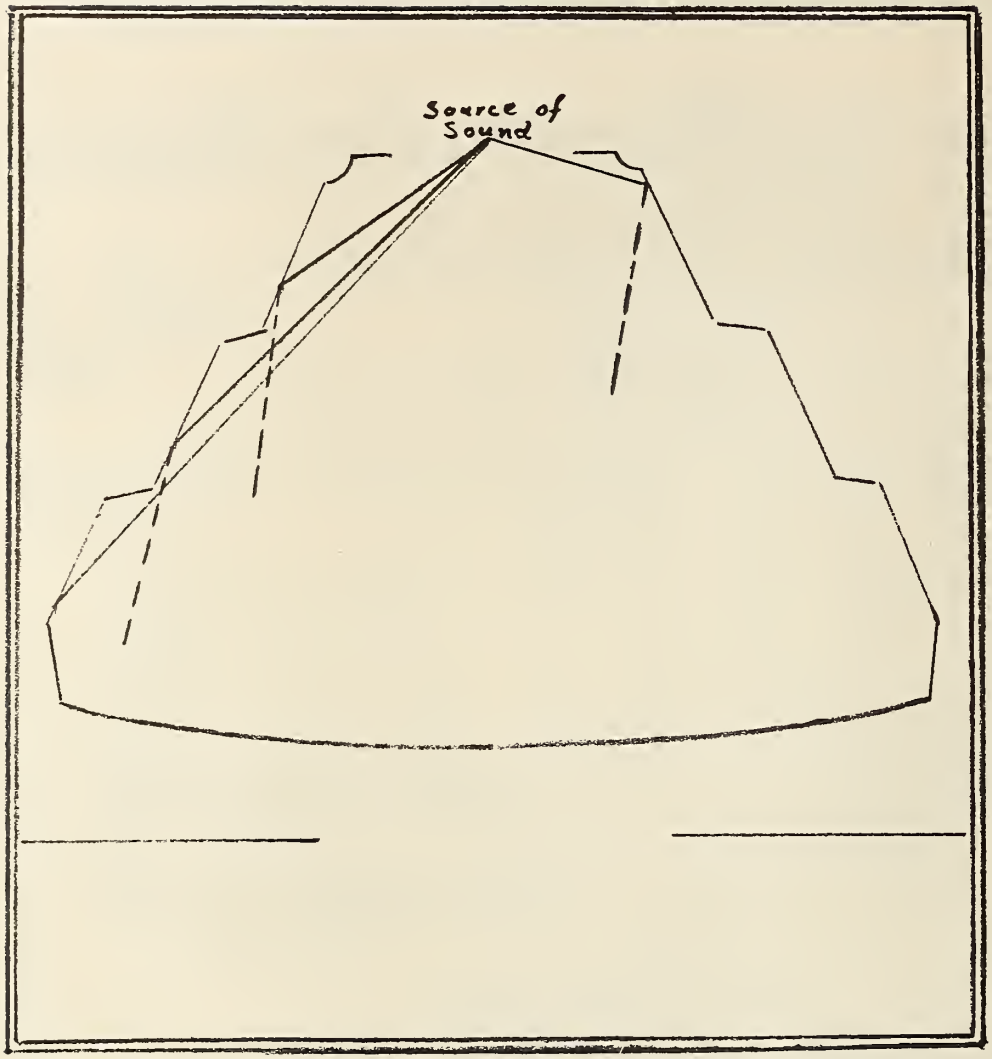
Then there are designs from which the trained person, without laying a brick, can tell that the finished theatre will have many seats from which the picture will not only be imperfectly seen but grotesquely distorted. The kind of atmospheric conditions a theatre will possess can also be told prior to construction, yet there are houses in which there are drafts or insufficient fresh air per person.

These faults interfere vastly with the fundamental business of the motion picture theatre. They cannot be concealed behind crimson hangings and mozaic fountains. The latter may excite most comment, for the patron, being human, doesn't praise what he expects. But eventually the theatregoer subconsciously or otherwise selects the house in which he likes best to get his entertainment, and the theatre which is fundamentally right has powerful arguments to offer.

Much in the success of an auditorium depends on its shape. The lot and general design of the building, of course, are unavoidable factors in determining this. But usually they only exert an influence, still leaving considerable latitude. They may de-



Sketch showing a general shape of an auditorium in which, other factors being equally adapted, acoustics and vision function at their best. This sketch presents the visual phase, the dotted lines enclosing an area in which the best view of the screen may be obtained. It will be seen how this shape permits such vision without wasting space.



This sketch of the same type of auditorium, in which the walls are splayed, indicates how the sound waves coming from the source of sound at the screen (solid lines) are always reflected (dotted lines) from the splayed walls at different angles, and always toward the rear, where they are easily absorbed.

mand that the auditorium be rectangular instead of spheroidal, flat instead of vaulted, yet allow the architect to work with sufficient freedom for excellent results within these limitations.

When the main structure is in the center of a lot, being led to by a foyer extending from the street, the spheroidal type of auditorium is usually chosen in order to get the value of the space to the sides of the screen. The shape comes to the architect of our time already invented—invented, indeed, centuries before the Christian era, in Greece, and inherited by the rest of the world, continued in use with but slight changes ever since. In the spheroidal auditorium more of the audience is near the screen than the rectangular style permits, and that is highly desirable, as well as the source of few difficulties—except in the motion picture theatre.

It is a common fault with auditoriums of an oval or otherwise circular shape, to have a large number of seats so far to the sides that for many patrons the picture is distorted. This distortion comes not only from looking at flat figures from a sharp angle, but it is due also to the fact that the vertical lines of the picture have faded. One need only draw a half-dozen pencil lines on a sheet of paper so that they cross each other at right angles then turn the paper slowly away from the eyes, to see how extreme angular vision causes the vertical lines to fade and the horizontal to become bold. This is a condition that is difficult to overcome in the spheroidal auditorium without losing the very quality which has made this shape desirable—that is, greater capacity and closeness of most seats to the screen.

This type of auditorium also presents more difficulties than the rectangular in achieving excellent acoustics. Its curves offer many opportunities for sound waves to be reflected and focused at certain points, resulting in reverberations and echoes. Thus it is that with the installation of sound devices in a large number of houses with spheroidal auditoriums, acoustic engineers have had to be called in to make the presentation of synchronized pictures possible. Particularly bad is the vaulted ceiling found in the spheroidal auditorium, especially when the curves are sharp. This arrangement makes a sound-box out of the ceiling, which reflects the waves down and forward, to reinforce other waves, making echoes, or to follow other waves, causing reverberation.

The rectangular auditorium, which is always deeper than it is wide (otherwise most of the seats would be in the region of distortion) has the bad feature of compelling a large number of seats to be placed far from the screen. And since there are both visual and auditory objections to seats much beyond a point 80 feet from the screen, the capacity is reduced or a large part of it made undesirable. On the other hand, the rectangular auditorium has little or no area of distortion, while its acoustic properties, because the major reflective surfaces are straight, are ordinarily at least acceptable.

The advent of sound pictures has made still another shape for auditoriums most desirable. This style has the good visual qualities of the rectangular auditorium and is the best one of all acoustically. To a large degree it also permits an economical seating arrangement, thus possessing much of the principal virtue of the spheroidal type. A number of new houses have auditoriums of this shape, and perhaps they represent the beginning of the end of the interminable tradition begun by the ancient Greeks on a hillside.

In this formation, the chamber is essentially rectangular, but the walls are splayed. It is desirable also to tilt the ceiling upward toward the rear, though this is not so important to the results as the wall treatment. The walls may be arranged in a series of step-backs, which often is more suitable to decorative treatment, or they may be continuous surfaces extending at an angle from the proscenium arch.

* * *

The walls may close in at the rear if the general decorative design calls for it, but from the point of view of both seating capacity and acoustics, the architect might do well to adjust his design so that the walls could continue outwardly to the rear. In this way the rear rows of seats would not be shortened, and since the walls would be following the ever-broadening angle of vision, no part of these rows would be in an area of distortion. Sound and pictures fortunately demand about the same thing from the architect. Sound waves want expansion and motion in one general direction, photoplays require vision from small angles, preferably from angles of no more than 40 degrees.

Although the shape can eliminate most if not all of the conditions which cause bad acoustics, there are other factors to be watched. Modern construction makes it necessary for theatres to be built and decorated with material almost entirely reflective, excepting, of course, the small amount of curtains, drapes, etc. Concrete, for example, reflects 98½ per cent of the sound energy; even linoleum, 97½ per cent; while marble reflects 99 per cent. The plaster, which is laid on metal lath, is also largely reflective, absorbing only 2½ per cent of sound, so it is clear that any reverberation, at least, is a certainty if the proper amount of absorbing material is not introduced.

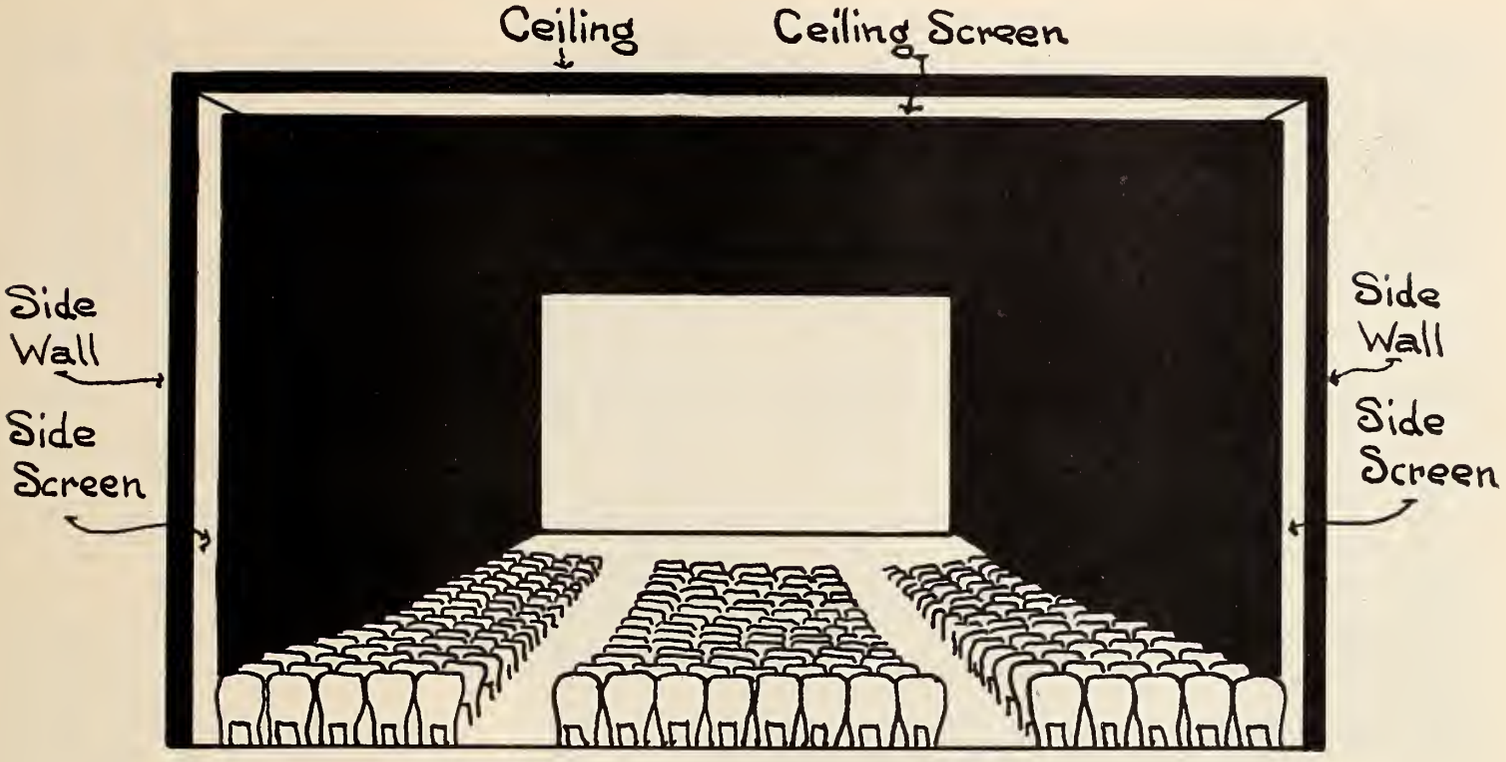
The upholstering of the seats—and the demand for comfort has already made upholstering necessary—is absorbent, as, of course, are the carpets and hangings. If the shape of the house is suitable, these materials, together with the clothes of the patrons, will probably absorb enough sound to make the acoustics excellent. The fact that a theatre has a different number of patrons at different times, however, makes the absorption factor represented by their clothes a variable quantity, so that the conditions for good acoustics should not depend upon it.

* * *

Control of the sound waves may be accomplished in an auditorium of almost any shape, of course, by acoustic engineers, who will locate the reflective points causing reverberations, and as is less often the case, those causing echoes, and treat those points with some hairfelt material, and proceeding thus through the entire chamber, so alternate absorption and reflection that the waves are broken up. In many cases, however, the result is far from the desirable acoustic qualities. The best of conditions are only attained when the general shape of the auditorium, together with the contours of the decorative design, are such that reflection into the occupied part of the chamber is largely toward the rear, where the energy of the waves is already dissipated or where the waves may be absorbed.

Thus it is that domes should be avoided, unless they are to be only shallow recesses, the broad curves of which do not hurl the sound waves back upon the auditors. The only area which need have the reflection necessary to produce the overtones which form the distinguishing and essentially musical

(Continued on page 42)



A sketch which may permit one to visualize the theatre with four screens. The outer black rim represents the walls of the auditorium. The black on walls and ceiling represents the three side screens for purposes of picture and decorative effects. At the far end of the auditorium is the usual silversheet.

Four Screens—One Theatre

—which goes to prove that there really is something new under the sun; unusual house is now nearing completion in New York

IT has been said that there is nothing new under the sun.

Like all sayings of wise men, this, too, has been disproved. Disproved at least in theory.

A new motion picture theatre will open in New York City in January, and one of the features of this house, now being erected at 52 West Eighth street by the Film Arts Guild, will be the projection of film simultaneously on four screens, three of which are black.

This house, as described by the Guild, may be visualized from the following statement:

"The whole interior architecture can be transformed in a flash—from, say, a Gothic cathedral to a night club, or whatever other setting is appropriate to the picture being shown.

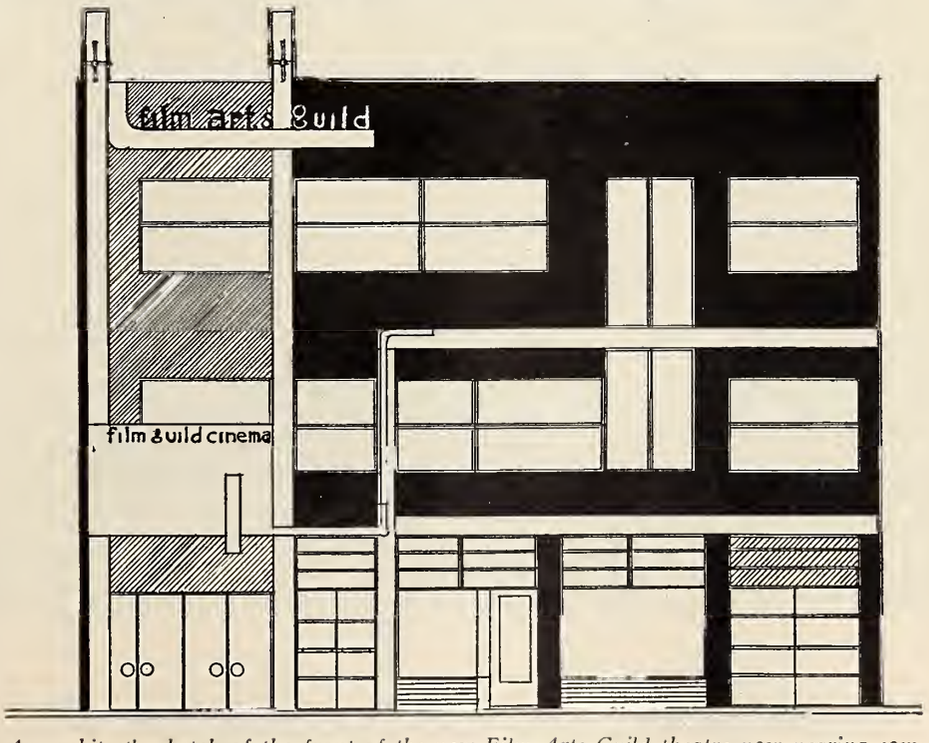
"The designer of this unique cinema, the first of its kind in the world, as well as Symon Gould, the director of the Film Arts Guild and the founder of the Little Cinema movement in America, are so confident that it will mark, in movie-theatre architecture, an epoch similar to that introduced by the perfection of sound-synchronizing apparatus, that they have been guarding their secrets closely.

"Details, however, have been learned from Frederick Kiesler of Vienna and Paris, the architect and stage designer, formerly with the International Theatre Exposition, who is directing the construction of this theatre and is responsible for its many innovations. The theatre embodies some of the ideas that he worked out several years ago in Paris and Berlin, and others, quite as revolutionary, that he has developed in New York.

"Mr. Kiesler has created three distinct types of moving picture theatres which he calls the 'ray,' the 'double cone' and the 'megaphone.' The one being built here is of the last named type, designed, as its name implies, to solve the problems of sound, and also to increase the scene surface and to permit instantaneous change of the interior of the theatre to suit whatever film is being played.

"The spectator in this theatre—it will seat 500, all on the same plane sloping down to

(*Continued on page 64*)



An architect's sketch of the front of the new Film Arts Guild theatre now nearing completion in New York.

Upper view:
THE AUDITORIUM
Wall decorations
and
Section of stage

Lower view:
THE FOYER
Decorative treatment
and
Elaborate fountain

PLANNING FOR THE SPECIAL NEEDS OF THE SMALLER CITY

The Gateway had to have much decorative treatment. But there wasn't much money. It's a common problem.

By ARTHUR FREDERICK ADAMS

BUSINESS houses located in large cities and central points have long felt the need of branch stores located in the outlying community centers, villages and small towns and in easy communication with the central point or head business center. Stores have been located and have been placed under separate management and personnel, making each store an individual unit, but solely controlled by the large central head. Banking institutions throughout this country have likewise established small banks to act as correspondents, etc., for the head bank.

Chain stores of all kinds are springing up and traversing this country from coast to coast. Other businesses are branching out in order to cover more territory. What can be said for business and banking institutions in regard to branch outposts can also be said for the motion picture and theatre industry in this country. More and more the want is felt for small houses in outlying districts, communities, villages and towns, and all on a circuit within an easy distance of each other, and all of a central control, making it possible for the shifting of shows, transferring of personnel, management, etc.

* * *

In planning small houses where a certain patronage is catered to, and when the same people will be seen repeatedly at this house, because the small house becomes more or less of a community center or gathering place for the people of the particular village or community, designs must be made so that these particular houses shall tie in and be a part of the architectural treatment of a community. The class of patronage, the type of people coming to these theatres so often must be well studied in order to aim at something which will meet with their approval and tastes. It is absolutely impossible to design a house for one town and expect the same house to be used in another which may be entirely different in character, surroundings, etc.

Objections arise from time to time in locating theatre sites in suburban towns, and care must be taken not to offend inhabitants who, as a rule, take a great pride in the upkeep and architectural treatment of their particular section. It is for that reason that the small suburban theatre is a particular study by itself. The small house must be a permanent home of theatricals and entertainments the year 'round, catering, as one might say, to the same patronage.

C. W. and Geo. L. Rapp, who have been very successful in their career as theatre designers and builders, have made a special study of the small house and have to their credit today a great number which have met with approval in every place they have been built—these architects having gone into the study of associating their particular scheme with the surrounding conditions. They have even some-

times catered to the juvenile patronage and made houses pleasing for children, so that parents know that children can go alone to these houses, with every degree of safety.

Colorful treatment on simplified forms have been very successfully done, and inasmuch as these houses must be built at a low cost, the Rapp brothers have resorted to simplified and dignified forms, treated in brilliant and harmonious colors; and also such architectural features as iron work and special points of interest, making these theatres intimate in feeling and refined in color and decoration. Care has been taken not to try to stress the big town theatre in a small town house.

One of the outstanding small theatres of today and one which has been admired and is recognized as one of the most successful of small houses, has recently been opened in Kenosha, Wis. The Gateway is a house seating 1,473, and due to the limited cost, the architects were obliged to make a special study in trying to obtain a maximum decorative treatment and furnishings for this particular theatre.

* * *

On entering you are received into the Grand Lobby, which is unusually long and at once impresses you that this building is "different" and absolutely modern in its thought and general scheme of architecture. The floor of the Grand Lobby, including a low wainscot, has been admirably designed in domestic tiles. Walls are of smooth plaster, and forms have been made to conform to a modernistic type, with colorful and interesting painted ornament in a brilliant flat color of a large scale design.

The ceiling, which lacks curves, has been designed in a way as to receive brilliant painted ornament, while the shape is such that the design shows to its fullest extent.

From the Grand Lobby one is received into a foyer and thence into the auditorium. The auditorium is of an unusual shape, which was decided upon by the architects in order to give an effect of a community atmosphere and close contact, and principally for the presentation of sound pictures now coming into vogue. This small house can be said to be a perfect type for sound, without increasing the volume much over that of the natural voice.

The auditorium, although simple and refined in design, has paintings and scenic effects, and illusion can be so handled as to give the impression that one is looking out from the auditorium through openings into an old Italian garden. Where every precaution must be taken in the expense of small houses, effects may be gained admirably by scenic painting and lights, which all in all give a pleasing illusion.

* * *

Brilliant colors, unique forms, simplified in their treatment, and daring spots well handled, all help to make the Gateway theatre an unusual one of its class. Spanish furniture, built of Spanish tiles and imported from Spain, lend a luxurious note to the color scheme. Lounging rooms have been treated in a modernistic design, brilliant in color and unusual in theatres of the size and cost of the Gateway.

Several other small houses of this type have been built in the surrounding country, each in itself planned to fit the needs of a certain community.

C. W. and Geo. L. Rapp, together with prominent theatre owners and managers, well feel the need of these small houses throughout the country and are making today studies of unique designs which promise to fulfill all needs of the small house. Individuality is being incorporated into these houses and many ideas which can be called "brilliant" are being derived from actual conditions which govern more or less the planning of these particular types of theatres.

The accompanying views of the new Gateway well show the possibilities in painted decoration on simplified forms and also what brilliant effects, if the work is handled in the right manner, can be obtained without the expensive use of modeled ornament, marbles and like materials.

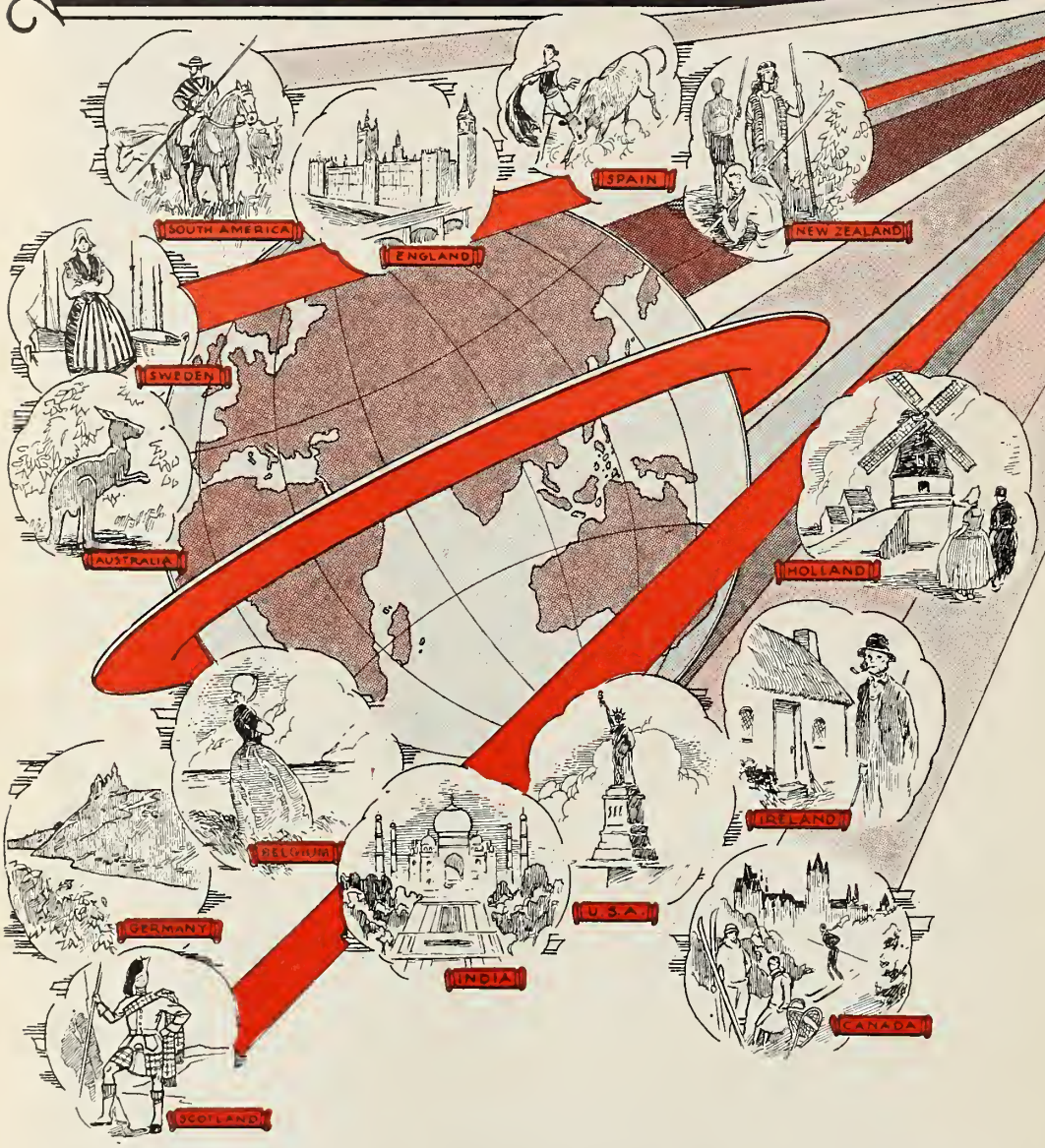
Upper view:

THE FOYER
Approach to auditorium
and
Mezzanine balcony

Lower view:

THE FOYER
Stairway to mezzanine
and
Mural painting

WURLITZER ORGAN



RECENT WURLITZER ORGAN INSTALLATIONS IN FOREIGN COUNTRIES

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Arcadia
MELBOURNE
Hoyt—Phillip
SYDNEY
Prince Edward
Capitol
New Theatre
PERTH
Capitol

BELGIUM
BRUSSELS
Cinema de la Monnaie

CANADA
MONTREAL
Imperial—St. Denis
Papineau—Midway
TORONTO
Hippodrome
VANCOUVER, B. C.
Capitol—Orpheum

ENGLAND
BIRMINGHAM
Lozelles
West End Cinema
HULL
Picturedrome
KILBURN, LONDON
Grange
LEICESTER
Theatre
LIVERPOOL
Trocadero
LONDON
Brixton Palladium
Finsbury Park
Maida Vale
New Galleries
Plaza
Tottenham Palace
Madame Tussands
SHEFFIELD
Picture House

ENGLAND
SUNDERLAND
Theatre
WALSALL
Picture House
NOTTINGHAM
Hippodrome
STRATFORD
Broadway

FRANCE
PARIS
Madeline
Paramount

GERMANY
NURNBERG
Phoebus Palace

HOLLAND
AMSTERDAM
Tuschinski

INDIA
CALCUTTA
Madan Theatre

IRELAND
BELFAST
Classic

NEW ZEALAND
AUCKLAND
New Regent
New Wellington
PALMESTON W'TH
Cozy Theatre

SCOTLAND
EDINBURGH
Theatre
GLASCOW
Theatre

SPAIN
MADRID
Real Cinema

SWEDEN
GOTHENBERG
Cosmorama
STOCKHOLM
Scandia

The fame of the Wurlitzer Organ as a musical attraction in the leading motion picture theatres of America has spread to the far corners of the civilized world. As a result the famous Wurlitzer Organ has been installed in many progressive theatres in foreign countries. The list of Wurlitzer installations throughout the country during the past year is evidence of Wurlitzer supremacy. Wurlitzer Organs are world famous—they possess exclusive features which give the organist an instrument of marvelous flexibility and instant responsiveness to the slightest touch.

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And All Principal Cities from Coast to Coast

Metro-Goldwyn-Mayer's New Empire Theatre in London

Built and operated by an American producer and designed by Thomas Lamb, New York architect, the Empire is yet rather British. It has, for example, an enormous chamber called a "tea lounge," which is pictured, with other parts, in the "New British Theatres" section

By WILLIAM H. MOORING

WHAT is undoubtedly the most luxurious and richly appointed theatre dedicated to films in this country, has just been opened by Metro-Goldwyn-Mayer on Leicester Square, London, and takes the name of the New Empire in order to be identified with the traditional British vaudeville house, the old Empire, upon the site of which it has been built. Two years ago the old Empire closed, and the house-breakers began their devastating work. Today the new Empire stands as a most distinctive tribute to the enterprise of Metro-Goldwyn-Mayer and to the workmanship of the British companies who carried out their plans.

The interior design of the hall is conceived on grandiose lines characteristic of medieval architecture. The Anglo-Scottish Construction Company, Ltd., are the chief contractors, and they have carried out the front elevation of white stone, modeled on plain lines, the only relief being by way of a semicircular alcove, which accommodates a balcony immediately over the main entrance.

An innovation for this country is the box office flush with the pavement, and situated centrally between two wide entrance doors. Through the main entrance is an exterior foyer leading on to a gorgeously appointed reception hall, capable of accommodating hundreds of waiting patrons.

In the auditorium, which is approximately 120 feet square, there are armchairs for 3,500 guests, the accommodation being distributed on two levels of stalls (seating 1,860) and a balcony (seating 1,640). The balcony, which was moulded where it hangs in solid cement upon a 97-ton girder, protrudes so far forward above the stalls as to give the effect of roofing-in the latter. One has the impression, indeed, that stalls and balcony are two distinct auditoriums using a common screen, and the rake, in each case, while steep enough to insure a clear view, is entirely free from the sense of height which is apt to turn one dizzy on the precipitous slopes of some modern cinemas.

Above the balcony hangs a 40-foot long operating chamber, which has been enlarged to house sound apparatus, as well as projectors, and which is flanked by battery and rewind rooms.

Although an all-film program will be the policy of the Empire, the theatre is provided with a fully equipped stage and dressing rooms, the proscenium opening being 54 feet wide and 48 feet high; and the stage, roughly 35 feet deep, with a height to gridiron of 58 feet. In short, there will be stage room for the production of considerable spectacles.

Novel effects are promised in the presentation of the orchestra, which is seated on a triple-section elevator platform. By the pressure of a button, these sections can be so operated that the orchestra, the pianists or the console of the organ can be raised, separately or simultaneously, from the orchestra pit into full view of the audience. The organ itself, a four-manual Wurlitzer, is said to be the largest in Europe.

To the incidental amenities of the theatre there seems to be no end. They include a restaurant, with room for 400 tea-takers and carpeted with a one-piece rug, 100 feet in length, which was woven in Czecho-Slovakia, the only country where looms of sufficient size were available. Other features of the "Social Club," of which the Empire-goer will secure free membership, are smoking rooms for men, "cosmetic romos" and elegant boudoirs for women; a marble fountain, whose waters will be shot with colored lights, and a superb Adams fireplace on the main foyer.

While that portion of the theatre intended for the use of the public is wonderful enough, one questions whether the arrangements "behind the scenes" are not still more wonderful. The organization of the Plenum ventilating system (which sucks out foul air by pipes opening below the seats and pumps in "ozone" through warming or cooling chambers from an immense rotary fan) is an education in public hygiene, while the arrangements for combating fire (which include 190 "sprinklers" above the stage and suction tubes around the proscenium arch to consume smoke) form a convincing demonstration of the fact that modern cinemas are probably the safest places in London.

Talking and sound pictures are featured on the program, which run from noon till 11 p. m., and are changed each week. The size of the theatre makes it possible to institute a considerable cut in prices.

It is interesting to note that the site occupied by the theatre, which is three times the size of the old Empire, covers an area of 27,000 square feet. The cost of the building is estimated at £700,000.

Electric mains have been installed capable of giving 3,000 amperes for the stage, and 2,000 amperes for the "front of the house." In addition, there is installed in the house 500 h.p. of motive power for ventilating, curtain control, orchestral lifts, and passenger lifts, etc.

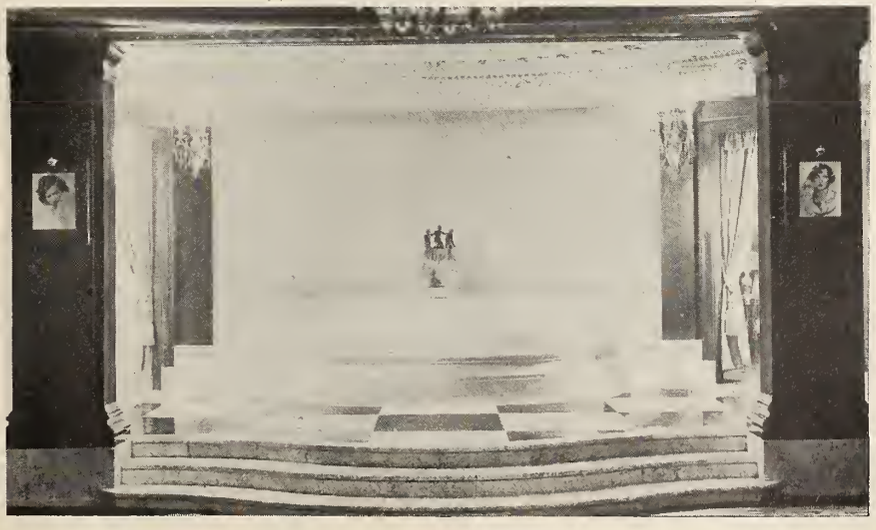
The stage lighting consists of six battens, each giving a four-color lighting effect (total over 113,000 watts); a footlight with four-color lighting with 13,000 watts; and two proscenium lengths, each fitted with sixteen 500-watt lamps. Additional stage lighting can be arranged by means of plugs.

The auditorium is lighted by special dome lighting in addition to the ordinary pendant and bracket fittings. The main ceiling dome is fitted with a total of 1,328 lamps arranged in four colors, and in addition there are six other small ellipses, each fitted with art glass panels and illuminated by 40 lamps.

The balcony ceiling has a dome lighting scheme, also 11 art glass panels, and the total number of lamps fitted is 664. All this four-color lighting is controlled from the stage switchboard, and it is possible to blend the colors by means of dimmers to give various intensities.

The general lighting of the theatre is divided into two sections — maintained and general lighting, the maintained lighting being always "on."

On the front of the balcony is installed a flood lighting enclosure containing twenty-four 1,000 and and three 1,500-watt flood lamps. These lamps are arranged for four-color lighting and are used for "flooding" the orchestra, solo



The large fountain in the tea lounge.

EMPIRE THEATRE, London,

Uses

SENTRY SAFETY CONTROL

Safety is a universal aspiration.

Theatre owners the world over desire safety for their audiences, their employees, their investment.

Small wonder then that the Empire Theatre, London, (so fully described in this issue of *Better Theatres*) is equipped with SENTRY SAFETY CONTROL.

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players, etc.

The front of the building is flooded with light by means of eighteen 1,000-watt flood lights, controlled by a special device which gives a color mixing effect on the front elevation.

The stage switchboard is of new design and is called a "pre-set" switchboard. It is possible to pre-set the lighting for one scene or "set" while another scene is being played. It is also possible to control any individual light or bank of lights during a set without interfering with the rest. The switchboard is made up in three sections.

The biograph lamps are supplied by motor generator sets, each capable of an output of 250 amperes at 100 volts. Cables have been installed in the biograph room for Vitaphone effects.

In the event of a breakdown of supply, it is possible to change over the M. G. sets to the other supply. This also applies to the lighting.

In the main entrance foyer is a handsome crystal electrolier six feet in diameter and weighing about half a ton! It has plate glass mirrors arranged around the stem in such a manner that the lights are reflected in all directions. Similar fixtures containing 42 lights each are placed in the tea lounge.

* * *

In the two vestibules the fittings take the form of the famous Versailles lantern, and are worked in cast bronze, the detail of the acanthus leaf being especially fine. The passages and staircase are illuminated by bulkhead fittings, harmonizing with the simple treatment of the decorative scheme; and the orchestra and balcony walls are equipped with crystal brackets.

In the sub-basement of the new Empire there is a large tank holding 250 gallons, heavily insulated with four-inch baked, compressed corkboard set on and sealed in bitumen. This contains water, cooled by a one-h.p. water-cooled Frigidaire compressor, and intended for circulation to the various drinking fountains throughout the building. From this tank water is circulated by a centrifugal pump, through the building and back again to the tank. This whole circuit is heavily insulated to prevent loss of refrigeration in the cycle, so that icy cold water can be drawn off at any point.

In decoration, harmony of design has been maintained to the exclusion of violent contrasts. From the magnificent gilded dome, bronze ribs extend downward till they terminate in a wide circle running entirely round the building. The sectors between these ribs are treated in a graduated leather tone of a warm tint and contain a series of 48 circles, alternately filled with one of the signs of the Zodiac or some other allegorical symbol.

Battery of Simplex projectors in New Empire Theatre

The proscenium arch is a fine example of gold filigree work, affording a frame to the highly ornamental safety curtain when lowered, or to the remarkable tableau curtains and pelmet when it is raised. These special curtains are composed of three shades of velvet—wine, rose and sand. Life-sized embroidered cartouches occupy the central positions in the main curtains, surrounded by ornamentation of gold silk applique. In the pelmets, unique effect is produced by the use of the three colored velvets in the overdrape, valance and under-drape.

The organ openings flanking the stage and extending towards the curved auditorium walls are concealed by gold figured silk net over rose drapery. The panels round the entire auditorium, both on the stalls level and in the circle and balcony, are draped with red and gold brocade specially woven in an old Italian design.

* * *

The following is a description of another new London house, the Regal, which also is presented pictorially in the special British section appearing in this issue. The description of the Regal is not by Mr. Mooring but has been prepared from information sent specially from London.

When the Regal theatre in London was open in November it was the first Atmospheric theatre to be erected in Great Britain. The new house is lavishly set out. The interior of the house gives an impression that one is under Italian skies. The true atmosphere of Italy surrounds them. On the sides of the theatre tiny villages embrace, and on the slopes, white houses glitter in the sun.

The front of the house extends high into the air, and the brick is of Portland stone built like that of the 16th century. At night the front of the house can be seen for a great

(*Continued on page* 63)

NEW BRITISH THEATRES

Views of the Empire, the Lido and the Regal which were recently opened in London

The tea room of
THE EMPIRE

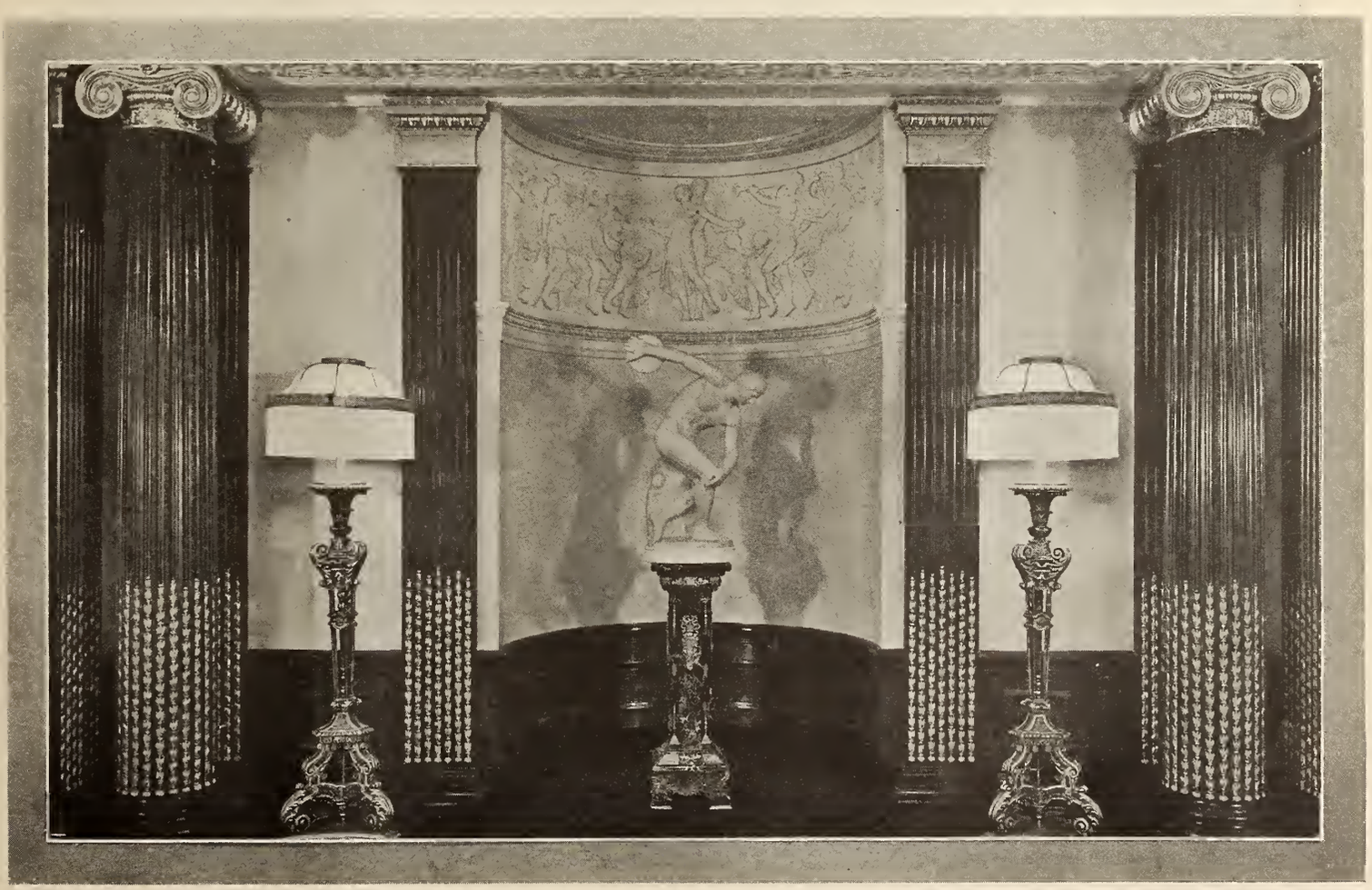
IN the last few months three motion picture theatres have opened in London which are peculiarly representative of current movements in England. The Empire is a Metro-Goldwyn-Mayer house which has begun featuring synchronized pictures, the Lido is the first genuinely atmospheric theatre, while the Regal is considered distinguished for its all-British character. The Empire is described in an article appearing elsewhere in this issue, to which is appended further information concerning the Regal. The Lido is a suburban house erected by the E. E. Lyons and E. Carreras chain and was designed by W. J. King. Clifford Aish designed the Regal, while the Empire is the creation of Thomas Lamb, New York architect, in collaboration with Frank Matcham and Company and with F. W. Boettcher representing the architect during construction.

Right:
THE EMPIRE
Exterior at night

Below:
THE EMPIRE
Women's rest room

Right:
THE EMPIRE
Tea lounge entrance

Below:
THE EMPIRE
In the tea lounge

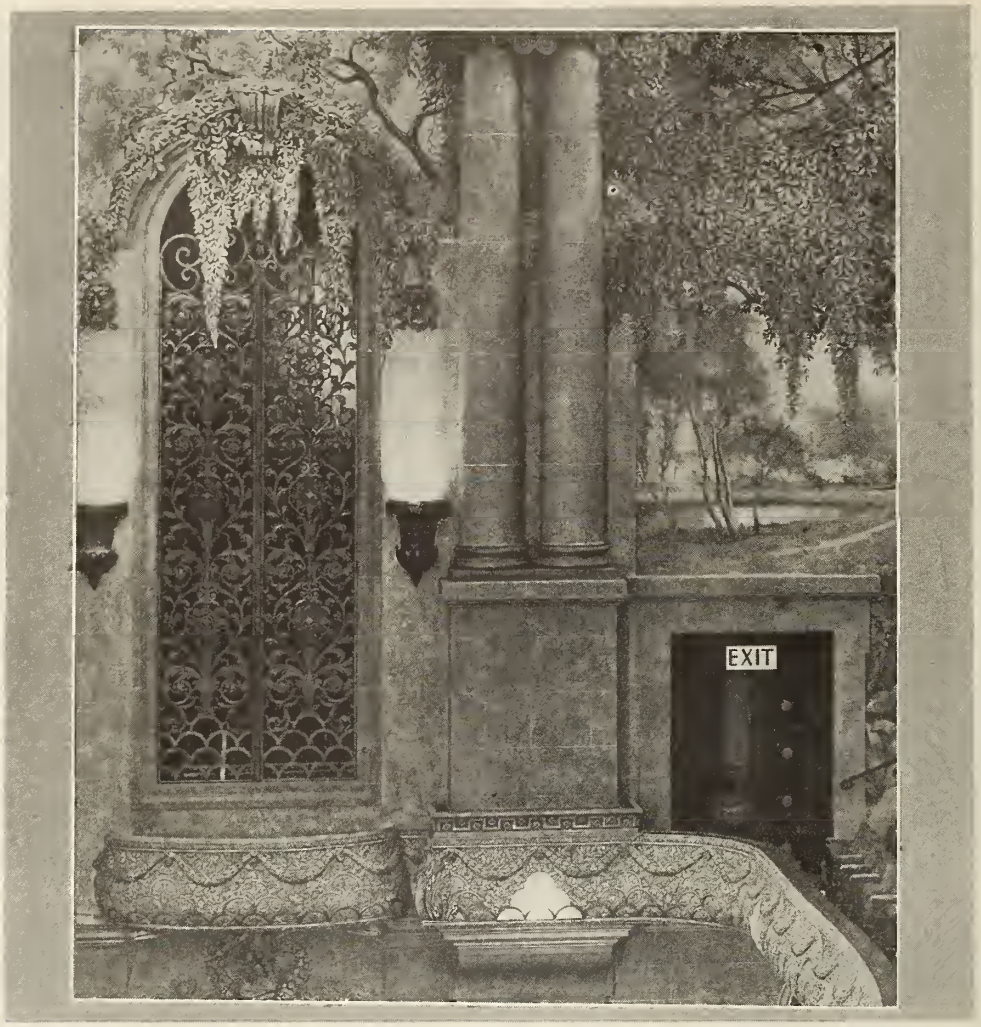


Above: Sketch of the right auditorium wall, THE LIDO

Below: Exterior view showing entrance of THE LIDO

Above: Sketch of the left auditorium wall, THE LIDO

Below: Corner of women's retiring room, THE REGAL

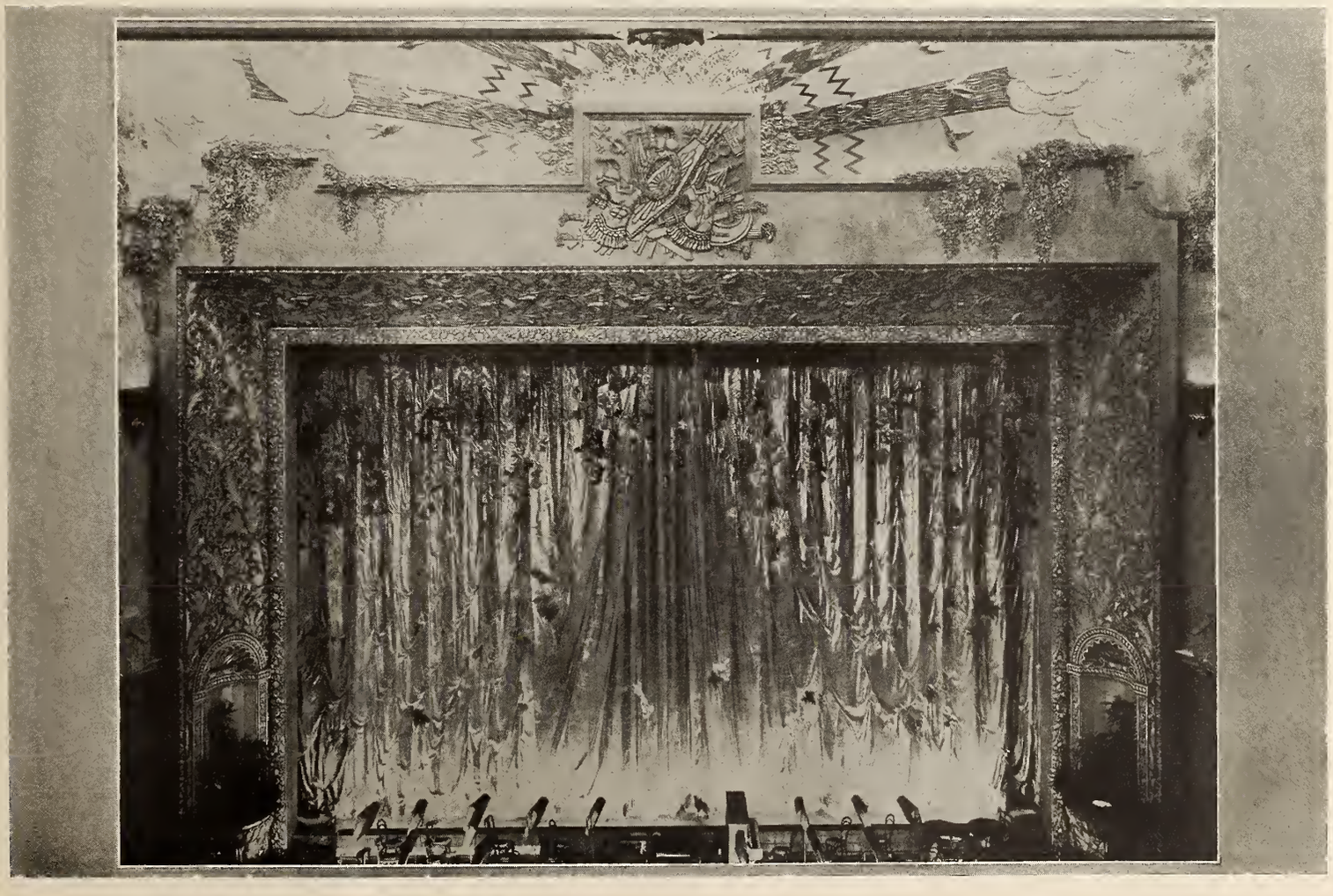


Right:
THE REGAL
Wall decorations

Below:
THE REGAL
The balcony

Right:
THE REGAL
View at the balcony

Below:
THE REGAL
The proscenium arch



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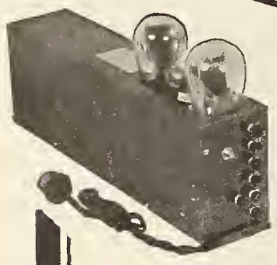
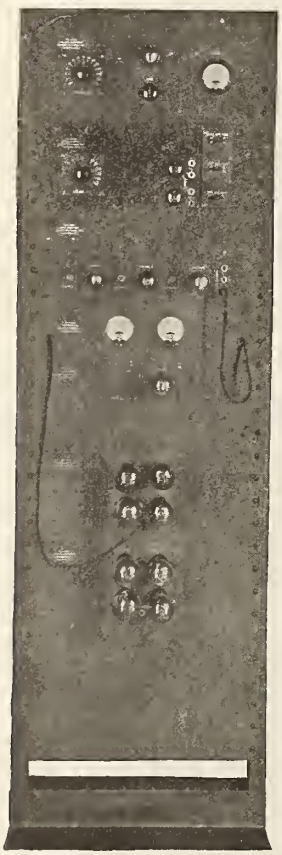


SEVERAL standard types of S-M amplifiers, covering all classes of service from home or small theatre up to the largest theatre, auditorium or stadium, are here illustrated. In addition, S-M makes other standard amplifiers, and a number of special units to manufacturers' specifications. (All operate from a 105 to 120 volt, 50 to 60 cycle, power source.)

Type 678PD Amplifier (at top) will operate one dynamic loud speaker for home or small dance hall use, or with 331 choke attachment, it will operate two to four dynamic speakers to fill 500 to 2,000 seat theatre. It employs one UX226, one UX250, and one UX281 tube, and is the ideal amplifier for small theatres. A complete theatre installation would consist of a magnetic phonograph record pickup, a record turn-table, the 678PD amplifier with 331 attachment, and from one to four dynamic speakers. The 678PD amplifier lists at $73.00 ready to use (less tubes) and the 331 attachment at $8.00. It may be used to amplify from a radio set, from a phonograph pickup, or from a microphone (with special microphone transformer which can be supplied).

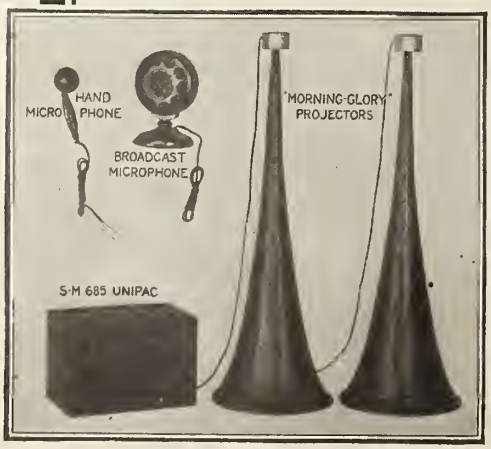


Type 685 Unipac is a portable amplifier for microphone, radio set, or phonograph record amplification. With one to four speakers it will cover a 500 to 2,000 seat theatre (or larger, for clear understandable voice), or out-of-doors it can be heard by crowds of 5,000 to 15,000 people when used with four to eight horns as illustrated. The 685 amplifier uses one UY227, one UX226, one UX250, and two UX281 tubes. It requires only record pickup, microphone, and radio set if desired, plus one to four speakers for a theatre installation, the amplifier itself being complete with all necessary transformers, volume control, etc., for the three classes of coverage. Price, 685 Unipac, less tubes, ready to use, $160.00.

Just to the left is illustrated a "rack and panel" amplifier installation as supplied to large theatres, amusement parks and auditoriums for the finest possible sound and "talkie" reproduction. The installation illustrated is typical. It allows the selection of one of two microphones, phonograph record or radio set input, and the amplification of such inputs is almost any desired level. This particular amplifier is intended to operate four to eight dynamic speakers in theatres or auditoriums of 3,000 to 10,000 seats, or more speakers if desired for amusement park coverage. It will also operate from 60 to 300 loud speakers for apartment house, school, or hospital installations.

The rack illustrated carries from top to bottom a visual volume indicator panel, an input control panel (can be furnished for any desired number of inputs, and for fading one program into another) which in this case selects one of two microphones, radio or record input. Below is a three stage push-pull input amplifier using two UY227, two UX226, and two UX171A tubes; next, a panel carrying two meters on cords and plugs for current checking; and, at the bottom, two push-pull output amplifiers each using two UX250 and two UX281 tubes. Each output amplifier develops 15 to 16 watts, and will operate one to 150 loud speakers. Any number of output amplifier panels up to sixteen may be used, giving a total output of 256 watts—enough to operate 64 loud speakers, each one of which would fill a 500 seat theatre; or to operate 2400 loud speakers at home volume, as for subscriber-program service.

"Rack and panel" amplifiers are supplied only on special order for specific installations. Their tone quality is unconditionally guaranteed equal or superior to any competitive equipment. They are A.C. operated, with A.C. tubes, and are practically free from battery maintenance worries and expense.



IN the radio engineering field the reputation of manufacturing the finest sound reproducing apparatus available today, bar none, is generally accorded to Silver-Marshall, Inc. As manufacturers of the audio coupling transformers used in connection with vacuum tubes for voice and music amplification, Silver-Marshall alone of all manufacturers in the radio field, has offered such transformers with the unqualified money-back guarantee that S-M transformers are superior to any and all other types. It is additionally significant that Silver-Marshall alone has staged and encouraged open public tests between S-M and all other standard competitive audio apparatus.

Now the same high quality of amplifying apparatus that S-M has sold in increasing quantities in the radio field is available in models especially designed and developed for theatrical and amusement amplification.

Silver-Marshall is prepared to take care of your amplifying and sound reproducing problems either with standard amplifiers available from stock, or with special equipment designed for specific installations. The services of the S-M engineering department are at your disposal for consultation.

Manufacturers requiring large quantities of amplifiers will find S-M production facilities (covering every step of amplifier manufacture from raw material to finished product) of particular value, for S-M can "tool up" and be in regular production at the rate of from 50 to 500 special amplifiers per day in less than four weeks time! While S-M is a synonym in radio for the finest tone quality, yet S-M factory production facilities invariably result in S-M prices being far below all competition.

Write or wire at once for full information and price quotations on any power amplifier installation. We have representatives in all principal cities. Catalog on request.

SILVER-MARSHALL, Inc.
874 W. Jackson Blvd.
CHICAGO, U. S. A.

You Probably Do Not Know, for Instance, that—

A large number of S-M 685 Unipac amplifiers have been used by the U.S. shipping board at county and state fair exhibits.

The two largest manufacturers of theatrical phonographs have standardized upon S-M amplifiers.

One independent telephone company covering an entire state conducts a subscriber-program wire service thru S-M rack-and-panel amplifiers.

The observation car of President-elect Hoover's train on his pre-election trip was equipped with a power amplifier built of S-M products.

The laboratories of the largest telephone makers of the world have found S-M audio transformers to be unequalled (unofficially).

More S-M audio apparatus is sold to discriminating engineers and professional radio setbuilders than that of any competitive make.

SOUND IN THE THEATRE

Adding the Human Voice to the Voice of the Organ

By A. RAYMOND GALLO

NOW that talking pictures have become an important part of motion picture screen entertainment, there is added significance to the great part which the organ plays in the cinema theatre.

Jean Anthony, featured organist at the Marks Brothers' Chicago theatres, has conceived a sound instrument which may be used successfully in organ solo work, combining two important phases of theatre entertainment. Vocaltone was made adaptable by C. M. Howard, a designing and electrical engineer and well known expert of radio research work.

The Vocaltone is an amplifying system that reproduces the human voice as well as song and music with clarity and beauty of tone.

Acknowledging the fact that sound, effects, and talking will be a part of the motion picture productions of the future, very little effort has to be stressed in imagining that future organ solos will have the aid of the new Vocaltone. This is very possible inasmuch as community singing has grown to be a very important factor on the program of many neighborhood de luxe motion picture theatres. This new invention combines in community singing, the personality of the organist and the intimacy of the audience.

The accompanying illustrations will give you some idea how this device is constructed and how it will perform.

"The talkies are here to stay," said Mr. Anthony. "That seems to be the consensus of opinion just now, and what are organists going to do about it. What have most of them been doing about it? Nothing! They just wait and hope."

While others have just been waiting and hoping this organist and his associates decided that it was about time something was done for the protection not only of his career but the careers of thousands of other organists. The result: Vocaltone.

Jean Anthony

After witnessing a performance of the Vocaltone at the Marbro theatre in Chicago, the writer was fully convinced of the possibilities for theatre use, but not until he had seen the practicability of its other uses such as announcement addresses at the Aragon ballroom, Chicago, was he really convinced that the instrument was worthy of considerable attention. At the Marbro, Jean Anthony presented an organ solo called "Ten Minutes in a Studio" with Vocaltone arrangement and we must say the offering met with huge success by stopping every performance. For your benefit we are reproducing a portion of that solo in order to give you a correct schedule as to how the stunt was offered.

"TEN MINUTES IN A STUDIO"
An Organ Solo
featuring
JEAN ANTHONY over VOCALTONE

Trailer (Vocaltone organ solo featuring Jean Anthony)

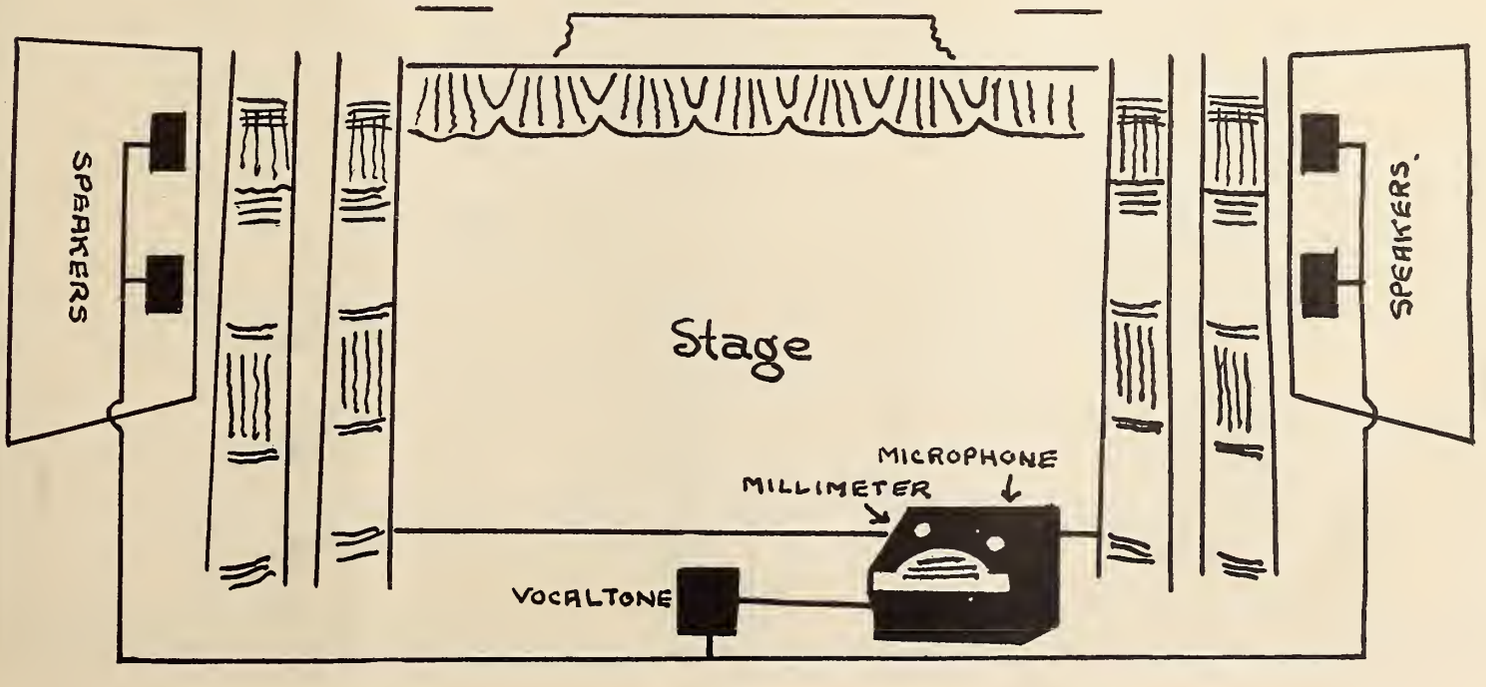
Scrim Scene (Roof of theatre in white with broadcasting antennae also in white. Black sky with cloud effect in blue.)

Talking from Organ pit over Vocaltone. Hello everybody, this is station MARKS, Jean Anthony announcing. We are about to broadcast the Singers Club organized for the purpose of singing the songs you love to hear and sing—for—

Singing over Vocaltone (Melody "When You're Smiling"). Special lyrics to a similar tune can replace the original song in case the organist wishes to address his audience.

This solo which consisted of four more

(*Continued on page 29*)



Sound Effect Records

Are at Last Available to Theatres Using Phonographic Music

We offer you 12 double faced sound effect records containing over 30 different sound effects with which you can actually cue your pictures. These records are electrically recorded and manufactured of high grade materials, bringing to your theatre the realistic sounds which your patrons have been anxious to hear. These records contain the following sound effects:

Sleigh bells, steamboat whistle, cheering of carnival crowds, gun shots, auto horn, crash of falling buildings, siren, realistic storm record with wind and thunder effects, 2 train records both freight and passenger—approaching—passing—and receding, recorded from actual train sounds, fire apparatus actually taken from a big city fire department and containing siren—bells—etc., hand clapping and applause, crowds cheering as at a football game, gong, cuckoo, horses hoofs, 2 realistic airplane records both with orchestral background and without—containing drone of motor and shriek of falling planes, church bell with orchestral background, etc.

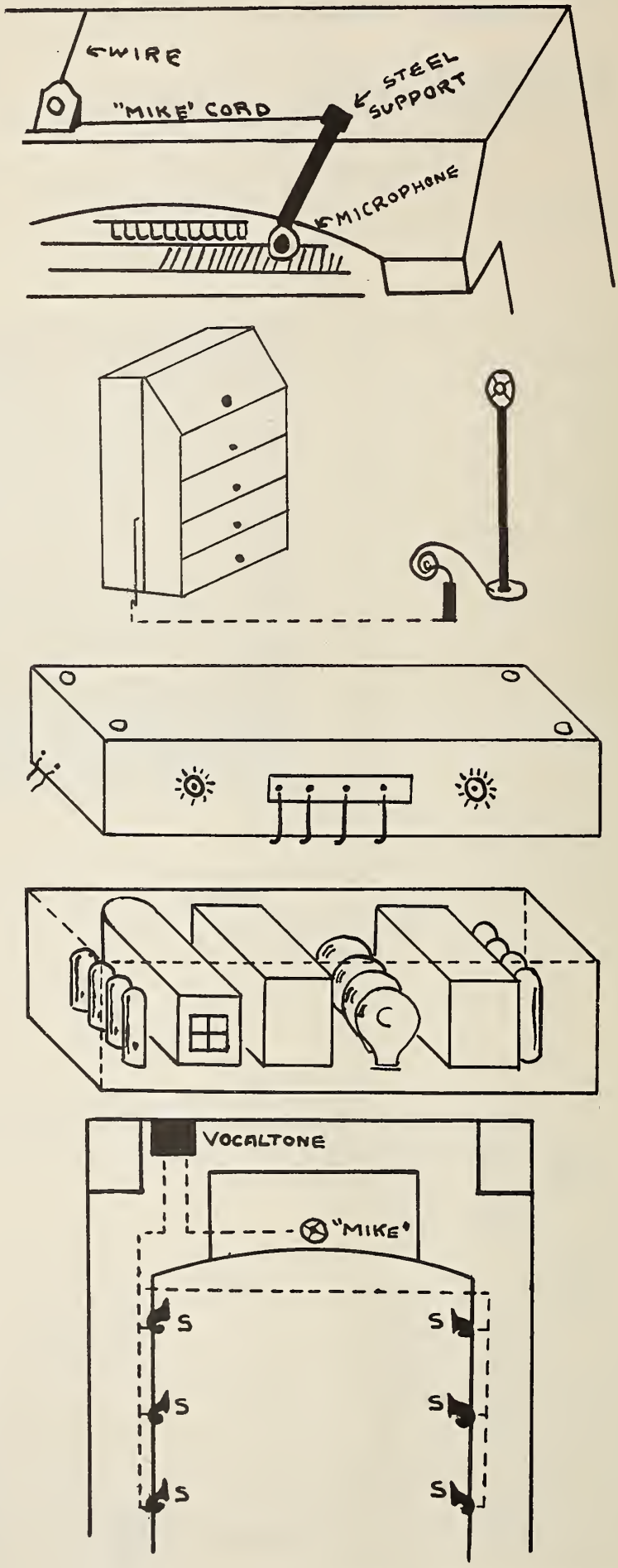
These records are the greatest box office sensation of today. We can make immediate delivery, price per set of 12 double faced records $21.00. Wire or write.

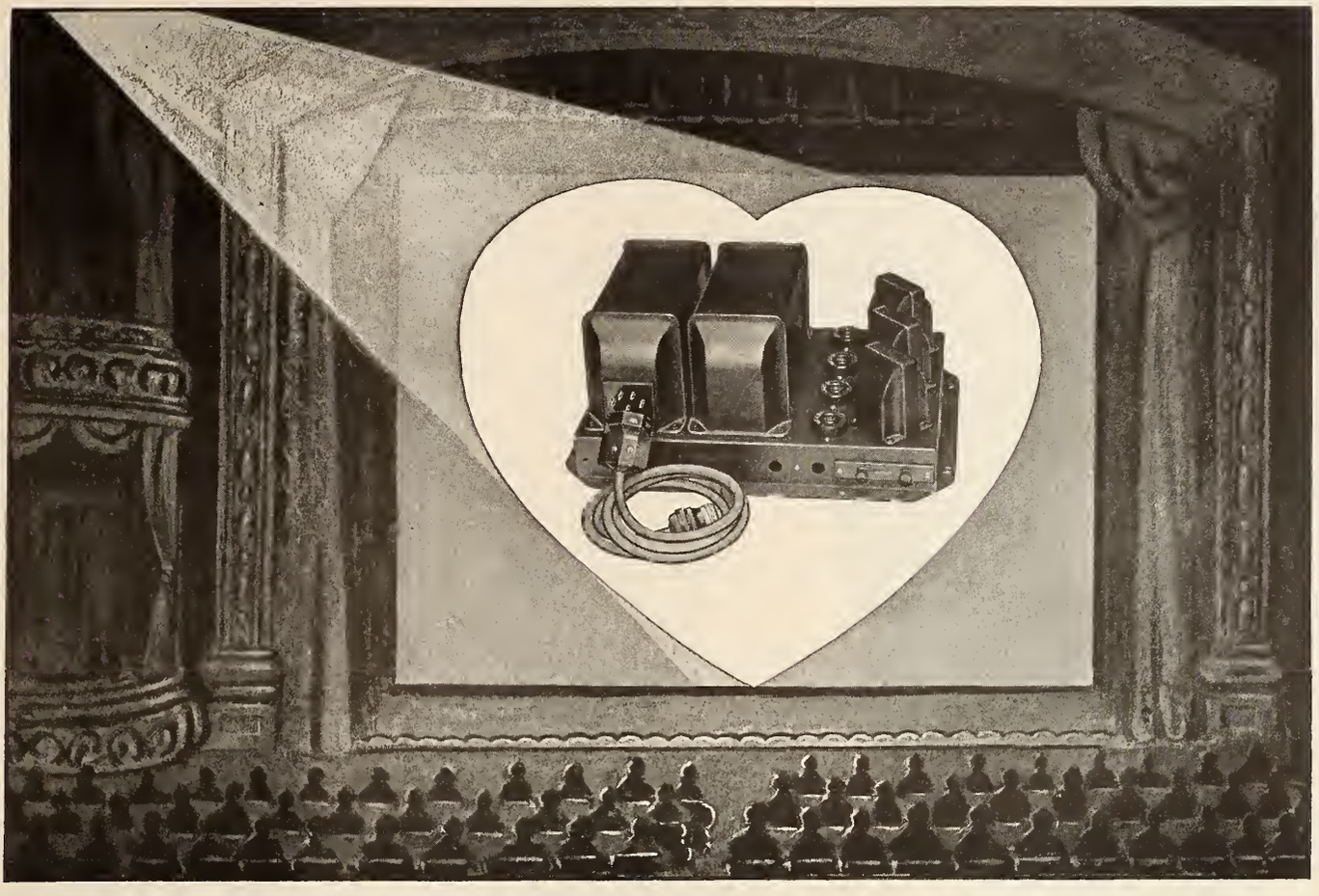
Orchestrola Sales Company

Room 2, 1508 Davenport St.
Omaha, Nebraska

Send No Money—We Will Ship Express, Insured, C. O. D.

Hookups on Vocaltone





The Heart of Sound Reproduction

If you have or contemplate installing any electrical reproducing device for furnishing music as an accompaniment for motion pictures, you should be vitally interested in what amplifier is used.

The amplifier is the heart of any such equipment

Not only is quality of reproduction, and by "quality" we mean reproduction like the original, important, but freedom from breakdowns with the attendant interruption of programs is paramount.

Most manufacturers of such equipment use SAMSON "PAM" amplifiers, although they cost more, because back of each "PAM" amplifier is a manufacturing organization of 46 years' experience, of which the last 30 years have been devoted to the design and manufacture of electrical sound transmitting and reproducing equipment. Theatre Managers who now own equipment (and there are hundreds of them) using "PAM" amplifiers will confirm these statements.

As an assurance of uninterrupted performances and quality of reproduction such that your patrons wish to come and listen again, be sure when you make your purchase that the name "PAM" and SAMSON appears on the amplifier.

For special amplifier problems of all kinds our Engineering laboratories are available and will apply to your particular requirements the results of varied amplifier experience.

Our illustrated bulletin MPW-1, descriptive of the different amplifiers we manufacture is yours for the asking

Main Office: Canton, Mass.
Manufacturers Since 1882

Samson Electric Co.

MEMBER R.M.A.

Factories at Canton and Watertown, Mass.

O. B., shown herewith—
Air Column 12½ ft., Bell 30 in. by 45 in., Depth 31 in., Weight 2[illegible] lbs.

RACON HORNS

Are Crowding the Picture Plays

The phenomenal success of the Racon *tone*—due to non-vibratory, non-porous, one-piece horn construction—has given a new charm and meaning to vocal and instrumental reproductions.

Install Racon Horns and make your screen shadows animated, throbbing, talking realities.

Thrilled audiences will crowd your theatre, swell receipts and spread the news of perfect performance that is almost beyond human belief.

There's no substitute for Racon, with horns for all purposes—from 6 in. bells to 6 ft. square bells—from 1 to 15-ft. air columns.

Our Acoustical Engineers will gladly show how patented Racon Horns can be adopted with far-reaching results.

RACON ELECTRIC CO. INC.

Specialists in Acoustic Chambers

FACTORIES
18 to 24 Washington Place, New York
Slough, Bucks, England, and 105 Sherbourne St., Toronto, Can.

WRITE FOR CATALOG

ORCHESTROLA

$495.00 Complete

Including 3 Speakers and All Wiring
Ready to Install

SPECIAL FEATURES

1. Both records can be played simultaneously for special sound effects.
2. With the Orchestrola you can advertise and produce special sound effect pictures with wonderful results.
3. You can own an Orchestrola for what you would pay an organist in three months.
4. Fifty special Good-All Sound and Theme records, such as Church Bells, Airplanes, Guns, Fire Apparatus, Steamboats, Freight and Passenger Trains, Applause, Carnivals, etc., are available for immediate delivery at $1.00 each. Also, 100 fine Victor Orthophonic Theatre Records indexed for all types of scenes at 75c each. Special cueing service is furnished.
5. Fading of one record into another.
6. Index record drawer, capacity 400, easily accessible.
7. Simplicity of operation and installation.
8. Comfortable sitting position for operator.
9. Finest quality and standard interchangeable parts throughout.
10. Volume to fill any theatre.
11. GUARANTEED—Equal, if not better music than any similar instrument.
12. Microphone attachment, including special transformer, produces clear, lifelike tones. Extra, $30.00.

Here's what one Exhibitor says about the Orchestrola:
"When we opened with it last Thursday night we thought we had a good attendance, but the following night we literally packed them in, and many were unable to get in for either show. The attendance has shown an increase since over what it was before, and the general comment and reaction seems universally favorable."
ABRO THEATRE
(Signed) A. C. Bowman,
Nevada, Missouri.

Good-All Electric Mfg. Co.
Ogallala, Nebr.

Please have salesman call.

We would appreciate a demonstration of the Orchestrola in our theatre. ☐ Please send further detailed information and opinions of other exhibitors. ☐ Send list of Special Sound Records. ☐

.....

.....

YES—WE CAN MAKE IMMEDIATE DELIVERY

GOOD-ALL ELECTRIC MFG. COMPANY, Ogallala, Neb.

Cueing for Sound Is Art; You Must Know Your Records

CUEING the non-synchronous instruments is an art.

It requires a thorough grasp of all available records—records, perhaps, which were on the market years ago.

Likewise, it requires a sense of musical moods—in other words, sensing the proper theme for the right scene.

One of the important factors in the increasing popularity of the non-synchronous instruments lies in the development of an expert cueing service.

Perhaps one of the best known and most widely used services is the Exhibitors Cueing Service, operated by Marie Pierson, with headquarters at 845 South Wabash avenue, Chicago.

Miss Pierson has been actively connected with the development of theatre cueing instruments since Orchestraphone was placed on the market by National Theatre Supply Company, and she is said to be one of the first persons to have successfully cued an entire program with records.

Miss Pierson's expert knowledge of available records, combined with several years' experience at the consoles of Chicago theatre organs, have fitted her especially to maintain a skilful and complete cueing service.

The cueing of every film submitted to the Exhibitors Cueing Service is personally supervised by her and a detailed cue sheet,with full instructions, including the name of each individual record, its manufacturer and number, is returned to the exhibitor. From this sheet, the operator of the cueing instrument can readily fit the proper music and sound effects to the picture sequences. Result—a silent film, but a sound picture.

This cueing service is available for any single film or for an entire year's booking, and is adaptable to any make of cueing instrument now on the market.

Puts Human Voice Into Organ

(*Continued from page 25*)

popular songs sung over the Vocaltone by the organist in which the audience also joined in willingly in a community songfest lasted for nearly 10 minutes and called for several encores at each show.

As you will note by the illustrations, a microphone is placed on the console of the organ at the cnd of an extension rod and by means of a small push button the organist controls the entire equipment which is mounted in a shielded container. This in turn is connected with a number of Vocaltone reproducers more commonly known as loud speakers and so arranged throughout the auditorium of the theatre so that the voice reproduction does not create a false or distorted re-creation of the organist's voice. Every patron no matter where he may be seated enjoys the fine reproduction and immediately becomes a part of the family fun. The cabinet which contains the amplifying system with tubes, etc., is hidden either in the orchestra pit or back stage and by a millimeter attachment on the other end of the organ console the organist can control the volume at all times.

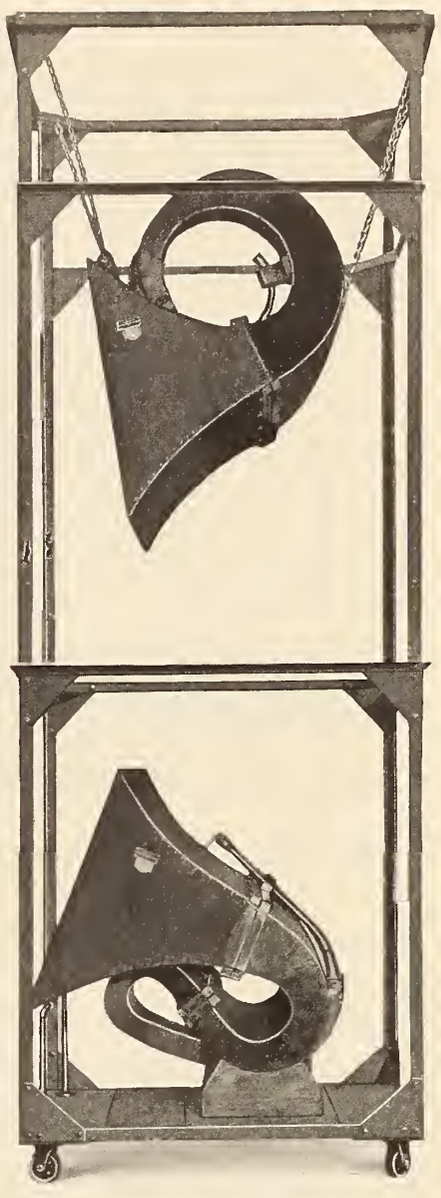
Packed houses enjoy the Vocaltone reproductions more than a half filled house for the simple reason that each person helps absorb a certain amount of electricity that passes through the amplifying system and in that manner makes the song or the announcement that much clearer. In fact, the organist is not required to talk any louder than in his natural tone.

Sound equipment in Vocaltone includes
ONE special design, VOCALTONE dual ballance amplification system,
FIVE tubes for said amplifier,
TWO rectifier tubes,
ONE rectifier unit,
ONE speech transformer,
TWO volume controls,
ONE line voltage control,
ONE pilot light and remote circuit control,
ONE millimeter,
SIX speakers,
SIX speaker units,
ONE adjustable microphone stand,
ONE high voltage rectifier tube,
ONE cabinet,
1500 feet wire for installation.

Dworsky Reorganized; Takes Larger Quarters

Dworsky Film Machine Corporation, manufacturer of cleaning machines, processing machines, 16mm film cleaning machines, enclosed projection rewind, inspection rewind, inspection control rewind and similar equipment, has announced its reorganization.

The company, with larger floor space and new machinery, is located at 59-65 Sixth street, Long Island City, N. Y.



ANNOUNCING
the LITTLEFORD
HORN TOWER
for SOUND
INSTALLATIONS

This Tower is rigidly constructed, light of weight and equipped with ball bearing rubber tired Colson Swivel casters. It is designed for the proper swinging and draping of horns for sound installations of all makes. Front of Tower measures 5 feet 8 inches; side, 5 feet; height, adjustable from 12 to 18 feet.

Towers carried in stock knocked down and crated ready for immediate shipment. Write for your Towers now!

LITTLEFORD BROS.
502 East Pearl St. *Cincinnati, Ohio*

SYNCHROPHONE

THE WORLD'S LATEST SOUND SENSATION

$395.00
F. O. B. FACTORY

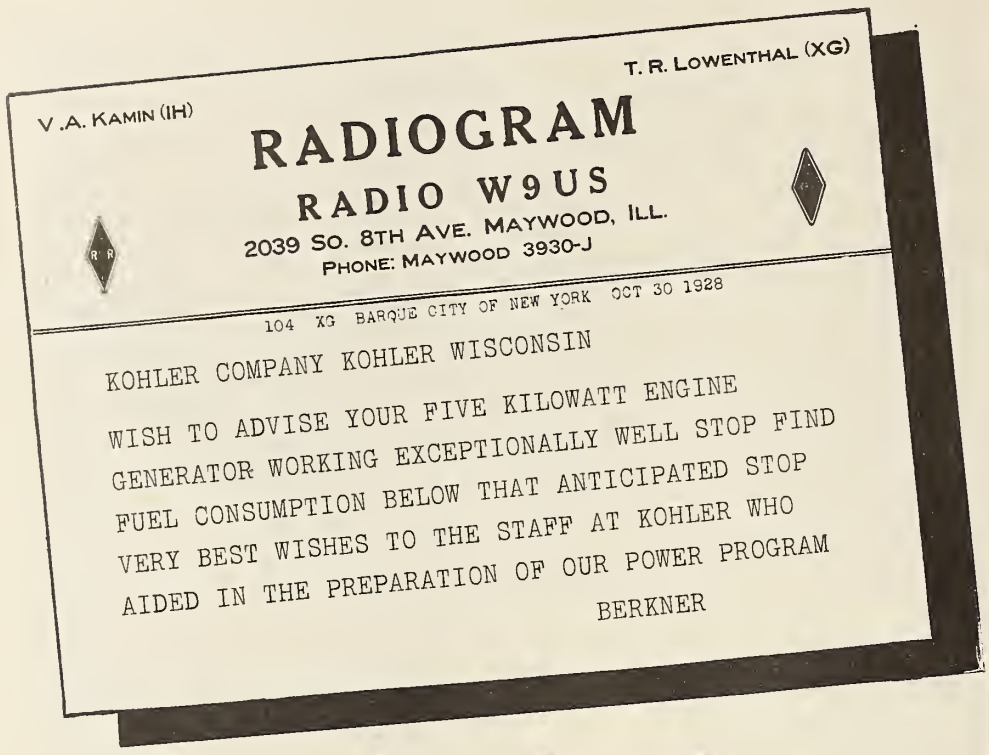
NO INSTALLATION COSTS—THE SYNCHROPHONE COMPARES IN QUALITY WITH ANY SOUND DEVICE IN THE WORLD—TIME PAYMENTS MAY BE ARRANGED—MICROPHONE ATTACHMENT MAY BE ADDED.

ESPECIALLY RECOMMENDED FOR SMALL THEATRES. WRITE FOR COMPLETE INFORMATION AND BIG LIST OF SATISFIED OWNERS.

Same amplifier as highest price Devices

ADSWIN CORPORATION
727 Seventh Avenue, NEW YORK

Pays for itself before you pay for it



And — — it will "work exceptionally well" *in your theatre*

Radio Operator Berkner flashes the first news of the Kohler Electric Plants with the Byrd Antarctic Expedition. A very satisfactory report—the 5-K.W. plant on the City of New York is "working exceptionally well . . . fuel consumption below that anticipated."

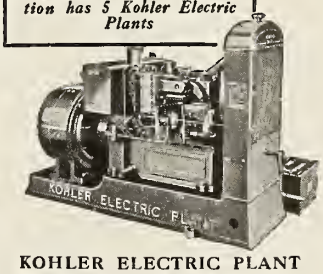
This is interesting information to theatre owners. The fact that *five* Kohler plants were chosen to accompany Commander Byrd is a significant indication that these plants must possess a noteworthy degree of dependability—and that is important to theatre owners as well as to polar explorers.

Every motion picture theatre needs a reliable auxiliary source of electric current as insurance against the failure of city current—insurance against revenue loss from a "dark house," insurance against the danger of panic. The Kohler Electric Plant provides full coverage to protect against these hazards.

This capable machine, as installed in many theatres, *cuts-in automatically* the moment the regular current stops. No need to go to the plant to start it—standard 110-volt Kohler Electricity is instantly available to light the projector, aisles, lobby, ticket booth, and other vital points.

Kohler Electric Plants entirely dispense with the usual large storage batteries. They are quiet, economical, safe—approved by the National Fire Underwriters' Laboratories. There are models for large or small theatres; also for rural houses which have no city current. Mail the coupon below for detailed information.

The Byrd Antarctic Expedition has 5 Kohler Electric Plants



KOHLER ELECTRIC PLANT
Model 5A1—5 K. W.; 110 Volt D. C.
Other Models: 1½, 2, and 10 K.W. D. C., and 5 KVA, Alternating Current

Kohler Co., *Founded 1873*, Kohler, Wis. *Shipping Point*, Sheboygan, Wis.
BRANCHES IN PRINCIPAL CITIES
ALSO MANUFACTURERS OF KOHLER OF KOHLER PLUMBING FIXTURES

KOHLER OF KOHLER
Electric Plants
Automatic—110 Volt D. C.—No Storage Batteries

BT 12-22-28

Kohler Co., Kohler, Wis.—Please send me information about the Kohler Electric Plant.

Name..... *Street*.....

City, State..... *Use in which interested*.....

Sound Installations

The tendency among theatres both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many sound equipment installations reported by leading manufacturers.

Western Electric
Film and Disc Sound Devices

Western Electric equipped 30 houses with film and disc sound devices for the week ending December 1. The total seating capacity of these 30 houses is 38,323, giving an average seating capacity for the theatres of 1,596. The total number of theatres equipped with W. E. equipment totaled 903 at the end of this week, representing a total seating capacity of 1,457,494. The list of theatres wired for the week ending December 1 follows:

List of theatres in which Western Electric sound projector equipment was installed during the week ending Saturday, December 1, 1928.

Smoot theatre, Parkersburg, Va., film and disc, 921 seats.

Palace theatre, Muscatine, Ia., film and disc, 751 seats.

Princess theatre, Springfield, Ill., film and disc, 1,086 seats.

Keith Albee theatre, Huntington, W. Va., film and disc, 2,860 seats.

Capitol theatre, Wheeling, W. Va., film and disc, 2,800 seats.

Boulevard theatre, Baltimore, Md., film and disc, 1,500 seats.

Revere theatre, Revere, Mass., film and disc, 1,714 seats.

Mesa theatre, Los Angeles Cal., film and disc, 1,459 seats.

Uptown theatre, Kansas City, Mo., film and disc, 2,050 seats.

Regal theatre, Chicago, Ill., film and disc, 2,866 seats.

Peoples theatre, Chanute, Kansas, film and disc, 935 seats.

Arcadia theatre, Temple, Tex., film and disc, 936 seats.

State theatre, Winona, Wis., film and disc, 1,200 seats.

State theatre, Eau Claire, Wis., film and disc, 1,252 seats.

Pantages theatre, Portland, Ore., film and disc, 1,724 seats.

Pantages theatre, Seattle, Wash., film and disc, 1,470 seats.

Capitol theatre, Rome, N. Y., film and disc, 2,300 seats.

Broadway Strand theatre, Chicago, Ill., film and disc, 1,580 seats.

Electric theatre, Kansas City, Kan., film and disc, 1,969 seats.

New Frolic theatre, Jacksonville, Fla., film and disc, 769 seats.

New theatre, Blackwell, Okla., film and disc, 750 seats.

Virginian theatre, Charleston, W. Va., film and disc, 954 seats.

Fisher theatre, Detroit, Mich., film and disc, 2,711 seats.

Adams theatre, Detroit, Mich., film and disc, 1,766 seats.

List of theatres in which non-synchronous Western Electric equipment was installed during the week ending Saturday, December 1, 1928.

North Park theatre Buffalo, N. Y., 1,442 seats.

Strand theatre, Parkersburg, W. Va., 870 seats.

Murry theatre, Ponca City, Okla., 950 seats.
Roxy theatre, Maple Shade, N. J., 776 seats.
Majestic theatre, Perth Amboy, N. J., 1,966 seats.
Marlo theatre, Jackson, Tenn., 988 seats.

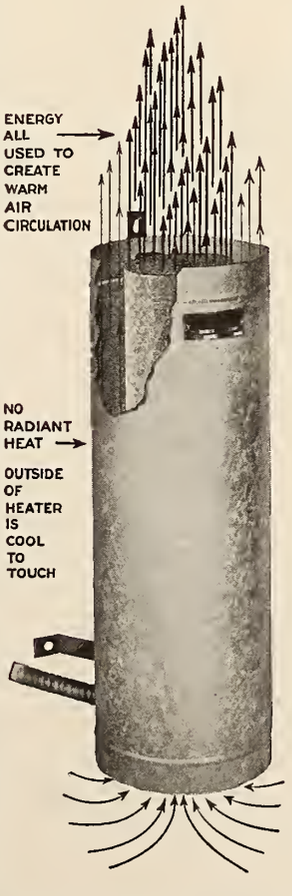
Han-A-Phone
Sound Devices

Little theatre, Detroit, Mich.
Crescent theatre, Brooklyn, N. Y.
Star theatre, Davenport, Ia.
World-Temple theatre, McCook, Neb.
Legion theatre, Marshalltown, Ia.
Lyda theatre, Grand Island, Neb.
King theatre, Albia, Ia.
Amuzu theatre, Muscatine, Ia.
Princess theatre, Boone, Ia.
Strand theatre, Sioux City, Ia.
Fox theatre, Washington, Ia.
Galbraith theatre, Superior, Neb.
Zenith theatre, Shenandoah, Ia.
Ritz theatre, Beatrice, Neb.
State theatre, Natrona, Pa.
Strand theatre, Parkersburg, W. Va.
Star theatre, Monessen, Pa.
Cokeburg theatre, Cokeburg, Pa.
Monarch theatre, Wilson, Pa.
Liberty theatre, Clairton, Pa.
Academy theatre, Beaver St., Pittsburgh, Pa.
Paramount theatre, Connellsville, Pa.
Arcadia theatre, Vandergrift, Pa.
Capitol theatre, McKeesport, Pa.
Rialto theatre, Boston, Mass.
Atlas theatre, Adams, Mass.
Park theatre, Washington St., Boston, Mass.
Strand theatre, Woonsocket, R. I.
Roxbury theatre, Roxbury, Mass.
Olympia theatre, Olneyville, R. I.
Suffolk theatre, Holyoke, Mass.
Capitol theatre, Main St., Winchenden, Mass.
Park theatre, Lebanon, N. H.
Colonial theatre, Laconia, N. H.
Palace theatre, Cranston, R. I.
Strand theatre, Cono, Maine.
Royal theatre, New Bedford, Mass.
Baylies Square theatre, New Bedford, Mass.
Rialto theatre, New Bedford, Mass.
Capitol theatre, Alexandria, Va.
Orpheum theatre, Newport News, Va.
Star theatre, Westernport, Md.
Lyric theatre, Hampton, Va.
American theatre, Phoebus, Va.
Scott theatre, Hampton, Va.
Music Hall theatre, Keyser, W. Va.
Ideal theatre, Winston-Salem, N. C.
Strand theatre, Salisbury, N. C.
Rex theatre, Winston-Salem, N. C.
Century theatre, Buffalo, N. Y.
Commodore theatre, Buffalo, N. Y.
Cameo theatre, Syracuse, N. Y.
Park theatre, Cobleskill, N. Y.
Strand theatre, Allentown, Pa.
Brownson theatre, Philadelphia, Pa.
Capitol theatre, Shamokin, Pa.
Opera House theatre, Columbia, Pa.
Grand theatre, Vineland, N. J.
Ritz theatre, Oaklyn, N. J.
Ideal theatre, West Philadelphia, Pa.

Theatre Sound Corporation
Kolstadphone

Mt. Baker theatre, Seattle, Wash.
Proctor Street theatre, Tacoma, Wash.
Ellensburg theatre, Ellensburg, Wash.
Graham's theatre, Auburn, Wash.
Eddie River's Granada theatre, Lewiston, Ida.
Liberty theatre, Napa, Ida.
Star theatre, Weiser, Ida.
Majestic theatre, Ontario, Ore.
Liberty theatre, Condon, Ore.
Granada theatre, Camas, Wash.

Forced Circulation Is Necessary!



AN organ heater must be built to get warm air to every part of the organ chamber. That is why forced circulations, found only in EVENHEETERS is a necessity. The slow natural radiation effect found in the radiator type heater is not sufficient to heat the organ parts evenly, for the heat is dissipated before the more distant organ parts are reached.

EVENHEETERS have the only forced circulation feature in all organ heater construction. The warm air rushes out the top, into the organ chamber where it rapidly mounts upward, circulating to every part of the organ, heating every mechanism, pipe and chest with the same even temperature. The air has little time to cool before it has once more circulated back to the heater to be again forced through the chamber. And no parts near the organ floor are neglected, for the EVENHEETER is placed on a lower level than these and they get the full benefit of this circulation of heated air.

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Season's Greetings

From Clell Jay

[Editor's Note: Mr. Jay, well known among projectionists of the country and a frequent contributor to Better Theatres, sends the following season's greetings to his legion of friends.]

I SEND ALL THE STAFF AND READERS OF THE "HERALD-WORLD" A "BANG UP" CHRISTMAS AND A WONDERFUL AND SUCCESSFUL NEW YEAR.

—CLELL JAY

Berliner Devises "Cement Cells" to Correct Acoustics

Emile Berliner, noted inventor, presents as his latest invention the "acoustic cement cell" to prevent sound reverberation in theatre auditoriums.

This new acoustical treatment, according to the American Acoustic Company, patentees and makers of the Berliner product, is composed of vibrating diaphragms set in the cement walls. These diaphragms are then covered with acoustic cement.

These cells, according to the company, not only soften words and music, but also amplify them.

A brief description of the new product follows:

"Before applying the top coat of plaster, Berliner specifies that discs of galvanized wire netting be nailed in rows over the wall. These discs are really microphone diaphragms. Between the wall base and cell surface there is a space of about half an inch. Just as faint vibrations pulsing through a telephone wire vibrate the diaphragm of a telephone receiver, so sound waves striking a 'diaphragmed' cement wall' vibrate the surface of each acoustic cell and not only soften words and music, but amplify them, so that the most delicate tone nuances are heard distinctly."

Projection Rooms Are Faulty; Houses Closed

New York State troopers are active these days inspecting motion picture theatres, particularly as to projection rooms, in the smaller villages.

Already two or three of these theatres have been ordered to replace old and dangerous rooms with new ones and these houses have closed for two or three weeks until such changes can be made in complying with the law.

Claims Injury Was Due To Bright Lights; Sues

The Tebbetts Theatres, Inc., Portland, Ore., has been made defendant in a $38,000 personal injury damage suit filed by Nellie Gay Welton. The plaintiff charged that she was injured as she was leaving the Oriental theatre. She said she was dazzled by the bright lights of the theatre which caused her to fall.

BETTER PROJECTION

Current Rectification

By F. H. RICHARDSON

EDITOR'S NOTE: Better Projection this month is a reprint from Vol. 2, Fifth Edition, of "Richardson's Handbook of Projection," published by The Chalmers Publishing Company.

ONLY a small percentage of the theatres of the United States and Canada have an available direct current supply. The rest have A. C. supply only. We are not sufficiently conversant with the situation in this respect with regard to other countries in which this book is used to attempt an approximation of the percentage of theatres having A. C. supply only, but no theatres anywhere have a current supply the voltage of which is suitable for use at the arc.

It is a well-known fact that an alternating current projection arc is not only very much more difficult to handle, but also is likely to be more or less noisy (though special A. C. carbons have largely reduced the element of noise) also that very nearly double the amperage is required at the arc to secure an effect equal to a direct current projection arc. In other words, to equal the effect of a 40-ampere D. C. projection arc, an A. C. arc operating at about 80 amperes would be necessary. Why this is so is explained on Page 392.

* * *

Due to these facts, the almost universal modern practice in large theatres, and the very general practice in smaller theatres, is to "rectify" the alternating current supply (change it to D. C. and to arc voltage) either by means of a motor-generator set or a mercury arc rectifier, either of which receives alternating current from the line and delivers direct current at the arc, in most cases at arc voltage. These machines have been brought to such a state of perfection with regard to mechanical construction, efficiency, operation and ease of manipulation, that there is now absolutely no legitimate excuse for the continued use of alternating current at the projection arc. True, the exhibitor may offer in excuse the fact that the installation cost of the motor-generator or mercury arc rectifier, plus the item of deterioration, is a considerable sum, but this in fact is no excuse at all, because he will get all that and very much more besides back in increased patronage of the box office by reason of improved screen results.

This latter is, of course, in a few instances modified by the fact that there is an occasional projectionist who is sufficiently expert in the handling of the alternating current arc to produce results very nearly equal to the direct current arc. This, however, does not hold good to any considerable extent, and broadly speaking does not in the least invalidate our former statement.

The Projection Department of Moving Picture World and the author of this work unqualifiedly recommend the installation of either a motor generator set, or a mercury arc rectifier, with the notation that modern practice favors the motor generator set as against the mercury arc rectifier, because of the fact that the motor generator is a very much more flexible machine. The motor generator may be temporarily overloaded by as much as 100 per cent, though, of course, such an overload could only be maintained for a moment or two—sufficient time, however, for change-over—whereas the mercury arc rectifier cannot be overloaded to any considerable extent; also the motor generator may be had in any desired capacity, whereas the mercury arc rectifier is not made in anything exceeding 50 amperes capacity.

Let it be clearly understood that we do not recommend the overloading of a motor generator by 100 per cent, even for a short time, but such a machine should carry a 50 or even a 75 per cent, overload for as much as three minutes, with reasonable frequency, without sustaining injury.

* * *

MOTOR GENERATORS.—In the ordinary acceptance of the term as applied to projection, the motor generator is nothing more or less than an alternating current motor, of suitable voltage, cycle and phase to operate on the available supply, direct coupled to a direct current dynamo, the latter, in latest and best practice, being of the constant current type, i. e., wound to deliver an approximately steady amperage at considerable variation in arc voltage.

In fact the latter phase of the matter has been carried to such an extent that arc voltage may be doubled without appreciably altering the amperage. The latest practice is the motor generator, the dynamo of which is so wound that when it is "pulling" one projection arc, a second can be cut in series with the first, whereupon the voltage of the dynamo doubles, the amperage remaining constant.

The advantage of this type is that with a minimum effort on the part of the projectionist the change-over may be made without the slightest evidence of the act on the screen. This is by reason of the fact that with the arcs operating in series, in the very nature of things both of them must and will have precisely the same amperage, and if the adjustment of both, as regards distance from collector lens and angle of crater, be the same, and the optical train be identical, the screen illumination from each must and will have precisely the same value.

Another plan which has merit is that of the motor generator having a 70-volt dynamo using ballast resistance to reduce the generator voltage to arc voltage. The waste involved is very slight and the plan has its advantages.

* * *

D. C. to D. C. SETS.—There is a special motor generator set made, known as the "D. C. to D. C. motor generator," which operates, in effect, merely to reduce the voltage. (See Page 521.)

* * *

GENERAL INSTRUCTIONS ON MOTOR GENERATORS.—In the interest of economy of space we shall give certain instructions which apply alike to all motor generators. To incorporate these in the matter covering each individual machine would merely be a reiteration of the same thing several times.

WARNING.—Exhibitors often complain to the author that their motor generator set is not as efficient as was claimed by the manufacturer. This may very easily be true without any fault on the part of the maker, for while a machine in perfect condition may show high efficiency, after a few months of unintelligent handling, or abuse, it may show something very different. Factory efficiency tests are made with machines in the very pink of condition. They naturally show very much higher than after a few months under the care of a careless or slovenly attendant, or one who knows very little and perhaps cares less beyond how to start and stop them, and to put fresh oil in the oil wells "once in a while." Loose connections, dirty brushes and roughened commutators do **not** make for efficiency.

It occurs, too, that the projectionist will permit his arc, which should operate at a certain length and voltage, to open to a length considerably greater with probably 10 volts more drop. This, on a constant current generator, means an increase of current consumption of about 15 per cent and a corresponding drop in efficiency without any gain on the screen.

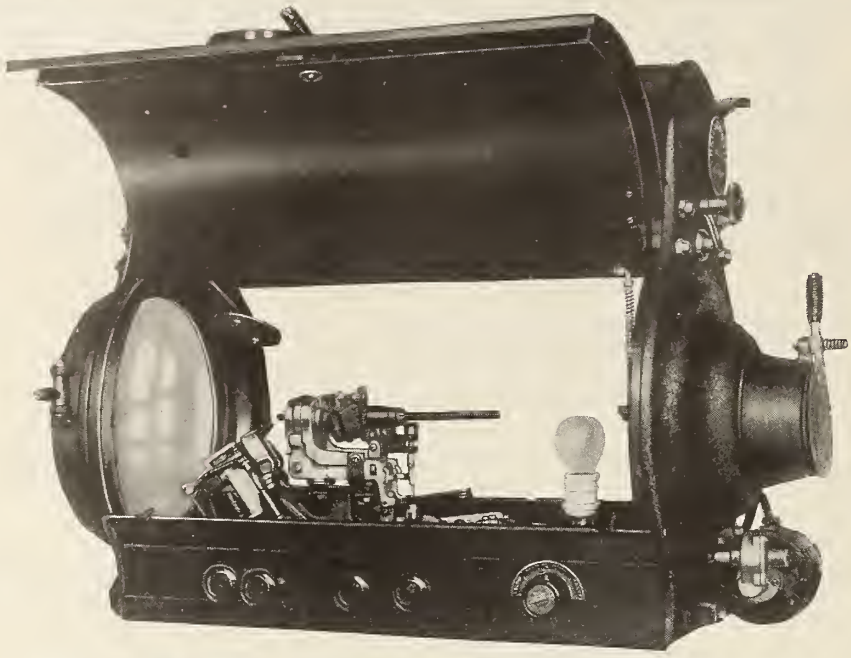
* * *

GENERAL INSTRUCTIONS No. 1, LOCATION.—Several things must be given very careful attention when the location for a motor generator is considered.

If it be practical it is decidedly better to locate the motor generator in a room directly adjoining and connecting with the projection room. If this is not a practical thing to do, then it may even be located within the projection room itself.

A basement location is, for several reasons, objectionable, and if the basement be damp and dark it should not be considered at all. Where there is dampness, the insulation of the wires will absorb more or less moisture while the machine is idle. This moisture will be expelled rapidly when the machine warms up, and this, many times

Correspondence for F. H. Richardson, editor of this department, should be addressed, 819 Riverside Drive, New York.



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repeated, is more than likely to do harm. It may, in time, entirely ruin the armature and field coils, which would compel the rebuilding of the entire electrical part of the machine. Another serious objection to this location is that in case anything goes wrong it takes a very much longer time to investigate and make necessary adjustments or repairs than would be necessary were the machine located either in the projection room, or in a room adjoining and connecting therewith. Then, too, a dark basement (or other location) compels the making of all repairs and performing other necessary operations entirely by artificial light, which is to some extent objectionable. **Another very, very serious** objection with many basements is that when the furnace is going there will be more or less coal and ash dust in the air, which is bound to get into the machine, and in course of time do irreparable injury thereto.

But after all, the most serious objection of all is the fact that the machine will be more or less inaccessible to the projectionist and will therefore be neglected. It most emphatically will not receive the daily attention it ought to receive. Common sense should tell anyone that a machine which is conveniently located and easily accessible will receive more and better attention than if it be located at a distance and a more or less inaccessible place. Common sense should also tell anyone that lack of necessary attention means increased deterioration in the machine itself. In other words the machine which has proper attention will operate with greater efficiency and last much longer than one which does not receive proper attention.

The only legitimate objection to locating machines of this kind in or adjoining the projection room lies in the possibilty of vibration and noise, or in the weakness of the floor. We may, however, dispose of the latter by saying that any floor too weak to carry a machine of this kind is entirely unfit to be the floor of a projection room. As to the matter of vibration, it has, to all intents and purposes, been eliminated in modern machines of this type and such vibrations as remain can be entirely absorbed by means of a felt, cork or rubber mat, as per instructions under "Installation."

* * *

GENERAL INSTRUCTIONS No. 2—INSTALLATION.—Upon receipt of a new motor generator the name plate should be carefully inspected. If it be a D. C. to D. C. machine it is only necessary to make sure that the voltage marked on the name plate corresponds with the voltage of the supply. If it be an A. C. to D. C. set it is then necessary to make sure the volts, the cycles and the phase of the motor agree with those of the circuit to which it will be connected.

The name plate on the generator should indicate its maximum capacity. If the machine is to be located in a basement, or at any other place a considerable distance from the projection room, the projectionist should make sure that the circuits leading from the generator to the projection room, and from the main house switchboard to the motor are both large enough to carry the maximum current they will be called upon to carry with, not to exceed a two-volt, or at most a three-volt drop. (See Page 74.)

If the generator is to be located in a basement it is an excellent plan to place it on a foundation raised at least 12, and preferably 24 inches from the floor. This is particularly important if there is danger of the basement flooding, or if the floor is wet, though in either of the latter events it would be sheer folly to locate a motor generator set in the basement.

* * *

DROP LIGHT.—No matter where the machine is located there should be a drop light hung over it, with sufficient slack cord

to admit of the light being carried to any part of the machine. This latter is especially important if the machine be located in a dark place, such as a basement.

* * *

GROUNDING THE FRAME. — The frame of the machine should be thoroughly grounded by means of a copper wire, one end of which must make good electrical contact with the frame and the other end with a water pipe or the earth, as per instructions, Page 346.

* * *

REMOVING SUB-BASE.—If the machine is mounted on a sub-base, which for any reason it is desired to dispense with, it is highly important that the base which will receive the machine be perfectly level, and that the motor and the generator be carefully lined with each other. If this latter be not perfectly accomplished there will be an undue, and possibly a heavy strain on the coupling between the two shafts. Imperfect lining of the motor and generator is likely to result in noise and vibration; it certainly will cause rapid wear of the bearings of both the motor and generator. Machines in which the armature of the motor and generator are mounted on one shaft, with but three bearings and with no coupling between the two armatures, should under no circumstances be installed without their sub-base, if they be of the type which uses a sub-base.

Where a motor and generator are carried on a single sub-base or base, it is not necessary that they be bolted to the floor, nor is it necessary to build any special foundation for them.

* * *

CORK, FELT OR RUBBER.—Motor generator sets in which both elements are carried on a single base or sub-base require no base, but between them and the floor should be one of three things, viz.: a thick pad of cork, a thick pad of felt or a thick pad of fairly resilient rubber. These pads serve two purposes. They absorb any possible vibration, which would otherwise be communicated to the floor, and they serve to deaden the noise of the machine.

Cork is best, but the pad should be two or three inches thick. It need not extend all the way under the machine if the machine be of the horizontal type. If it be of the vertical type it will be just as well to use a pad or mat the full size of the machine, and two or three inches more. If the pad be of felt it should be of the kind ½ to one inch thick, and four or five thicknesses should be used. We can give no advice with regard to the rubber pad, because it will depend upon the kind of rubber you are able to get, but in any event a sufficient thickness should be used to absorb all the vibration.

It is imperatively necessary that the armature of horizontal type motor generator sets be perfectly level endwise, else it will not "float" (have end play), and failure to float will probably produce grooved bearings and commutator. For this reason it is necessary, after the machine has been set on its pad for a week, that it be tested, and if necessary levelled by slipping sheets of paper or metal under the low end. See Page 524, Figure 155.

* * *

CAUTION.—In the case of motor generators the armatures of which are joined by a coupling and which are not mounted on a single, rigid iron base, the pad method does not apply. Such machines must be bolted down to a solid, rigid foundation, the top of which is, of course, perfectly level.

Goetz on Way to New York

HOLLYWOOD—Harry M. Goetz, comptroller of Paramount studios in Hollywood left the coast last week enroute to New York. Mrs. Goetz accompanied him.

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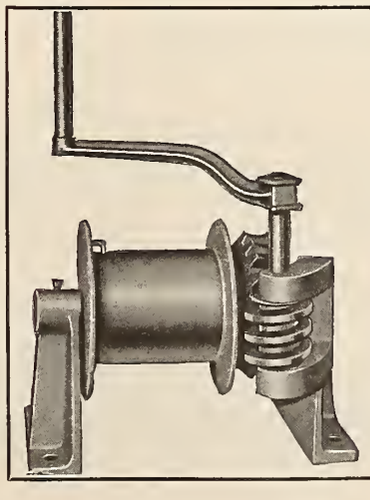

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ANOTHER PAGE IN HISTORY

"In every instance they have given PERFECT SATISFACTION"

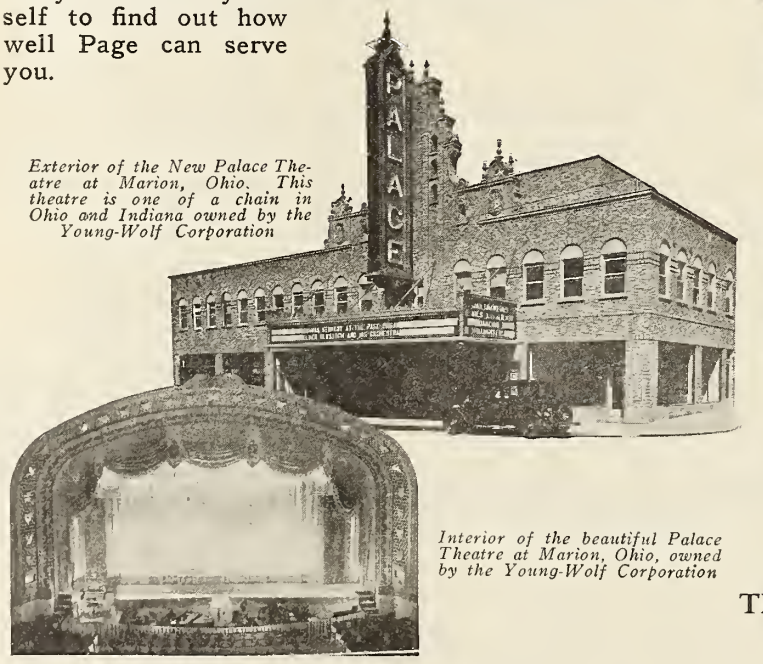
THE Young and Wolf Corporation, owners of a chain of theatres in Ohio and Indiana, has recently installed its third Page Unit Organ. This organ was installed in the Palace Theatre at Marion, Ohio—a new link in its chain. Thus, Messrs. Young and Wolf have expressed in the only real substantial way, the satisfaction they have had with the first two installations.

Then, too, there is the word of Mr. John Eberson of Eberson & Eberson, well known theatre architects. Mr. Eberson designed the theatre and speaks very highly of the Page Unit Organ installation. He says, "I frankly admit that this is one of the slickest little installations I have seen, hence I shall have no hesitancy to call your product to the attention of my clients."

* * * *

After all is said, nothing can take the place of pipe organ music in the theatre. It has won its way there to remain, due to a certain attractiveness and individuality that it alone can provide. So you need pipe organ music and you owe it to yourself to find out how well Page can serve you.

Mr. V. U. Young of the Young-Wolf Corporation, owners of the Palace Theatre at Marion, Ohio, and several others in Ohio and Indiana. Mr. Young is a well-known Shriner. His temple is Orak located at Hammond, Indiana, and his consistory is Fort Wayne



Exterior of the New Palace Theatre at Marion, Ohio. This theatre is one of a chain in Ohio and Indiana owned by the Young-Wolf Corporation

Interior of the beautiful Palace Theatre at Marion, Ohio, owned by the Young-Wolf Corporation

Mr. Young says in writing to a Page prospect, "I have repeatedly told Mr. Williams that I would be glad to recommend the Page Organ at any time. We have a number of Page Organs in our theatres and in every instance they have given perfect satisfaction. We are especially pleased with the Page Organ that was recently installed in our Palace Theatre, Marion, Ohio."

V. U. Young

Find out what Page can do for you

THE PAGE ORGAN COMPANY
523 N. Jackson St.
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PAGE UNIT ORGANS

MUSIC IN THE THEATRE

FIVE
Left Hand Forms

By JAKE HAMMOND

Solo organist

I FEEL sure if more organists knew how to employ tricks and knew how interesting it is to work them out that our profession as a whole would be lifted just a little higher. It is surprising how they will work around a melody and in some instances form a melody all their own, thus enhancing it and making a number much more interesting. And since the present acute situation with talking and synchronized pictures has made most organists feel the competition, it is time that we do all we can to help each other so that we can more ably combat that competition.

* * *

I love to play, and hear played, any popular number in the so-called ballad-style but it would get dreadfully monotonous to listen to 10 or 15 songs played that way with no tricks interspersed. And so with tricks, it is always necessary to use judgment and not repeat the same ones too often in a show.

In thinking over the different forms I find they are comparatively few left hand tricks that are really different. But I have written five that are distinctly different from each other, and I believe you will find that most left hand forms are traceable to these, I feel safe in saying that fifteen forms can be made from these five.

I have used the first eight measures of "Last Night I Dreamed You Kissed Me," published by Leo Feist, and have carried each of the forms out so they will work with these eight measures. This song is well suited to practice forms with because of its even time and graceful harmonic changes.

* * *

Number one can be easily run up on the third and fourth beats with arpeggio notes like the first and second beats, or change the first two notes to quarter notes and the rest to eighths. Or any conceivable way that you can change the form. It is also quite pleasing in number 1 to use the 16 foot, 8 foot and 4 foot Tibias with a tuba solo, playing the arpeggios staccato.

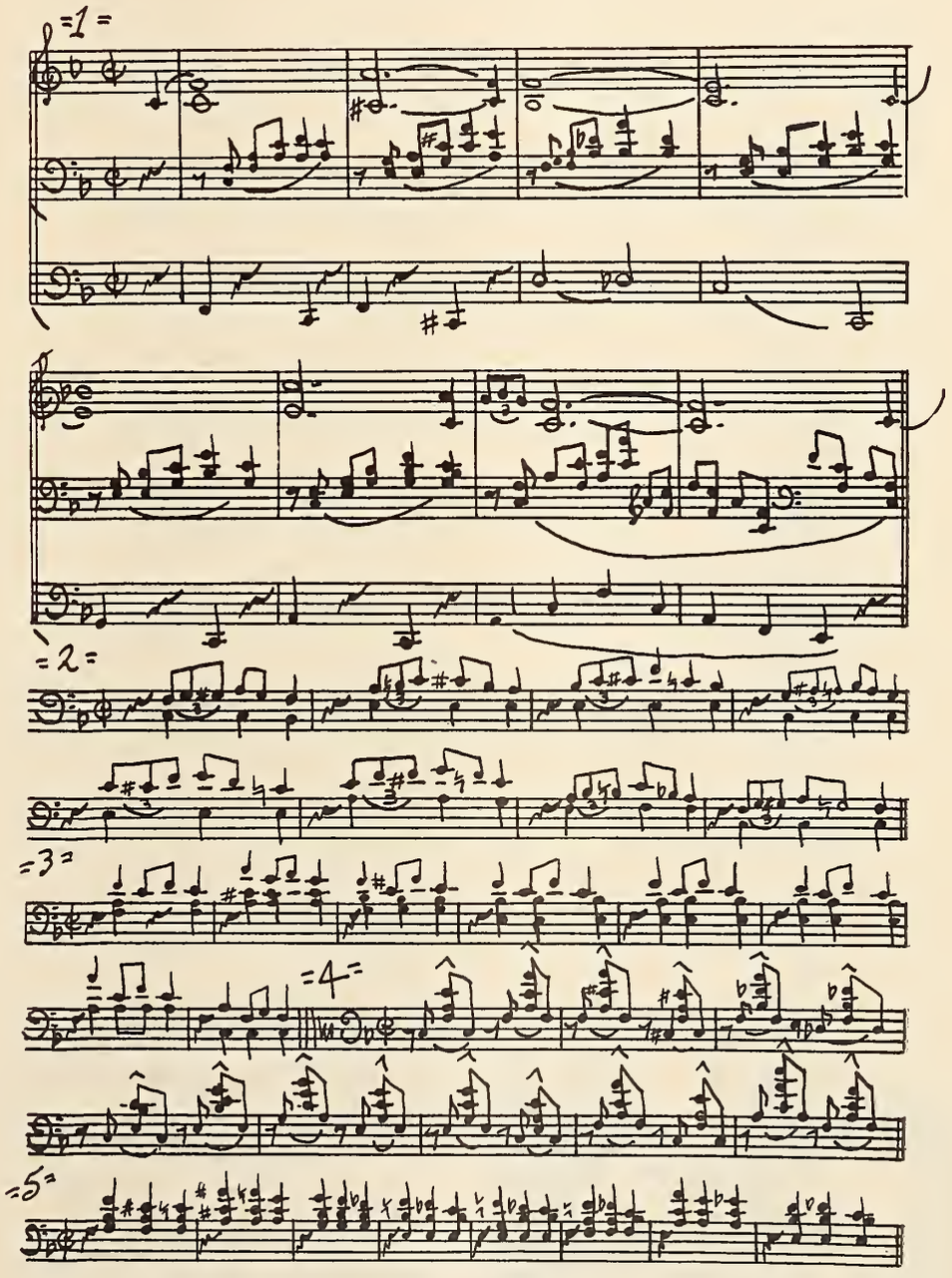
I believe you will find it difficult to make many changes in Number 2, but you will find it good with any combination you choose to use for it.

Number 3 lends itself well to changes both in time and otherwise, and like Number 2 it sounds well with nearly any combination.

Number 4 has a decided banjo swing, and because of its strongly accented beats on two and four it is easy to use with any melody. However it would be hard to change it around much.

You will find it easy to change Number 5 in many ways. It is quite pleasing by using an eighth rest at the first of

(Continued on page 69)



Above are the five left hand forms as arranged by Mr. Hammond, using the Feist selection, "Last Night I Dreamed You Kissed Me," as a basis.

Inside Information

Synchronization has taught one thing, says organist, and that is that the theatre patron is a lover of novelty

By HAROLD DANIELS

Featured Organist, Buckingham Theatre, Chicago

SEVERAL weeks ago I was asked to contribute an article on the "sound" situation. Not that I had any authoritative views to disclose but merely because Mr. Gallo thought it expedient to hear from people in various classes of theatres. Hence the article, "The Organist vs. Sound."

Mr. Gallo has again called upon me for a contribution and I am glad to comply with his request. In fact, every organist should be a committee of one to further our best interests when ever possible.

The Buckingham theatre was the first neighborhood theatre in Chicago to offer synchronized pictures to its patrons. Since its inaugural on October 20, 1928, as a Vitaphone presentation house, I could count the features I have had to play on my fingers. Vitaphone acts have replaced the comedy and similar short subjects which were formerly a part of my routine, and Movietone News has taken away still more of my former duties. However, for every solo I used to do, and these were almost entirely of the "community" variety, I have done five or six and of all types.

Synchronization has taught me that the theatre patron is a lover of novelty. I do not doubt but that many patrons heartily dislike synchronized pictures but, at least, their craving for novelty is satisfied. Thus it evolves that in doing so many solos, the point of novelty must always be kept in mind. I have tried several different types of solos and fortunately they have met with some degree of success. In listing the manner in which these solos were worked out I believe I shall be fulfilling the purpose I had in mind in titling this article, "Inside Information."

However, do not entertain the idea that what has pleased my audience will please yours. I am merely listing what I have found to be successful organ novelties in my particular case. You are, therefore, at liberty to appraise their value as you see fit.

The general point of "novelty" is, I believe, the main point to keep in mind. By way if illustrating that point, suppose your theatre shows a certain attraction three days—say Sunday, Monday and Tuesday. It is, no doubt, a good policy to use your community solos on these days. Then suppose your next attraction is shown on Wednesday and Thursday. On these days, I would suggest the straight type of solo—introducing a new song—or perhaps you could offer an overture, or some other form of curtain solo. In all probability, the next change of show would cover the remainder of the week—Friday and Saturday. On these days I would suggest a song plugger or singer and have him invite the audience to join in on the last chorus.

There in the period of one week you have used three types of solos, each different from the other. Not only have you broadened your field of solo playing but you have also pleased possibly 100 per cent of your audience at some time or another during that week. This rotation of solos is merely an illustration of novelty and need not be followed until it becomes a bore. I have tried interspersing my program of solos with several novelties which utilize the Vitaphone amplification system in the theatre. Following are brief resumes of a few of the types of organ novelty:

* * *

In equipping a house for sound, an ordinary microphone is part of that installation. Have a "plug in" near your console, and use the microphone for your "all talking" solos. This will be a never-ending source of amusement to your audience for not only do they see you at the organ but by means of the microphone they hear your voice over the loud speaker horns, and by combining a few pre-arranged gags which you speak over the microphone and a few community choruses with slides, you can entertain even the dullest audience for ten minutes.

* * *

Another stunt is to place the microphone out of sight of the audience and have a singer play his song via the loud speaker horn. And in passing let me say that the sight of the words on a screen, and the sound of a voice which seems to come through the words on that screen, and the soft accompaniment of your program is anything but small time in a house where a scrim solo is impossible due to lack of a stage and the proper settings. Do not entertain the idea that this form of entertainment is a "steal" from the "talkies." You are the element which banishes the mechanicalism of the stunt.

Still another idea: In presenting my "Kid's Glee Club" each week I write a little story around each meeting and our manager, Mr. Charles Ryan, reads this over the microphone between the songs which the kids sing. He also instructs them as to how the song is to be sung, "boys only," "girls only," "real soft," "very loud," and so on. He is known as the "Big Voice of the 'Kid's Glee Club'" and this combination of entertaining the kiddies has proven to be 100 per cent novel and interesting and assures even the kiddie in the last row an equal opportunity to hear every instruction and understand what he's to do though he probably couldn't read a slide quick enough to know. I might add that Mr. Ryan is a representative theatre manager and as such is desirous of getting value received from the organ department. Therefore, he cooperates with me in these ideas and your manager will be glad to do the same thing, I'm sure.

* * *

Now, as a final idea: Should the others mentioned not happen to strike your fancy as entertaining I offer the following: Have a couple of slides made up to precede this stunt, then without further ado, interrupt your solo with a, "Before I go any further, let me introduce my new ghost trick—'the ghost of the organ.'" Then at the proper cue, an assistant will start playing an organ record which can be amplified by means of the Vitaphone system to a degree equal to your own instrument. You calmly walk away from the console and arrange the slides to be changed as the song progresses. As the last slide is on, walk back to the console and play a counter melody around the recorded solo (yes, the pitch is identical) for a finish. Follow up by offering a prize to the patron writing the best explanation of the stunt. You will find it highly entertaining and if it is put over right, you will have stimulated an interest in your solo which will keep people talking and thinking.

* * *

These are ideas which have proved to be entertaining and interesting, especially when surrounded by an otherwise "all mechanical" program.

I might suggest just one other thing in closing. Why not have an organist's "exchange of ideas" column in this magazine where everyone's ideas could be brought to light and be of benefit to all of us.

I feel sure BETTER THEATRES and EXHIBITORS HERALD-WORLD stand ready to cooperate and every organist worthy of the name should do all in his power to place before the profession any idea he deems worthy of a hearing.

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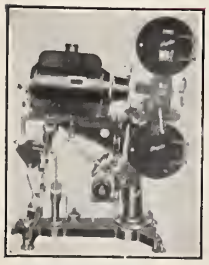

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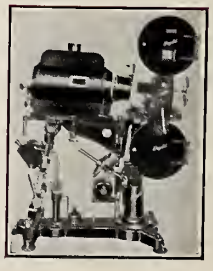

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"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Exhibitors Herald and Moving Picture World. Many of the products listed by this Bureau are advertised in this issue of "Better Theatres." See Advertisers Index.

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Unique Theatre Is Operated by Guild; Seats 219 Persons

UNIQUE among local motion picture houses is the Motion Picture Guild's Little theatre, in Philadelphia, which has been in operation just two months and has already built up an enviable reputation for showing artistic and unusual films. The policy of the Guild is the presentation of films, whether new or old, long or short, foreign or domestic, that have artistic merit or may be of interest to an intelligent and discriminating audience, regardless of box office merit.

The Guild is open to all producers of motion pictures, domestic or foreign, regardless of the length of the film, so long as it has a "reason" for being on the screen. This affords the individual who has a new or unsual idea, or who has something worth while in motion pictures, an opportunity to bring it before an appreciative and intelligent audience.

* * *

The two outstanding impressions gained from a visit to the Little theatre are that cultured people compose the audience, and that intimacy and friendliness pervades the house. The spirit of deference and courtesy shown to patrons is especially noticeable, and there is an air of informality that is most unusual, probably due to the fact that on account of the limited capacity, the management is able to come in personal contact with patrons. One factor which contributes greatly to this unrestrained atmosphere is the serving of coffee and cigarettes in the lounge, which is cozily furnished in warm reds and browns, with luxurious couches and tables provided with the latest magazines.

The architecture and decorations are Spanish in type, and the theatre is so well proportioned as to give an impression of spaciousness, in spite of its small size. The simplicity of outline and decoration is at least a change from the ornate style so prevalent in modern playhouses.

The seating capacity of the Little theatre is 219, with continuous showing from 1 to 11 p. m., and the scale of prices is 50 cents for matinees, and 75 cents for evenings and holidays.

* * *

Since its opening last October, the theatre has shown "Siegfried," "The Light of Asia," "Secrets of the Soul," "The Cabinet of Dr. Caligari," "Czar Ivan the Terrible," and "Tartuffe," a U F A production based on Moliere's drama, and directed by F. W. Murnau. In addition to the main feature, there is always at least one educational subject, as well as a comedy and a newsreel. At no time does the Little theatre present sound pictures, presentation acts or anything other than silent pictures.

A radical departure from the regular policy of the house was the recent showing to a specially selected audience, of the Sovkino production, "Mechanics of the Brain." The admission was $1.50 and the picture was shown to a capacity audience composed of persons particularly interested in that subject. The success of this film will probably result in a repetition of these special Sunday night shows.

The Philadelphia Little theatre is the fourth in the Motion Picture Guild's chain, the other three houses being located in Washington, Baltimore and Detroit. The management is so well pleased with the success of the venture in Philadelphia that the establishment of several similar theatres is under contemplation, Boston and Pittsburgh being the two cities where Little theatres will next be built.

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A Journey Through the New Brooklyn-Paramount Theatre

By WILL

I THOUGHT it was to be just another of those routine jobs of writing a description of a new theatre. Such jobs are distinctly mean, for who can adequately describe a modern, deluxe theatre? Who can paint a word picture of the glories, the vastness and the thousands of details of a structure costing millions and demanding the work and brains of hundreds of men?

But what a pleasure this particular job turned out to be. It was to write something about the new Brooklyn-Paramount theatre, the newest in the huge Publix chain, located at DeKalb and Flatbush avenue extension in Brooklyn.

Coming out of the subway from Manhattan, you immediately see a huge building. On one corner of the building two huge vertical electric signs flash the name of the theatre, as does another rectangular sign on top of the building. A beautiful marquise with flashing lights circles the same corner where is the entrance to the theatre.

* * *

But I took the stage door entrance and went up to the offices of the managing director, John L. McCurdy, ace manager in the Publix circuit. But I'll tell you more of McCurdy later.

On the third floor of the theatre I found him. He made me at home at once, and we chatted for a while about theatre operation. Then he offered to show me through. I had expected to wander around myself, trying to see the things of interest, but I now know that I would have been as unseeing as a blind man, without "Mac" along.

Down to the stage we went. "Sixty feet across," he told me, and I could not help being amazed at the great amount of space on the stage. And as I went through the entire theatre, this feeling of great space was amplified. McCurdy pointed out the great switchboard, made by Major, with its 238 dimmers, said to be the largest in the world.

I peered behind the panel and saw the huge bus bars. "A cat jumped on two of them the other day," said McCurdy, "and when we found him he was still stretched across the two bars. A workman touched him, and the cat crumbled to dust.

* * *

"Our peak current consumption is 100,000 kilowatt hours, which at even the small price we pay, mounts up into thousands each week."

We then saw the musicians coming from their locker rooms to the pit. No stooping and climbing through holes for these musicians. Space for everything. My sense of the vastness of this theatre continued to grow, but as Jolson would say, "I hadn't seen anything yet."

Down into the innards of the theatre we went. Huge fans for blowing air into the theatre were running full speed.

"Here's a novel feature for you," said McCurdy. "In our ventilating system, instead of forcing the fresh air into the theatre from the auditorium floor, we carry it to the top of the theatre and force it down, and draw it out from the floor of the theatre. It takes 200,000 cubic feet of air a minute to supply our patrons with the right kind of air."

How clean this theatre is kept! Down in the basement, where all the machinery is

WHITMORE

The latest addition to the Publix circuit appears a house that defies the powers of mere words. Massiveness—spaciousness—these qualities form the burden of the description presented here. Efficiency, too, and, of course, beauty, mark Brooklyn's most tremendous theatrical edifice. The two views accompanying the article were selected because they particularly show the type of decoration used. Yet, it is insisted, the decorations are simple, the greater effects being attained by the use of adroit lighting

whirring, you can't find a speck of dirt, and greasy, oily machinery just doesn't exist any place where McCurdy's authority rules.

Next we visited the ushers' rooms, where they may rest when off duty. There's a real clubroom here, and we found a number of the ushers, cleancut, sincere young fellows, chatting or preparing to go on duty. (You should have seen them come to attention when "Mac" walked in.)

We next went up into the auditorium—but why try to picture the theatre with words? The interior is Italian Renaissance in architecture, with an atmospheric treatment giving the impression of a huge arbor, with the blue sky seen through arches in the ceiling.

"You will notice there is very little decoration," McCurdy commented. "The walls have been treated in gold and silver and varicolored lights are thrown upon the surfaces. The theatre is decorated with light rather than paint. We can change the decorations at will simply by changing the lights which play on the surfaces."

* * *

The orchestra floor seats 2,000; the loge, 400; and the balcony, 1,800, giving a seating capacity of 4,200. The entire theatre and building cost $6,500,000—and the figure is not a press agent's dream, McCurdy told me.

We went through the many rooms, all of them filled with many objects of art and beautiful pieces of furniture, each of which was imported from abroad.

"That statue there would pay for a Packard," McCurdy told me. "Furniture in this little room cost $25,000; that table and marble statuette cost $2,500; that large carved piece over there cost more than I make in a year," and so on and so on.

One of the most interesting features of the theatre is the fact that modernism has crept in and added a brilliant touch to architecture which developed centuries ago. There are four rooms as modern as you will find any place. Effective? Well, I could have spent the rest of the night in these rooms. I am sure this is one of the first theatres on this scale to be built which employs to such degree the ultra-modern in architecture and design. It is a notable sign.

* * *

Up eight stories to the projection booth we went. From here the stage is far away, and a marvelous view of the interior is afforded. A throw of 200 feet is made by the projection machines, yet the picture is perfectly illumined. The sound picture equipment is built right into the wall of the projection booth, with ample space behind for getting at the wiring panels.

I think I must have walked a mile; my legs were tired from the exertion of seeing this theatre from end to end and from top to bottom. We went down, and from a comfortable seat I enjoyed the show, and after I had been through this theatre, I could not help but wonder if the vast crowd of people there understood what a marvelous thing a motion picture theatre, such as the Brooklyn-Paramount, really is. I wondered if they appreciated what marvels of science have been worked into this house, the amount of money and brains necessary to afford them two hours of entertainment.

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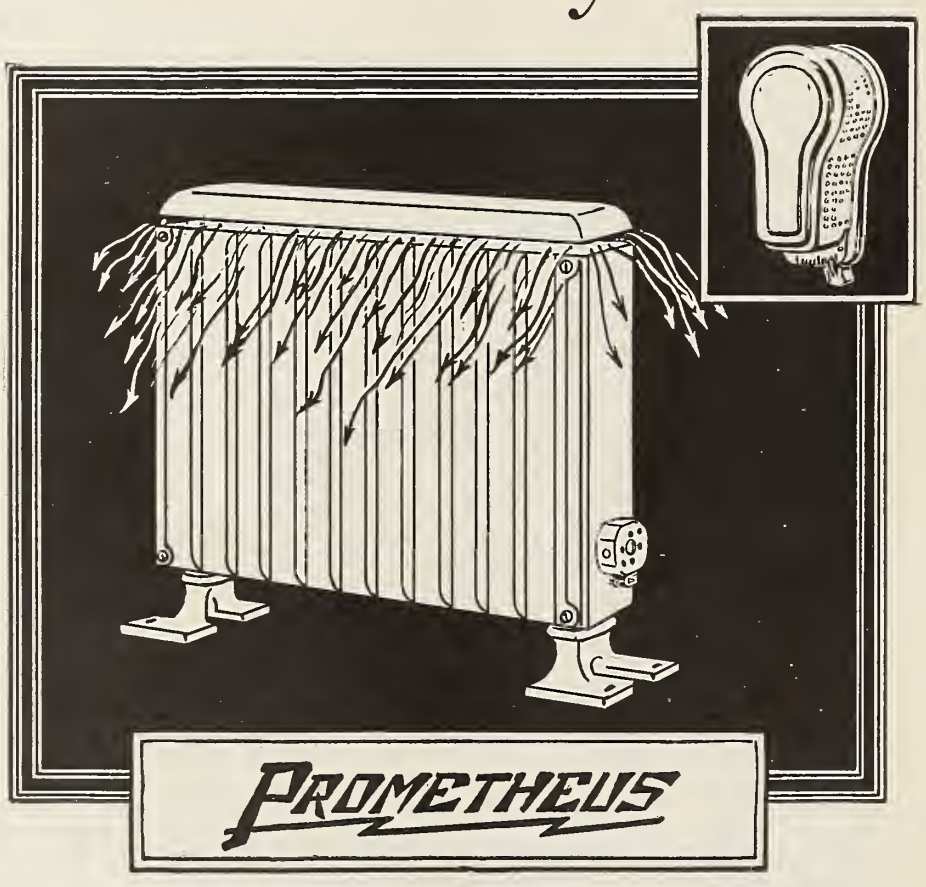

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NAME *ADDRESS*

Building the Auditorium

(*Continued from page* 10)

quality of instruments and the voice, is the area just above the heads of the auditors. Elsewhere the sound should be absorbed. In general it may be said that the region of the auditorium where the sound is produced, should have mainly reflective qualities, the rest of the theatre being largely absorbent.

Some theatres have been treated for reverberation with hangings and cloth wall coverings, etc., and in some cases this method has been overcome enough to make presentation of sound pictures possible. But in most instances, the exhibitor who is trusting this method to make his theatre a good place in which to hear synchronized pictures, may be fooling himself more than his patrons. From the point of view of acoustics only, the use of hangings and similar furnishings is to be rejected because such material absorbs a great deal more sound of the higher vibrations than those of the lower.

* * *

The heating and cooling of the auditorium has been reduced to such a science and has received such regulation through public health codes that it would seem that all the builder has to do is to follow a usual procedure. That, apparently, is what is done in many cases, yet the result is not always a happy one. A rather common ventilation fault in auditoriums is the lack of regulation for different states of occupancy. This is particularly to be found in the larger houses, seating over 1,500. At times when only the forward seats are occupied, the patron is often conscious of a severe draft coming from the rear, and since most people harbor certain fears of drafts, they are not only uncomfortable physically, but mentally as well.

The human body serves as a heating apparatus, and thus the auditorium needs but comparatively little heating when practically all of the seats are filled. Engineers estimate that the heat given off by 3,000 people is equivalent to the amount given off by 1,500 square feet of steam radiation. Theatre heating systems, of course, are built with this fact in mind. But suppose there are not the people to give off this amount of heat?

Regulation of the temperature should be through the ventilation system. In the upward type, which is generally found most satisfactory for the larger houses, fresh air "mushrooms" are placed beneath the seats. When the rear seats are empty, this fresh air continues to come through the ventilators, and there being no bodies to heat it, this cool air "flows" down the sloping floor toward the front seats, which are occupied, causing the disagreeable and dreaded draft. The difficulty is obvious: The chamber is so large that several kinds of conditions may exist at the same time. The exhibitor who wants to spend his money for the things that will make his theatre fundamentally right, will make every effort to install a ventilation system that is divided into units, each unit applying to a certain section of the auditorium—the forward part, the rear, under the balcony and in the balcony, mezzanine floor, and so on. Control can be made automatic, though the system can be operated manually as well.

* * *

The downward system of ventilation is also often guilty of causing drafts in unoccupied areas, the reason being that structurally it has not been possible to get the proper distribution of outlets over the entire floor. When there is this structural condition, it is better to place the outlets at the ceiling and have the system capable of introducing fresh air at a velocity great enough for the patrons to feel it in their faces. Like the upward

A changeable opal raised theatre letter manufactured by Crystalite Products Corporation.

system, of course, the downward system is most successful if the auditorium can be divided into divisions, each ventilated as a unit.

These, then, are some of the important considerations in the construction of an auditorium that is fundamentally adapted to the business of motion picture exhibition. The better architects are aware of what a fine theatre needs and there are engineers in every branch of theatre construction to work out his problems. But because every theatre is built within the limits of a certain cost, even the expert sometimes feels justified in passing over the fundamentals in favor of the more apparent attractions of a theatre, such as the decorative features. But these, even structurally, are generally superficial, while the departments of a theatre building which are most directly and basically concerned with successful operation are of its very bone and sinew, making changes either impossible or exceedingly expensive.

Manager Claims Third Dimension in Screen For Sound Projection

Thomas D. Soriero, managing director of the Rochester theatre, Rochester, N. Y., announces that in association with Michael J. Mungovan, mechanical expert at the house, he has invented a new screen which can be used with sound projection and which produces the effect of depth in pictures.

The invention, says Mr. Soriero, is the result of two years of experimentation. The screen is called the Relaxaphone.

According to Mr. Soriero, the new screen has been approved by Western Electric. He claims that in sound projection, "it is impossible to distinguish" the projected music from an orchestra in the pit.

Seeks Indemnity When Theatre Cost Increases

Indemnification to the amount of $13,000 was asked at Columbia, Mo., by T. C. Hall, Moberly, Mo., millionaire, against the Union Indemnity Company, which gave bond for the Moore & Morris Construction Company, of Kansas City, the contractors for the Varsity theatre at Columbia, owned by Mr. Hall.

In the process of building the theatre the contractors failed financially and Hall completed the theatre himself at the expense of approximately $13,000 more than the contract price. He now seeks that amount from the bonding company which signed the bond for the contractors.

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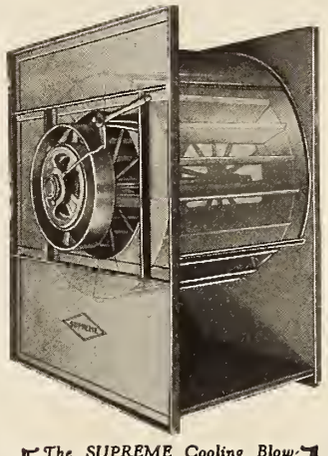

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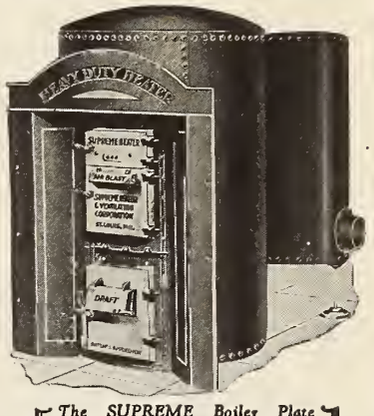

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Hamrick's Music Box theatre at performance time. This exterior view shows the metropolitan aspect given this out-of-date house, by remodeling. Did modernization pay? Just look at this stand-out crowd for answer!

Exterior views of the United Artists theatre, before and after remodeling. Above the house is shown as it was when called the Majestic. That was quite some time before the coming of stiff chain competition. Closing followed. Then remodeling. And the brilliant result is what you see at right.

MODERN EXTERIORS THAT REMODELING BUILT

When the Music Box and the United Artists in Portland, Ore., found new prosperity, there was a reason and these new fronts were part of it

Remodeling That Brought Profits When Great Chains Came

One circuit was Publix, another West Coast. This, then, is a story of competition and of how two theatres were saved—and more—by architectural revamping

By HOYT BARNETT

HAMRICK'S Music Box and the United Artists, two Portland. Ore., theatres once relegated to darkness, have been remodeled and now they compete successfully with two new and larger theatres owned by great corporations. In five weeks, the Music Box accommodated fully half the total population of the city, which is conservatively estimated at 360,000. The United Artists, because of its size, is not furnishing entertainment to as many patrons as the others, but it is doing a good business never-the-less. Here emphatically, is a case in which two large first-run houses with unlimited resources (one is owned by Publix and the other by West Coast) have been forced to give up the practical monopoly they once enjoyed, by remodeling.

The owners of the Music Box and United Artists faced a peculiar situation. Both are in the same block and have a combined seating capacity of nearly 3,000. The competition which forced the former owners to close down was furnished by the two theatres several blocks away and across the street from each other, with at least 5,000 chairs. The larger theatres added vaudeville attractions, and finally the old theatres found they could not draw patrons enough to meet expenses.

West Coast Theatres, Inc., owned the Liberty, which is now the Music Box, and soon after abandoning it, leased it to John Hamrick, who owns the Blue Mouse here as well as two theatres in Seattle and one in Tacoma. He decided upon complete renovation and redecoration, which he was able to accomplish at a cost of less than $50,000 within six weeks.

When Hamrick consummated his lease, he had a theatre in his possession which was ideally located but which failed to have any atmosphere of individuality. The building was only ten years old, and much of the theatre equipment was quite modern. He consulted with the B. F. Shearer Company, specialists in theatre renovation, and it was decided to merely change the drapes, alter the color scheme, put in new carpets and rebuild the marquise. The only structural changes consisted of taking out some antiquated boxes and building two Spansih gardens in their stead

To successfully change the atmosphere, it was believed advisable to try for something strikingly different from the old interior. Frank Harris, who was placed in charge of this work, decided to use the Spanish gardens near the proscenium arch as the basis of the entire decorative scheme, which was worked out in the Spanish baroque motif. The walls he made of travertine, and the ceiling is highly ornamented and has large beams of driftwood grain exposed across it. The lobby and lounge, as well as the rest of the theatre, are done in multi-colors. Spanish red, old gold and bronze are the basic ones used, with their derivatives utilized to obtain pleasing blends.

New lighting fixtures were installed. These are of wrought iron, and the shades are of cracked glass, held by rustic ornamental iron frames. They give an effect of massiveness. This is in line with the general treatment, which reflects the massive and bold feeling of the Spanish baroque. New drapes were placed, while the carpets were designed so that the color treatment would harmonize with the drapes.

The lobby of this redecorated theatre is one of its outstanding features. It is done in hammered gold. This is the first time that a theatre lobby has been finished with this treatment on the Pacific coast, according to Harris.

A new marquise was erected and the box office rebuilt. Besides having huge gas-tube signs telling of the Viataphone which was installed, the front of the theatre carries a large display above the marquise giving the name of the theatre. Added to this, an immense sign has been suspended over the center of the street.

Hamrick seemingly has obtained splendid results. At a total cost of less than $50,000 he has turned an unproductive theatre into one which has made a better showing than any other in Portland since he began. He says it would have cost nearly half a million dollars to erect a new picture house equal to the one he now operates. In a city where the usual run of a picture is not more than a single week, he has selected films which have succeeded in filling his house for several weeks. His most successful film, "The Singing Fool," showed to capacity audiences for five weeks.

The United Artists theatre, the other remodeled house, offered a problem much more complicated than the relatively new one did. Under the name of the Majestic, the theatre had enjoyed, until a year and a half ago, an era of prosperity and prominence in the city. It had been closed for this length of time when J. J. Parker, president of the Consolidated Portland Theatres, Inc., owner of the controlling interest, started plans for reopening.

In the first place, the building was a two-story office structure, which Parker was advised to tear down. Before doing so, he consulted Bennes & Herzog, architects, who studied the problem. H. A. Herzog of this firm, drew plans whereby complete remodeling could be done, giving practically the same results as a new theatre with a saving of at least $100,000 in construction and decoration costs. The stores on the lower floor of the building were allowed to remain, but the offices on the second floor were removed to make room for a spacious lounge. One of the first construction problems was strengthening the old walls and making them fireproof, without tearing down the building. This was done by retaining the old frame of the building and pouring the concrete walls beside the old ones and tying them together.

The proscenium arch of the United Artists theatre after the Majestic had been relegated to the past. This view, made specially for "Better Theatres," shows the present modern deluxe effect.

The auditorium of Hamrick's Music Box theatre as it now appears, showing the Spanish garden treatment suggested in the former interior and used as a basis for the decorative scheme. This worked out effectively at reasonable cost.

Meanwhile, the trusses were supported by shoring from inside the building until the concrete had time to set.

Due to the collapse of an old building nearby, the city asked the owners to place steel trusses in the structure. These were laid across the building beside the old ones, and then the two were tied together.

In the old theatre, the stairway ran from the center of the foyer to the center of the balcony. This was torn away so that a highly decorated foyer could be built the full width of the building. In turn, the stairway was built up on the side nearest the entrance, and it is broad and winding. It leads to the lounge, which probably is the most attractive feature of the theatre, not only from the standpoint of richness, but in artistry as well.

In order to secure this space, it was necessary to remove the offices which previously had occupied the second floor. When these were torn away, additional trusses were placed across the ceiling to support the weight previously held by the partitions of the offices. When this was completed, a modernistic decorative scheme was worked into the lounge. The walls are covered with figured paper, and the other decorations are mirrors and a wall hanging of orange brocade.

The largest mirror is quite bizarre. The center section of the mirror is bordered by leaded plate glass, which has been lacquered orange on the under side, and forms angles representing rays of light. Burnt orange and blue are the prevailing colors throughout this room, although a number of others are represented in minor proportions. Rich satins and deep-piled velvets have been used, as well as rich and unusually high quality woods. Each piece of furniture is of modern design. Comfort as well as appearance has been carefully sought. In the chairs, for example, the springs are 20 inches deep, instead of seven, which is more common. Four wrought iron screens are hung with orange satin.

A dressing room, entered from one end of the lounge, is decorated largely in blue and silver. All the woodwork is silvered, while the upholstery is of Holland blue moire silk. Silver satin hangings frame the windows, and blue silk hangs over the casements. Three poudresses, which are modern renditions of the make-up tables used in the French courts, have been equipped with adjustable mirrors. The only wall decoration in the dressing room is a painting, which shows a woman holding a mirror.

An opening from the lounge leads to the cross-aisle of the balcony. The upper loges are reached through a doorway halfway up the stairway. On the lower floor each aisle is closed by a door so that no draft from the foyer may cause patrons discomfort, for three exits to the side street open from this section.

A difficult engineering feat was performed when the lower floor was remodeled. Previously, two large concrete columns obstructed the view. These were taken out and a double 55-inch box plate girder, 58 feet long, was inserted under the balcony to hold it up. This girder was supported on either end by large concrete posts. The old balcony had to be held in place by temporary shoring while this work was being done.

To improve the view, the floor was remade on a slightly more acute plane. This served to elevate the proscenium arch and gave better vision to all those on the lower floor. The stage was cut down to a minimum and the additional room used for seats. This was necessary, since the larger and more comfortable chairs which were installed required more space than the old ones. The new chairs, one of the most talked of features in the theatre, are similar to the ones used in the United Artists theatre in Chicago, and are said to be superior to any used on the Pacific coast at this time.

Many improvements were made in the balcony. In the old theatre, the seats were set in a straight line across the house. This was changed so that they form a crescent. A complete change of the balcony steps was thus made necessary. The decorative scheme of the balcony and theatre walls leading up to the proscenium arch is based on three colors—orange, green and mulberry, with their variations.

A new modern heating and ventilating system was installed. The heating plant is located under the stage, which is 20 feet below the level of the street. The hot air from the furnace is distributed evenly over the theatre by a system of pipes running through the walls. A sprinkler system has been added for protection in case of fire.

The face of the old Majestic was chipped, and a finishing of stucco now gives the theatre all the appearance of being new, for the interior has not only been altered but completely redecorated as well.

This picture house has the brightest marquise and the largest display sign in the city. The sign on which appears the name of the theatre extends farther above the building roof than the building is high. The sign is an-

(*Continued on page 64*)

The lounge of the United Artists, built on the second floor in space previously occupied by offices. A smart room, as this picture specially taken for "Better Theatres," shows, and an example of shrewd remodeling.

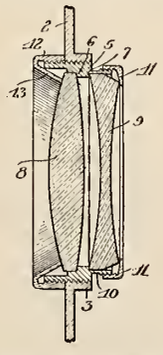
New Inventions

1,689,666. METHOD OF TRANSMITTING PICTURES AND SENDING PLATE THEREFOR. Marvin Ferree, New York, N. Y., and Joseph Wissmar, Cleveland, Ohio, assignors, by direct and mesne assignments, to Picture Transmission Corporation, New York, N. Y., a Corporation of Delaware. Filed Jan. 28, 1925. Serial No. 5,258 1 Claim. (Cl. 178—5.)

A method of transmissing a picture which consists in producing a series of electric pulses corresponding to the differences in light value of the successive small areas of said picture, and producing electric pulses of the type which substantially correspond to a pure white tone in transmitting the small areas which correspond to light grey tone

—

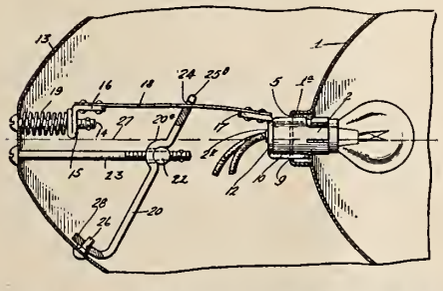
1,687,818. LENS MOUNT. Andrew Wollensak, Rochester, N. Y., assignor to Wollensak Optical Company, Rochester, N. Y., a Corporation of New York. Filed Jan. 20, 1923. Serial No. 613,899. 2 Claims. (Cl. 88—57.)



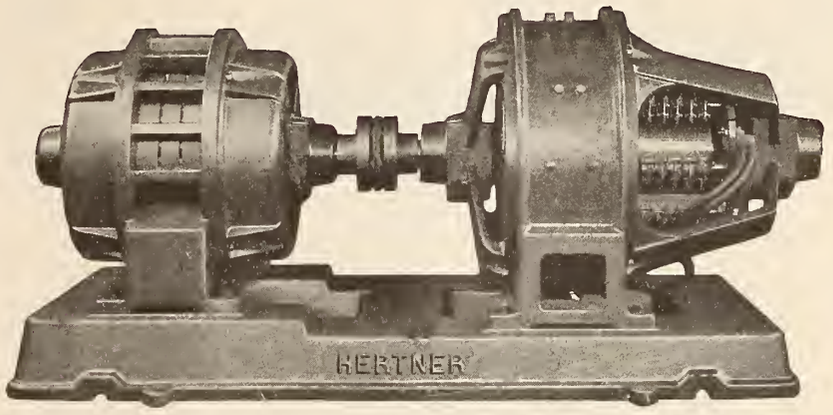
1. In a lens mount, the combination with a tube exteriorly threaded and having an interiorly arranged lens seat and lens arranged in said seat, of an interiorly threaded ring on the tube having an interior reversed flange extending into the latter and bearing upon the lens to hold it to its seat so that the end of the tube rests in a doubled portion of the ring and a reversed flange bears edgewise against the lens along a line spaced inwardly of the tube

—

1,689,918. FOCUSING ADJUSTMENT DEVICE. Charles E. Godley, Ypsilanti, Mich., assignor, by mesne assignments, to C. M. Hall Lamp Company, a Corporation of Michigan. Filed Sept. 16, 1926. Serial No. 135,972. 7 Claims. (Cl. 240—44.)



1. In a lamp, a casing, a reflector spaced forwardly from the back of the casing and provided with a perforation, a lamp socket extending through the said perforation and adapted to rock on the wall of the perforation, a flat resilient member fastened to and extending rearwardly from the socket, longitudinal adjusting means operable from the rear of the casing for bodily moving the resilient member forwardly or rearwardly, a lever pivotally mounted on the casing and extending oblique to the resilient member and slidably engaging the latter, and vertical adjusting means operable from outside the casing for rocking the lever about its said pivotal mounting



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Other publications: THE CHICAGOAN and POLO, class journals; and the following motion picture trade publication in addition to BETTER THEATRES, published as a supplement to EXHIBITORS HERALD AND MOVING PICTURE WORLD: THE BUYERS INDEX, Semiannual.

WHOLE VOL. 93, No. 12 (VOL. 36, No. 2) DECEMBER 22, 1928

The Auditorium of Your Theatre

THE auditorium has always been an outstanding factor in your business of giving the public motion picture entertainment.

With the growing interest in sound the auditorium takes on new significance. For that reason, and to serve those who are building or remodeling BETTER THEATRES in this issue presents a comprehensive article on this subject.

Leading theatre architects were consulted in the preparation of this thesis.

* * *

Sound Installations In the Theatre

TWO weeks ago EXHIBITORS HERALD-WORLD published exclusively and for the first time a list of sound installations made throughout the country by Western Electric.

Amplifying this important report, is a list of additional sound installations made by Western Electric and other companies published in this issue of BETTER THEATRES.

In the first list published there were more than 800 theatres, ranging in size from 600 to 5,000 seats.

Such a list is concrete evidence of the great market for modern theatre equipment—not alone sound, but all equipment which tends to encourage increased attendance.

BETTER THEATRES launches in this issue the department, "Sound in the Theatre," which will be an extension of the weekly department in the HERALD-WORLD, "Sound Pictures."

This new department will publish all the latest news concerning sound equipment, both non-synchronous and synchronous.

While on the subject of sound, BETTER THEATRES calls to the attention of its readers the campaign which the HERALD-WORLD is now conducting to select a suitable name for the talking motion picture. This subject is of vital interest to every one concerned with motion pictures, whether he be exhibitor, producer, distributor, manufacturer or equipment distributor.

* * *

Something Novel in Screens

WITHOUT knowing the practicality of the plan, BETTER THEATRES presents in this issue a new form of theatre interior, feeling that in its presentation it offers the trade a thought for consideration.

In this new theatre there are four screens, one white and three black. According to the architect, this offers the exhibitor an opportunity to change interior effects and to throw a picture much larger than is ordinary.

This theatre will be opened in January, and then BETTER THEATRES will report on whether or not it can be put to practical use.

* * *

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Orchestrola Sales Company, Room 2, 1508 Davenport street, Omaha, Neb.
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Racon Electric Company, Inc., 18-24 Washington Place, New York City.
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Modern Installations

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Queen Anne High School, Seattle, Wash.
Moore theatre, Seattle, Wash.
Pantages theatre, Fresno, Cal.
Y. W. C. A., Tacoma, Wash.
Weatherby theatre, Portland, Ore.
Neighbors of Woodcraft, Portland, Ore.
Music Box theatre, Seattle, Wash.
Hoquiam theatre, Hoquiam, Wash.
Portland theatre, Portland, Ore.
Rose theatre, Everett, Wash.
Tibbets Oriental theatre, Portland, Ore.
Holy Rosary School, Syracuse, N. Y.
Rivoli theatre, Buffalo, N. Y.
Maxina theatre, Buffalo, N. Y.
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Lansdown theatre, Lansdown, Pa.
Nixon theatre, Philadelphia, Pa.
Cameo theatre, Allentown, Pa.
Astor theatre, Allentown, Pa.
Brotherhood Railroad Trainmen Auditorium, Allentown, Pa.
Embassy theatre, Allentown, Pa.
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Masonic Temple, Winton Place, Cincinnati, O.
Masonic Temple, Hamilton, O.
Hotel Gibson, Cincinnati, O.
Pendennis Club, Louisville, Ky.
Lowes Penn theatre, Pittsburgh, Pa.
Roxian theatre, McKeesport, Pa.
Pabst theatre, Milwaukee, Wis.
Riverside theatre, Milwaukee, Wis.
Milwaukee Continuation School, Milwaukee, Wis.
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Jewell Ridge Y. M. C. A., Jewell Ridge, Va.
Leon E. Bogumill, Thorp, Wis.
Capitol theatre, Montoursville, Pa.
Rex theatre, J. Shilletto, Lacombe, Alta., Canada.
Dunphy's theatre, L. Dunphy, Lacombe, Alta., Canada.
Champion theatre, George Campbell, Champion, Alta., Canada.
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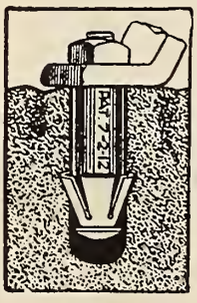

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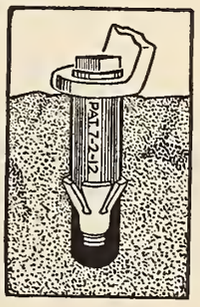

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John Bapst School, Bangor, Maine.
Ferrocarril Verapaz, Livingston, Guatamela, C. A.
Kingston-Pocahontas Coal Company, Westerly, W. Va.
Gayety theatre, Brooks, Alta., Canada.
Star theatre, Marvin Cardee, Hampton, Tenn.

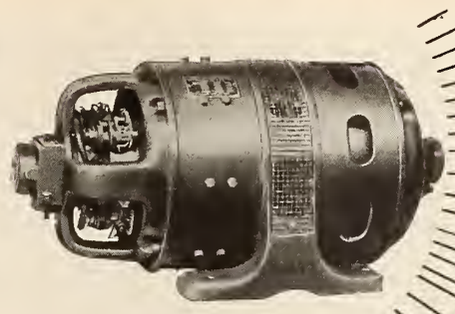
Essannay Electric Manufacturing Company
Change-Overs

Lincoln theatre, Lincoln, Neb.
Strand theatre, Altoona, Pa.
Bailey Avenue theatre, Buffalo, N. Y.
Hippodrome theatre, Buffalo, N. Y.
Grand theatre, Minneapolis, Minn.
Sterling theatre, Greeley, Col.
St. Marys theatre, St. Marys, Pa.
Maryland theatre, Chicago, Ill.
Strand theatre, Minneapolis, Minn.
Ritz theatre, Muskogee, Okla.
State theatre, Nashua, N. H.
Paradise theatre, Chicago, Ill.
Jayhawk theatre, Topeka, Kan.
Regal theatre, Hartford, Conn.
Martine theatre, Galveston, Tex.
Rivoli theatre, Muncie, Ind.
Gillioz theatre, Springfield, Mo.
Brighton theatre, Syracuse, N. Y.
New Plymouth theatre, Worchester, Mass.
Sunrise theatre, Ft. Pierce, Fla.
Liberty theatre, Wheeling, W. Va.
Capitol theatre, Winchester, Va.
State theatre, Johnston, Pa.
Kings theatre, St. Louis, Mo.
Grand theatre, Salina, Kan.
Schines Ohio theatre, Lima, O.
Midland theatre, Pittsburg, Kan.
Empress theatre, St. Louis, Mo.
Havens theatre, Olean, N. Y.
Hippodrome theatre, Joplin, Mo.
Tivoli theatre, St. Louis, Mo.
Mikado theatre, St. Louis, Mo.
Palace theatre, Muscatine, Ia.
Grand theatre, Moberly, Mo.
Strand theatre, Binghamton, N. Y.
Arsenal theatre, St. Louis, Mo.
Lyric theatre, St. Louis, Mo.
Manchester theatre, St. Louis, Mo.
Sasino theatre, Marshalltown, Ia.
Harris Majestic theatre, Johnstown, Pa.
Palace theatre, Superior, Wis.
Tuskegee Institution, Tuskegee, Ala.

Sentry Safety Control Corporation
Fire Preventer

Capitol theatre, Lancaster, Pa.
Community theatre, Midvale, N. J.
Cranford theatre, Cranford, N. J.
Capitol theatre, Newark, N. J.
Capitol theatre, Belleville, N. J.
Grand theatre, Lancaster, Pa.
Grand Opera House, West Chester, Pa.
Hamilton theatre, Lancaster, Pa.
Mosque theatre, Newark, N. J.
Metropolitan theatre, Washington, D. C.
Mt. Holly theatre, Mt. Holly, N. J.
Liberty theatre, Pittsburgh, Pa.
Ritz theatre, Pittsburgh, Pa.
Regent theatre, Albany, N. Y.
Rialto theatre, West Chester, Pa.
Schenly theatre, Pittsburgh, Pa.
Stanley theatre, Chester, Pa.
Savoy theatre, Newark, N. J.

Washington theatre, Chester, Pa.
Bridesburg theatre, Philadelphia, Pa.
Christie Films, Los Angeles, Cal.
Hippodrome theatre, Philadelphia, Pa.
Rivoli theatre, Reading, Pa.
Rex theatre, Reading, Pa.
Victoria theatre, Reading, Pa.
Queen theatre, Reading, Pa.
San Toy theatre, Reading, Pa.
Schuylkill Avenue theatre, Reading, Pa.
Embassy theatre, Jenkintown, Pa.
Rex theatre, Greely, Col.
Lyric theatre, Minersville,
Hollywood theatre, Pottsville, Pa.
Liberty theatre, Philadelphia, Pa.
Grand theatre, Ephrata,
Strand theatre, Atlantic City, N. J.
Y. M. C. A. theatre, Coatesville, Pa.
Mosque theatre, Richmond, Va.
State theatre, Easton, Pa.
Colonial theatre, Bethlehem, Pa.
Colonial theatre, Allentown, Pa.
Rialto theatre, Allentown, Pa.
State theatre, Allentown, Pa.
DeWitt theatre, Bayonne, N. J.
Garrick theatre, Wilmington, Del.
Oxford theatre, Little Falls, N. J.
Montclair theatre, Montclair, N. J.
Sedwick theatre, Philadelphia, Pa.
Stanley theatre, Jersey City, N. J.
Stanley Fox theatre, Bridgeton, N. J.
State theatre, Hartford, Conn.
Ritz theatre, Jersey City, N. J.
Central theatre, Jersey City, N. J.
Playhouse theatre, Ridgewood, N. J.
Stanley Fabian theatre, Hoboken, N. J.
Globe theatre, Atlantic City, N. J.
Apollo theatre, Atlantic City, N. J.
Commodore theatre, Philadelphia, Pa.
Metropolitan theatre, Philadelphia, Pa.
Castle theatre, Irvington, N. J.
National theatre, Jersey City, N. J.
Villa theatre, Collingswood, Pa.
Albany theatre, Albany, N. Y.
Broadway theatre, Penna Grove, N. J.
Little theatre, Philadelphia, Pa.
Ware theatre, Beverly, Mass.
Family theatre, Cincinnati, O.
Gifts theatre, Cincinnati, O.
B. F. Keith's theatre, Cincinnati, O.
Lyric theatre, Cincinnati, O.
Palace theatre, Cincinnati, O.
Star theatre, Cincinnati, O.
Strand theatre, Cincinnati, O.
Boulevard theatre, Brookline, Pa.
Pearl River theatre. Pearl River, N. Y.
Bijou theatre, Philadelphia, Pa.
Admiral theatre, Philadelphia, Pa.
State House theatre, Mass.
Carolina theatre, Wilmington, N. C.
Audubon theatre, Audubon, N. Y.
Nemo theatre, New York City.
Savoy theatre, Brooklyn, N. Y.
Ridgewood theatre, Brooklyn, N. Y.
Folly theatre, Brooklyn, N. Y.
Fox theatre, Washington, D. C.
Rajah theatre, Reading, Pa.
State theatre, Reading, Pa.
Capitol theatre, Reading, Pa.
State theatre, Altoona, Pa.
Mishler theatre, Altoona, Pa.
National theatre, Richmond, Va.
Colonial theatre, Richmond, Va.
Bijou theatre, Richmond, Va.
Norva theatre, Norfolk, Va.
Granby theatre, Norfolk, Va.
Strand theatre, Norfolk, Va.
Victor theatre, Norfolk, Va.
Park theatre, Philadelphia, Pa.
Earle theatre, Allentown, Pa.
Carman theatre, Philadelphia, Pa.
Fays theatre, Philadelphia, Pa.
Royal theatre, Philadelphia, Pa.
Dumont theatre, Dumont, N. J.
Greenwich theatre, Greenwich, Conn.
Rivoli theatre, West Haven, Conn.
Union theatre, Union, N. J.
Lyric theatre, St. Clair, Pa.
Nixon theatre, Philadelphia, Pa.
Howard theatre, Philadelphia, Pa.
Hunts Rockland theatre, Philadelphia, Pa.



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The Synchronphone

Adswin is handling the new sound device placed on the market by S & S Enterprises. This instrument, pictured above, is a two turntable device, with the tone coming through a dynamic speaker mounted on a sound baffle board, pictured at left.

Special Rheostat Developed for Fade-in and Fade-out

A NEW device for accompanying the silent moving picture with a continuous score of phonographic music has been put on the market by the S. & S. Enterprises, Inc., 46 Church Street, Boston, Mass.

Selling for only $395, the device consists of two turntables, electrically driven, Samson amplifiers in a mahogany console, and dynamic speaker on sound baffle board.

With only three wiring connections to be made, a connection from the A.C. current to the loud speaker, and another to the amplifiers and a third from the amplifier to the loud speaker, it is said the equipment can be wired in five minutes.

The fade-out of one record and the fade-in of the next is effected through a special rheostat, so that the average person can cue by regulating one turn-dial.

The device is on demonstration at the offices of the Adswin Corporation, 727 Seventh avenue, New York.

Shock Absorbers and—the Theatre

The going value of a theatre property vs. its liquid value at administration as seen from an underwriter's viewpoint.

By RAYMOND Q. DALTON

Former director of theatre construction and operation

OF THEATRE ownerships there are four distinct classes, that of Individual ownership—Partnership ownership—Close Corporation ownership and Corporate ownership.

In dealing with these four principal and separate forms of ownership, an insurance underwriter must take into consideration all the laws, both State and Federal, pertaining to each individual case—for what may apply to the needs of one would be of no value whatsoever in determining the requirements of the other.

To illustrate, take the case of a partnership ownership, and to simplify, a two man partnership. While there is some advantage in a partnership over a corporate ownership, the same may be said to the contrary, all things considered. For instance, regarding a partnership, the law specifically states:

I. That upon the death of one partner, the partnership is ended and its affairs must be liquidated.

II. The surviving partner has the following duties and responsibilities:

(a) To convert the firm's assets into cash

(b) To settle with the estate of the deceased partner

(c) To pay all outstanding debts

(d) To settle all joint business, including notes

(e) To settle all joint business including notes jointly endorsed and which immediately become due.

III. He is limited in the following ways:

(a) He can only sell items of value except at his own risk

(b) He cannot buy new items or stock except at his own risk

(c) Firm ratings are discounted by credit agencies

(d) He cannot require administrator or executor of deceased partner to sign renewal notes.

(e) He must take into account personal creditors of deceased as well as firm creditors

(f) He may be hampered by widow, executor or administrator of deceased.

IV. The estate of deceased partner is affected as follows:

(a) It is entitled to no salary or drawing account after death of the deceased

(b) It cannot force any settlement until all firm obligations are met.

* * *

In view of the above, it necessarily follows that the legal and physical structure of a partnership is one which requires consideration to overcome some of the difficulties attendant upon the death of one of the partners.

The partnership, being an association between two or more individuals for the carrying on of an enterprise for profit, the association is created by contract, either oral or written, and a partnership as such, is not a separate entity as is a corporation, and accordingly, the rights and liabilities of that association are attached to the individuals comprising the partnership. *Therefore, the natural death of one partner means the legal death of the partnership,* because the law requires the dissolution of the partnership when one partner dies.

This condition, however, can be overcome by the partners themselves during their lives, by providing for the continuance of the business in a legal manner, but with extreme care and thorough knowledge of the undertaking, in order that the purpose through apparently a minor detail may not be entirely defeated, and, as is the case of many a partnership going along with a feeling of security on account of having entered into such specific written agreement to cover the above hazards, only to find when it is all too late, *that the intentions were good, but the result was disastrous.*

Corner of lounge
KENMORE THEATRE
Radio-Keith-Orpheum house
Brooklyn, N. Y.

By written agreement, I mean bona fide documents—with seals, witnesses and whereas and wherefore and all that—but—unless *"cash in real American dollars"* can be had immediately—*for cash and cash only,* will do what the articles over the signatures agree to do and want to accomplish, the agreement is worse than useless, for it is only an admission of liability without the one provision necessary to its fulfillment.

Here is where the underwriter steps in with the shock absorber—the cost of which is moderate. If he is skilled in handling this particular and individual problem, he immediately prepares a program directly suited to the conditions—provides specifically for the maintenance of control of the business by the surviving partner or partners and also provides the substitution of a liquid asset, for a non-liquid one in the estate of the deceased.

This is followed by direct and assured relief for the survivors of the burden and loss, occasioned by discontinuing the business when it may be most profitable, and innumerable other advantages. Among the items entering into this condition may include the following:

1. *Is there a written partnership agreement—if so, does it provide for the continuation of the partnership;*
2. *Number of Partners—names,—interests of each;*
3. *Number of years the business has existed;*
4. *Balance sheet; Net assets, capital account of each partner;*
5. *Statement of profit and loss—show average net earnings, without deduction of salaries—for partners;*
6. *Salaries—are amounts drawn regarded as—*
   (a) Excessive
   (b) Adequate
   (c) Inadequate
   (d) Amount per year regularly drawn by each partner and regarded as adequate.
7. *Family situation of partners—wife—children—*anyone likely to become active in partnership;
8. *Whether any of the partners have substantial estate aside from the partnership interest;*
9. *Whether cash has been provided to retire any partner's full interest without loss to himself or others.*

Following is an illustration of the actual method employed by the Surrogate Court in valuing a partnership having a capital of $110,000.00. One of the partners died, and the

(*Continued on page 72*)

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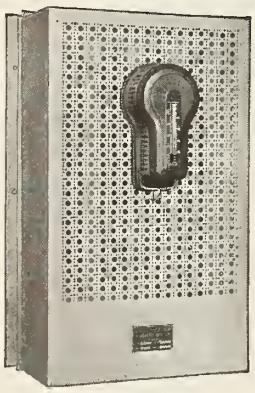
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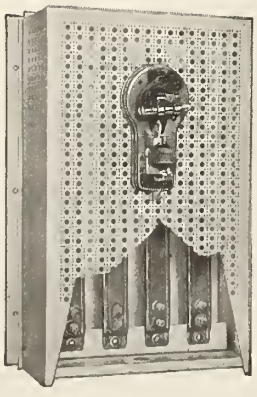
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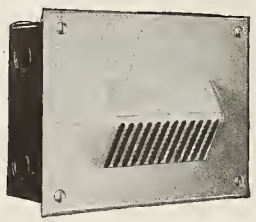
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OUR STANDARD CHAIR TYPE

Better Projection

By F. H. RICHARDSON

Just Plain Outrage

Recently I visited a good sized and really very nice theatre and watched the projection of "The Desert Bride." Afterward I mounted to the projection room, secured a reel of the film, took it down to the manager's office and expressed my opinion of such doings in no uncertain language.

The manager examined the film, agreed with me and immediately dictated a straight-from-the-shoulder letter to the exchange supplying the film, first asking if it were possible the damage could have been done in his own theatre, to which I answered, "no."

What was wrong?

Why those films were literally smeared with oil from one end to the other. They were in a nothing less than outrageous condition and the projection staff advised me they had taken the matter of oil soaked film up with the exchange many times without any results whatsoever.

* * *

The projector mechanisms were clean. There was no objectionable surplus of oil on them and anyhow the oil on those films had been there for some considerable time, as was evidenced by the way it had spread pretty much all over their surface. It had NOT been smeared on them at that theatre, though it may not have been all done in any one theatre.

And now to get down to brass tacks! I told the manager of that theatre that the matter of an exchange sending out films in such an oil soaked condition was nothing less than an outrage. THE FACT THAT SOME PROJECTIONIST OR PROJECTIONISTS HAD CAUSED, OR PERMITTED THE FILMS TO BECOME OIL SPATTERED DURING THE PROCESS OF PROJECTION BECAUSE HE WAS TOO LAZY TO OR DID NOT KNOW HOW TO OIL PROJECTORS PROPERLY, is not in any degree an excuse for the exchange. If upon their return to the exchange from the theatre in which the outrage was committed, the films had been properly inspected and the damage discovered, then the guilty projectionist could have been and should have been called down, and upon repetition of the offense SHOULD HAVE BEEN MADE TO PAY FOR CLEANING THE OIL OFF THE FILMS. That would be the common sense procedure. It would work no injustice upon the oil-mad projectionist, because there is absolutely no excuse in, on or under the heavens for permitting oil to get on films in the process of projection.

* * *

THE MAN WHO CANNOT PREVENT THAT SORT OF THING HAS NO RIGHT PLACE IN A PROJECTION ROOM AND UPON CONVICTION OF SUCH AN OFFENSE SHOULD BE PENALIZED BY THE UNION TO WHICH HE BELONGS, PARTICULARLY IF THE UNION PLACED HIM IN THE THEATRE.

It is no use to squawk that the "oil well leaks," the "mechanism is worn," etc., etc. It won't do! It may be hard, under some conditions, to keep oil off the film, BUT IT CAN BE DONE, and it is up to the projectionist to do it, and that's that! The one who can't do it doesn't know his business, also that's that.

The fault usually is due mostly to over-oiling. Some men just can't seem to under-

stand that one, or at most two, drops of MEDIUM HEAVY oil is ALL THAT SHOULD BE USED ON ANY MOTION PICTURE PROJECTOR BEARING, and that OILING BEARINGS TWICE A DAY IN A TWO-SHOW HOUSE, OR EVERY THREE HOURS IN A CONTINUOUS HOUSE, IS AMPLE, PROVIDED A GOOD OIL (OIL RECOMMENDED BY THE PROJECTOR MANUFACTURER) BE USED. But we still find a few using thin-as-water oil, which not only will fly all over kingdom come upon the least provocation but also is totally unfit to use in projector lubrication. If the oil well bearings leak, then a heavy oil should be used, and wipers arranged to take up any seepage.

* * *

But to get back to the exchange end of things. When an exchange signs a contract to supply service to a theatre, it naturally is understood, and therefore is an unwritten part of the contract, that the films will be at least in a sufficiently good mechanical condition to be safely projected, and that they will be in such condition as to cleanliness that the projectionist will be able to put an acceptable show on the screen—that they will not be so smeared with oil and (or) dirt that it will be impossible to project them at at least approximately 100 per cent of their amusement and dramatic value.

This is especially true if the theatre is contracting for a fairly good grade of service, as the theatre in question undoubtedly is.

Incidentally it might be well here to interject the remark that oil on the sound band of Movietone will seriously injure, if not entirely ruin, the sound effect. And since it seems but a question of time until Movietone will be more widely used, it is especially important that projectionists start right now exercising great care with regard to the matter of oil getting on film during the course of projection. It has always been important to prevent oil getting on the films (though some projectionists, or machine operators, seem to imagine it makes not the slightest difference, or, if we may judge from some films we have seen, is really a benefit) but with sound, it just plain won't do at all. Exchanges should penalize any theatre returning film with oil on it, which of course involves careful inspection, and KNOWING there was none on it when it was sent out.

* * *

What I am getting at is that OIL ON FILM IS ENTIRELY UNNECESSARY, AND IT IS ABOUT TIME THE MEN WHO GET IT ON BE MADE TO STOP SUCH OUTRAGE. AND IF THEY HAVE TO PAY ONCE OR TWICE FOR THEIR FUN THEY WILL STOP IT, BELIEVE YOU ME. I'M "FOR" THE PROJECTIONIST, BUT I'M NOT FOR MEN WHO DELIBERATELY ABUSE THE PRODUCTIONS ENTRUSTED TO THEIR CARE FOR PROJECTION.

Any man who has even the most rudimentary knowledge of motion picture projection can tell you that a good screen image cannot possibly be projected with oil spattered film. Even the exchange manager should know that much, though some of them really don't seem to—either that or they don't know what their "inspection" department is passing out. The only other possible conclusion is that they don't care a (deleted).

The sending of those films to that theatre constituted nothing less than an OUTRAGE, and in effect a violation of contract. I am sure every theatre manager and motion picture projectionist will agree with that.

It is the business of theatre managers to put a stop to such practice, and one way of stopping it would be for theatres receiving films in an oil spattered condition to lay claim to substantial rebate in their rental price. That would quickly kick up a vigorous row, but it would put the exchange

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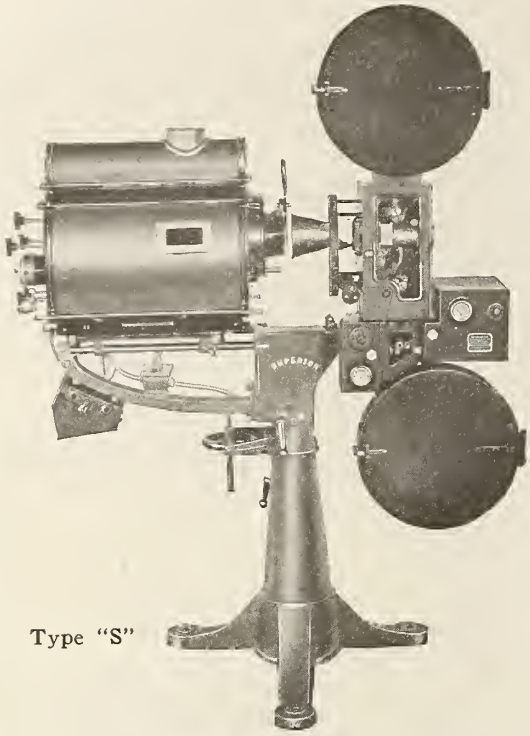

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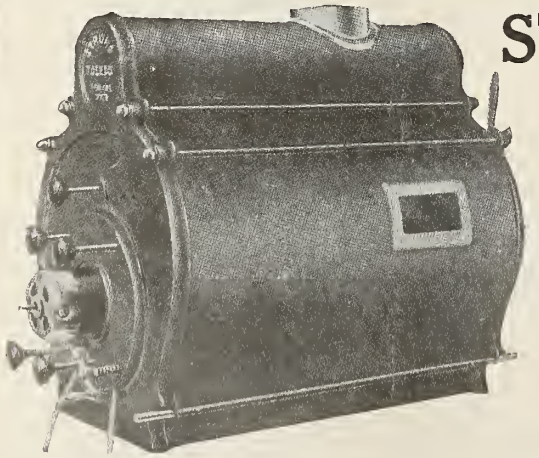
Your dear public won't break down your doors on any picture unless it is properly projected!



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on the defensive, and be productive of real results.

It also is the business of the theatre manager when complaint is made by an exchange that films are being oil spattered in his theatre, to make immediate and very careful investigation, and if the complaint seems well founded, then to discipline the projectionist or projectionists and to report the matter to the union to which he or they belong. I make that last suggestion for the reason that unions, with possibly a few rare exceptions, will not countenance members committing deliberate and unnecessary outrage upon either equipment or films.

In closing, however, regardless of the projectionist's fault in permitting the oil to get on the films in the first place, IT IS THE PLAIN DUTY OF ALL EXCHANGES TO SEND OUT NO FILM HAVING OIL OR EXCESSIVE DIRT UPON ITS SURFACE. TO DO SO IS IN EFFECT A VIOLATION OF CONTRACT. I am of the opinion that any theatre would be fully justified in refusing to pay for films received in an objectionably dirty condition, or with oil upon their surface, even though compelled to use them to avoid closing the theatre. I am convinced any court would agree with that proposition.

Out of Focus Trouble

A projectionist out in California says: "Am a new projectionist. Have projected pictures only 10 months and in that time have had only three dark houses. Two were due to losing the lower loop and one because a drive belt broke. Is not that a good record for a new man? We have a 940 seat house. Use two Simplex projectors equipped with G E 900 watt incandescent, T 20. Use plano convex condenser and Snaplite projection lenses. Projection distance is 98 feet.

"For some while now the lower left hand side of the picture has been out of focus. It is quite noticeable on titles. Have checked the optical alignment and have had another projectionist do the same thing. We found everything O. K. Rotating shutters are the standard Extralite shutters which came with the projectors. Both mechanisms have been overhauled within three months past.

"Am studying your Bluebooks. Sure is SOME book! Written so that a fellow can understand every word. Want to go on with projection, as I think there will be advancement for the right men and I mean to be a 'right man.' Would you advise me to go to a good projection school, or learn by experience? Bytheway, the out of focus business is on just one projector."

As to your out of focus effect, first of all remove the lens from the projector showing the fault and try it in the other projector. If the fault follows the change you know positively the fault is in the projection lens. You should then very carefully disassemble the projection lens and clean all surfaces thoroughly. Be careful, however, to not get the lenses mixed up or reversed. Follow the plan I did the first time I, in fear and trembling almost, disassembled a lens. I took each lens out and laid it down on a clean cloth with the side that went toward the screen DOWN. On Pages 147 to 149 you will see the assembly of your Snaplite lenses. You can use a mixture of half wood alcohol and half water, or high grade gasoline (get it at drug store) or benzine to clean the lenses. Polish them carefully before reassembling. Use an old, perfectly clean handkerchief or something similar.

I assume each projector is equi-distant sidewise from the screen center. If not, and the screen can be moved, it is barely possible the lower left hand corner got shoved a bit ahead or back and it doesn't show with the projector nearest the center line, but does on the other. That's a pretty far-fetched guess, but it could be. I think it is in your projection lens. If it is not then advise me further and I'll see

what some of our New York men can make of it.

As to the three-stops-in-a-year, um, well I dunno! Not so good, even for a new man, though I'll have to admit that many new men have had several times three. You have no business stopping the show because you have lost a lower loop. Get hold of some old film, if you can, and practice recovering the lower loop while running. It is easily done. You are excused because you are in a small town and doubtless have had no opportunity to learn the tricks of the trade. But that broken belt—well, kind sir, you examine such things CAREFULLY once every week from this time onward. When a belt shows signs of weakness, or is getting old and therefore weak, discard it and install a new one. They only cost a few cents and a stop is BAD. I'd let the darned film run out of the floor, if I had to, before I'd stop the show!

Questions and Accurate Data

Many questions reach me from small town exhibitors and from projectionists in villages, towns and cities with practically no data which can reasonably be expected to enable me to answer them with anything more than a mere guess.

Here is one from Maryville, Mo., where my old dad sleeps the sleep of Eternity. It reads like this: "What is meant by the expression 'focal distances'? How large should a screen be when the throw (projection distance is meant. Ed.) is 80 feet, and the building 22 feet wide? What is the best condenser to use in an old style lamp? Have a Powers machine (projector is meant. Ed.) and the condenser opening is 4½ inches in diameter. Is a mirror screen practicable? If so is it the best there is? What is the best projection lens to use? Have sent for your Bluebook but the supply house from which I ordered it said your publishers are behind but it would be sent as soon as possible."

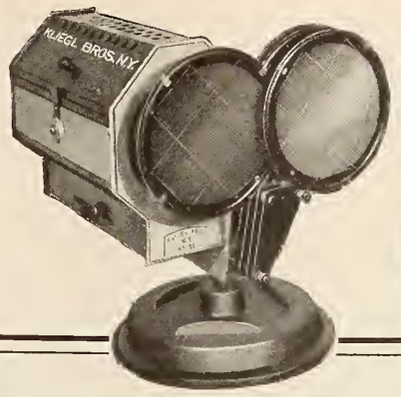
I cannot answer your questions concerning screen surfaces with authority until I have the ground plan of your auditorium seating space. Distance screen to first row of seats. Width of first row of seats. Distance screen to rear row of seats. Projection distance—lens to screen.

You have sent only the latter and even that is not exact. Don't guess at the measurements and expect satisfactory results. Such things are NOT a sort of catch as catch can affair, but a matter of accuracy.

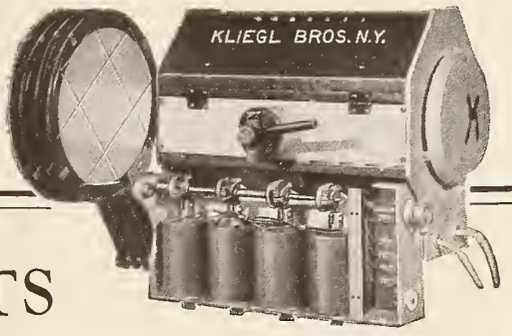
The term "focal distances" might be used several ways. Broadly I would think the distance from object to lens and lens to image probably would be meant. Don't you mean focal lengths? The focal length of a lens indicates the size of image it will project when its optical center is placed a certain distance from an object. That is not put very well, perhaps. Examine the definitions Pages 19 to 49, Vol. 1, of your Bluebook.

I could not answer your question concerning the kind of condenser intelligently without knowing very much more about the matter. Presumably a plano convex combination, with a 6½ inch (focal length) plano convex lens next the arc and a plano convex lens of focal length according to the amperage and projection conditions would be best. Study your Bluebook.

As to the best projection lens, you will find no better make of lens than those advertised in the HERALD-WORLD—if it is the kind or make of lens you wish to know. If you mean the focal length (E.F.) of the lens, then I must know the exact projection distance and the width of picture. If you propose to instal new lenses, better advise the lens manufacturer as to EXACT distance lens to screen, EXACT width of picture, kind of light source and amperage it is proposed to use, leaving the selection of the lens to them.



Write for an interesting folder Bulletin 3 which describes and illustrates the many advantages and special features of this new spotlight.



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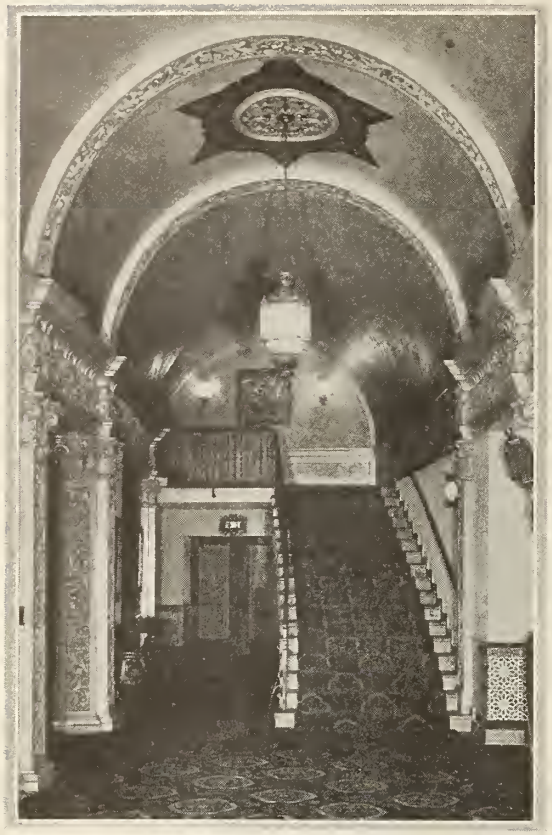


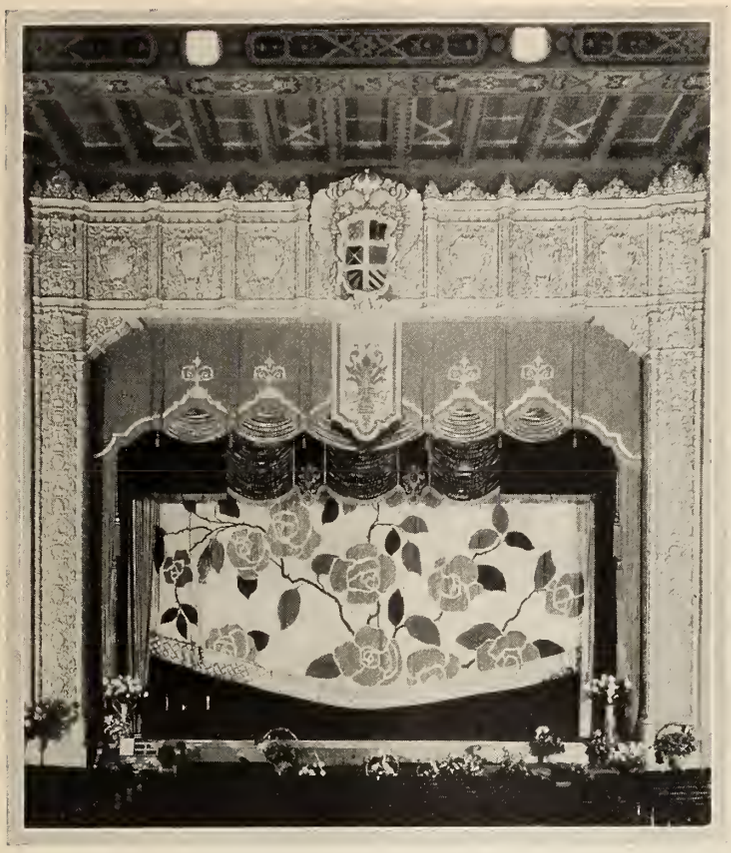
FROM THE CITIES OF ANDALUSIA

In a new residential district of Kansas City the Plaza theatre is the amusement center. It is authentically Spanish in design and in many respects presents a fresh treatment of this popular source. Boller Brothers and Edward W. Tanner are the architects of the Plaza

Upper left:
A view of the foyer, showing the decorative treatment at one end. The stairs lead to the balcony. Much of the Spanish furnishings was imported.

Upper right:
A nook off the main lobby. Here is a Spanish well, the metal work of which was brought from Spain and is said to be 350 years old.

Lower view:
The exterior of the Plaza, presenting a fresh treatment of the Spanish idea. The tower rises above other business structures in the same motif.



Upper left:
The proscenium arch and curtain. Notable here is the achievement of splendor without a heaviness that would be burdensome in this case.

Upper right:
A view of one of the walls in the auditorium. Essentially plain, as the motif demands, there is yet the warmth that the patron demands.

Lower view:
The auditorium, looking toward the rear. The ceiling is in the effective decorated beam manner, which has structural virtues also.

Ready to greet the patrons in the foyer on opening night.

The Plaza, Show Shop of a Spanish Market Place in America

Here is beauty from the Past—and a $25,000 parking station of the Present

By DOROTHY BOLLER

ONE of the most attractive parts of Kansas City is the beautiful Country Club district, located in the southwest portion of the city. The Country Club Plaza, a shopping center for the district located at 47th and Millcreek Parkway, was initiated less than six years ago with a few well-planned Spanish shops. So spectacular has been its growth that the business district now comprises approximately six blocks of high class stores, with an established clientele from the best homes of the city.

The owners of the district have sought to give the plaza the air of a Spanish market place, and the opening of the new Plaza theatre in the center of this business district, has added the central feature to an already interesting spot.

That the theatre might resemble the typical Spanish buildings, the designers chose for the wall material a brick of neutral tone, buff with a grayish cast. The building takes on the colorful character of its old world counterparts through the use of bright colors on the windows and doorways, which are unsymmetrical in placement and of random sizes. Gay imported tiles above entrance ways, and the generous employment of ornamental wrought iron, further enhance the appearance of the exterior.

The theatre tower is of churchly inspiration, and carries one back to the cathedrals of Spain, built when the Mystery and Morality plays were presented on the stage by religious teachers. Rising from one side of the entrance, it towers 100 feet into the air.

The stage loft, because of the great height demanded for the handling of stage scenery, is always the most difficult part of a theatre to treat interestingly. In the Plaza theatre and shops building, an effort has been made to minimize height by completely encircling the theatre portion by a group of two-story shops, the roofs of which have been so related as to screen any unsightly view of the loft, bringing its tall dimensions into a pleasing sense of scale. The roof lines of the loft itself have been treated with cut stone finials, true to Spanish detail, and the necessarily unbroken surfaces are hung with wrought iron doors and balconies imported from Spain's cities.

Hand-fashioned pan tiles, in buff and gray, give the roof an appearance of weathered age, and make a pleasing transition from the soft-hued walls to the sky.

The absence of overhead poles and wires, together with the exclusion of overhead signs and clashing advertising placards, add to the sightliness of the building.

Entering the lobby, one is plunged immediately into the intimacies of the patio, the center of Spanish home life. The ever present fountain and four encircling benches of glazed tile in the center of the court, were made in Seville, from pictorial designs taken from the paintings of old Spanish masters. The tile floor and the open sky effect overhead add to the outdoor illusion. A balcony over the entrance to the foyer was occupied on the opening night by a group of charming senoritas, who tossed rosebuds to the incoming patrons, while the stairway leading to the balcony was filled with Spanish troubadours, filling the air with guitar music. Grilles dating back to the 17th century, from Ronda, carvings from Cadiz, plaques from Granada, lanterns of Greco design, and cartouches of heraldic design on plain wall surfaces, give touches of the true Castillian influence. The art objects and ornamentation of more recent origin have been antiqued to blend into the general

Corner of men's lounge in Plaza

aged effect.

The barrel vaulted ceiling of the foyer dates back to the early centuries of Spanish religious history. The decoration on the supporting pilasters and the frieze represents structural stone with elaborate carvings, in which the Spanish excel. The glazed tile in the wainscot was made in Seville, and carries the favored colors that date back to the long-lost processes of the Moors. The Mudejar lighting fixtures in the ceiling and the Pared side brackets on the walls, were made in Seville. The small tile inserts also show scenes of incidents in the life of Cervantes' "Don Quixote," and echo the days of chivalry. The torchiers are from Madrid and recall the days of candle lighting. The colorful carpet is a true Spanish reproduction, while the antique Paisley shawls were purchased in Granada. The drapes in the doors leading to the seating on the main floor of the auditorium are rugs imported from Marrakesh, Morocco, closely related to the Spanish rugs and tapestries of today. The tiled panels on the stair landings were made in Seville, to depict the type of ships which carried Columbus to the discovery of the New World.

* * *

The auditorium seats 1,500 on the main floor and 500 in the balcony. It takes its theme from the Palacio de las Duenas of Seville. The ceiling follows the effects used in the 17th century palaces of Spanish nobles, with highly decorated wood beams. A frieze, eight feet in height and extending around the walls of the auditorium, embodies true Spanish color and conventional ornament.

The wall treatment consists of arches placed at irregular and broken intervals, backed by oil paintings depicting actual street scenes in Spain today, and covered with grilles of wrought iron. Antique Alpuhara rugs from Granada are used for large hangings on either wall, while pennants, such as are frequently unfurled amid the gay scenes of the bull ring, add to the warmth of color in the auditorium.

The star-shaped lighting fixtures in the auditorium were made especially for this theatre in Spain and were assembled locally. The lanterns throughout the auditorium are exact copies of early Spanish lanterns in the days of candle-lighting.

The proscenium arch carries the Hapsburg coat-of-arms, recalling the days when powerful Austria dominated Spain. One of the bits of interesting color is a stage drop simulating a large Spanish shawl of red, with a deep black fringe. The stage is of ample size for any type of theatrical performance.

The lounges are located in the basement of the building and are furnished extravagantly with imported goods. A feature of the main lounge is a hand-chiselled well-head approximately 300 years old, imported from Barcelona, classed as a work of art by the Spanish minister of fine arts. The leather hassocks made from camel, goat, and sheep skins, were purchased in Fez, Morocco, and the embroidered work in the rooms is the handiwork of Moorish girls. Rug designs used are those handed down through many generations. The Marroqui lanterns and all vases and flower pots in the lounge came from Seville, giving the

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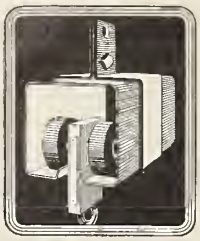

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Parking space at the Plaza

high spots of color so gaily placed in Spanish homes and gardens.

Interesting features of the men's lounge are two guns, inlaid with silver and ivory, selected by Maxwell Blake, formerly of Kansas City and now diplomatic agent of the American government at Tangiers. They are several hundred years old, and were actually carried in battle by Moorish chieftains. The saddle bag, powder horn and daggers over the mantel also were selected by Mr. Blake and have seen service in the constantly recurrent war periods of the Moorish people in Northern Africa.

The women's lounge contains an antique fire place which has long seen service in Algeciras. The priest's robe over the mantel is typical of the rare vestments in which the Spanish cathedrals have abounded through the centuries. The Paisley shawls covering the couches in the lounge are genuine antiques, certified as over a century old by authorities in Granada.

* * *

The theatre is planned and constructed according to the very latest building methods. A Wurlitzer organ, fan ventilating system, and Kroeschell refrigerating system are incorporated in the building.

Two free parking stations are conducted in conjunction with the theatre. They are attractive spaces walled in and entered through Spanish wrought iron gates, and will be landscaped next spring with an abundance of trees and shrubbery. The parking areas are paved and well lighted, with attendants in constant supervision. They accommodate 350 cars and cost $25,000.

"An exhibitor may spend much money for handsome fixtures or a beautiful lobby, or even super-feature pictures, but after a patron has parked his car four blocks away and has to walk to the theatre, the beauty of those fixtures fade somewhat," Jack F. Truitt, managing director of the Plaza, said of this feature. "There is only one way a large suburban theatre can hope to retain the patronage in its neighborhood. That is by offering equally as good a show as can be seen downtown under more convenient circumstances. A moviegoer in any large city naturally expects to do some walking to the theatre after he has parked his car. If a large suburban theatre in his neighborhood can offer him the same show and free parking station within a stone's throw of the theatre, what is the result? The answer is obvious.

"I can say truthfully that the Plaza has attracted patrons from the most remote sections of Kansas City, not to see a larger house than could be found downtown, as such is not the case; not to see a more beautiful theatre or a better picture, but simply because the average theatre patron who drives a motor car is more or less of an individual who dislikes to walk, and the large parking station, free, right next to the Plaza, appealed to him.

* * *

"The motor car and the theatre are more closely linked than many persons realize. They are becoming more closely linked each year, too. As a general rule the slightest factor can change the decision of a man or a woman concerning the subject: 'What shall we do this evening.' A bridge party with friends, the radio at a friend's house, a theatre downtown—all of these are possibilities, along with the usual alternative of taking a motor car ride out on some highway. A theatre might be showing a picture which the persons in question might like to see, but the thought of having to bother with parking worries changes the decision to something else in the way of entertainment for the evening.

"Frankly, I am firmly convinced that the money invested in the Plaza's free parking station will pay dividends as quickly and surely as government bonds."

Truitt is operating the theatre under a lease which he holds from J. C. Nichols Companies, the owners and developers of the Country Club district.

* * *

The house is equipped for both Movietone and Vitaphone. The chairs were furnished by Heywood-Wakefield, while Simplex Model M projectors are to be found in the booth, along with a Hertner Transverter. The heating and cooling plant is of a carbonic system, costing $25,000. The carpets were furnished by the Robert Keith Company of Kansas City. The furniture, of special Spanish design, was obtained from Suydam, Inc., of Kansas City. A Brenkert spotlight and effect machine also are to be found in the booth. Independent stage programs will be booked, but not regularly, depending upon the need of a prologue.

This theatre occupies a unique position in the theatrical annals of the Middle West, in that it unites all the interesting features of a museum with the most modern features known to theatre designing.

The building was designated by Edward W. Tanner, architect of Kansas City, and Boller Brothers, theatre architects of Kansas City and Los Angeles. All art objects were bought personally by J. C. Nichols, president, and J. C. Taylor, vice-president, of the Nichols Companies.

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MGM's Empire In London

(*Continued from page* 16)

distance because of the huge floodlights on it.

The entrance is one of the features of the house. The huge doors are made from ornamental glass with black marble around them. In order to comply with regulations, a 15-foot aisle was made. This extends through the center of the house. Going into the resting parlor, one finds a handsome onyx fountain. The fountain is decorated in a free modern style. Everything of convenience is within the vestibule. Telephone boxes are installed for the public's use.

All parts of the house contain lounges. The lounge on the lower floor is furnished with Chinese-Chippendale furniture. Panels are treated with special hand-painted Chinese figures. The lighting units are of Oriental design. To have the right atmosphere, Oriental attendants serve here.

Special attention has been given to the service for women. Two large toilet parlors have been installed.

* * *

The landscape painting at the Regal is of a quality probably not to be found in any other London theatre. Trees and foliage are woven into designs that give the whole auditorium an autumnal coloring.

The seats in the theatre are of expensive material, upholstered in velvet with leaf designs in brown and gold. They are considered the last word in comfort.

The specially designed carpets match with the surroundings and combine to make a warm atmosphere. The main entrance to the vestibule is carried out in a modern rendering of the Georgian style. Baskets of colored flowers are placed on mirrors and give an unusual effect to the ensemble. The staircases are of a modern design. The walls are formed by rounded plaster tinted with all colors of the rainbow, making an effect of great gaiety and charm.

The tearoom is one of the attractive parts of the house. It has a spacious dance floor with a view over one of the main streets.

Another feature in the house is the organ. The specification for the British-built Christie organ was drawn by Quentin M. Maclean, considered by many the foremost cinema organist in Great Britain. He has also been engaged as the organist of the house. The organ, it is said, is an instrument that can be compared with any other in the country. It has four manuals and approximately 275 stop keys. It includes a full concert grand piano, controlled from the console, and two sets of chimes, each containing 25 notes.

* * *

The carillon is the first ever to be installed in conjunction with film presentation. It consists of 32 bells, fully chromatic, each bell weighing nearly half a ton.

The stage is equipped with everything to make a stage presentation complete. The accommodation provided for artists makes it possible to present any kind of stage performance, from revue to Grand Opera.

The theatre is owned by A. E. Abrahams, wellknown theatre magnate in Great Britain. Abrahams started his career as owner of a billposting business, and at the present time he has become the largest individual proprietor of entertainment houses in the country. About a year ago Abrahams bought a chain of 17 houses and he now intends to establish a chain of Regal theatres in the suburbs of London. Sites have been already chosen in many parts of town.

The architect of the Regal was Clifford Aish. He drew plans for 2,400 seat capacity, but a license for 3,500 was issued. The artist for the Regal was Guy Lipscombe, one of the leading artists of the country.

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Remodeling That Made Profits

(*Continued from page* 46)

chored with a specially designed device which is fastened to the steel trusses and concrete fire wall. This enormous display, according to Parker, gives the relatively small theatre an even "break" with the larger houses for the patronage of the transient trade.

The ticket booth is a work of art itself. This received the special attention of Parker, who attempted to make every feature of his theatre seem rich and prosperous. The outside surface is of handpainted tile and hammered bronze.

A new projection room was built into the balcony. This according to projectionists, is one of the best in the city and is so arranged that those in charge have complete and almost instantaneous control over the Vitaphone batteries, which are located overhead.

The arrangement of exits along the entire length of the foyer has added greatly to the mechanics of the theatre. The house is small, having only 1,000 seats, yet Parker has been able to handle 1,600 patrons between 6 and 10 p. m., without difficulty.

The actual cost of remodeling this theatre was about $175,000. Even though this seems a large sum to spend on a house which has such a small seating capacity, it is fully $100,000 less than it would have cost if the old Majestic had been removed and a building of equal beauty erected in its place. Besides the saving of this amount, Parker has the advantage of about $1,600 per month income from the rents paid by the stores which occupy a portion of one side of the building. A new city ordinance prevents the owner of a theatre building leasing any part of it for store rooms or offices unless such places existed in the building at the time the ordinance was adopted.

Four Screens One Theatre

(*Continued from page* 11)

the stage—will find himself in a hall resembling the inside of an ordinary camera with the bellows extended. He will be facing, as the photographic film does, the camera's shutter.

"The walls of the theatre are parallel, but he will not see them, for, placed out from each of them, is a black screen that spans the entire hall, running at an angle to meet the stage arch. These two black screens are 55 feet long and 20 feet high.

"They are joined overhead by another black screen that shuts off the entire ceiling and slopes down to meet the top of the stage arch. It is 55 feet long, 38 feet 6 inches wide at the back, and 27 feet 6 inches wide at the stage arch.

"The whole, funnel-like theatre is thus one huge four-sided screen. The picture, Mr. Kiesler says, can be thrown on all four screens at once so that the spectators themselves are suddenly and literally immersed in the drama that is being played. In a war film, for instance, this theatre would allow him to see long lines of trucks, as in 'the Big Parade,' running down the screens at his side and airplanes flying over his head on the ceiling screen while the personal drama was being enacted on the saucer screen on the stage.

"Another possibility claimed for the new theatre is that, by throwing slides on the three black screens, the architecture of the house can be transformed in the twinkling of an eye into the appropriate setting for the drama that is being concentrated on the white screen."

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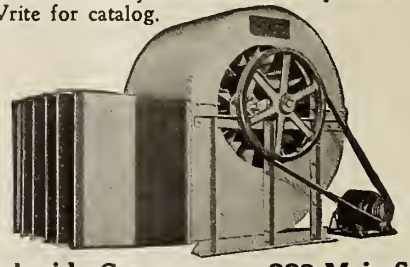

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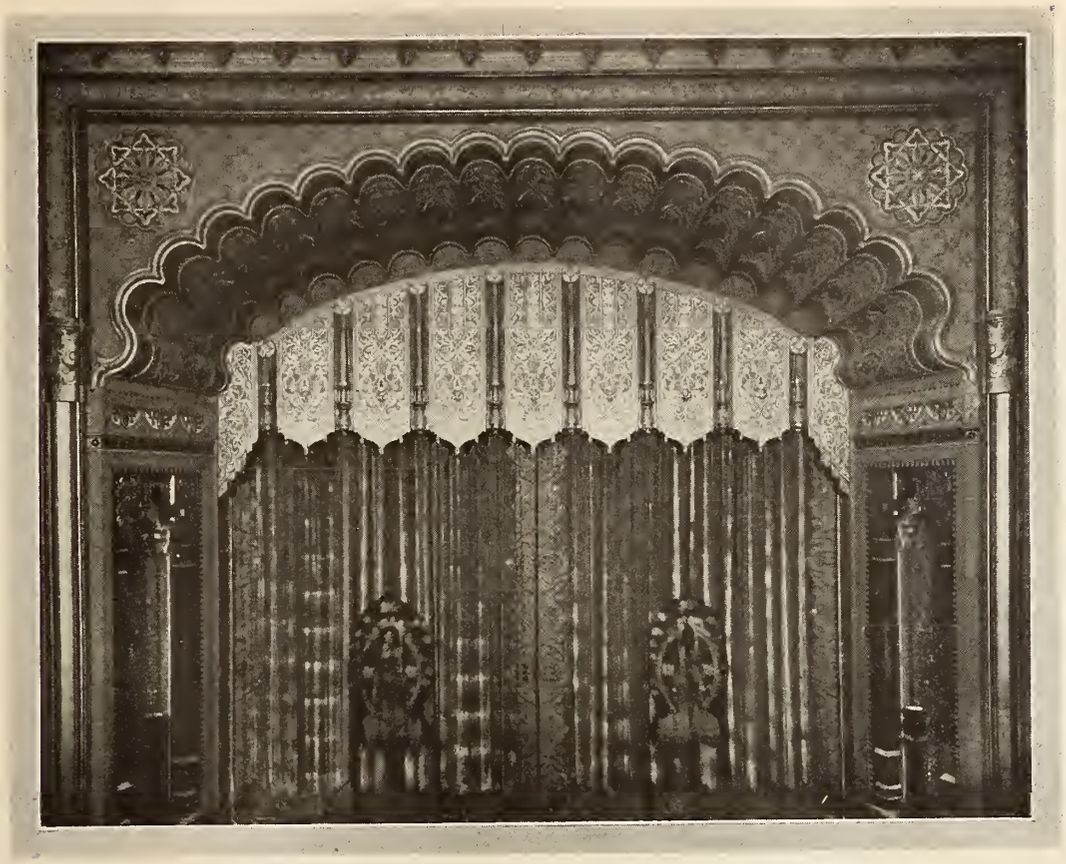

Right:
Proscenium arch

Below:
Mezzanine lounge

THE OAKLAND, A WESTERN TEMPLE OF INDIA

It is West Coast's new theatre in Oakland, Cal. Architects were Weeks & Day

View of the auditorium, showing a side wall at the balcony.

West Coast Builds the Largest House On the Pacific Coast

The Oakland, patterned after Brahman architectural styles, has a seating capacity of 3,800

THE new Oakland theatre of West Coast Theatres, Inc., in Oakland, Cal., is not only the finest theatre in this chain, but is the largest on the Pacific Coast, having a seating capacity of more than 3,800. Two and a half years were given over to the planning of the house, but once contracts were let, actual construction work consumed less than a year.

In designing the Oakland, it was decided to have an architecture different from that usually found in theatres, and particularly to get away from the Spanish type which has become so common in the Far West. The architects and engineers, Weeks & Day of San Francisco, drew upon India to produce this theatre that was to be "different."

The exterior, which is marked by a high dome, is typical of the Brahman temple of North India. Wide use is made of colored tile on the face of the main façade, giving it a richness of beauty and color that easily makes it one of the landmarks of the district. The gold marquise over the main entrance is in a playful design planned to charm those who may linger beneath its shelter.

The large foyer is flanked on either side with walls of imported marble, which form a base for an interesting frieze of figures and animals typical of East Indian architecture, with the elephant especially featured. A huge dome, supported by columns of pink stone rises 100 feet above the vestibule. On the upper wall, opposite the main entrance, is a mural painting by Maynard Dixon, celebrated Western painter, entitled "The Goddess of Fire."

Entrance to the main foyer is through mahogany doors, and here patrons are likely to be impressed at once with the spaciousness, luxurious appointments and beautiful designs. The decorated ceiling closely resembles tapestry. On either side of the foyer are elevators which make the balcony as convenient to reach as the orchestra or loge sections. Use is made of the two Spencer-Westinghouse car switch controlled electric passenger elevators, with a lifting capacity of 3,500 pounds at a speed of 250 feet a minute. There is also in use in the theatre a hydro-electric freight elevator to serve the stage, and a hydro-electric rotating console lift.

Broad stairways also lead from either side of the foyer to the mezzanine foyer. These stairs are heavily carpeted, as is the lounge, which is one of the features of the theatre. The lounge is covered with a deep, figured, red carpet, on which are set especially designed furniture and objects of art. The walls are textured and form a beautiful background for the tapestries and wall lamps. From the foyer the women's rest room is reached. This is finished in tones of green, against which are set large plate glass mirrors and vanities.

The architecture and decorative scheme of the auditorium, which has more than 3,000 leather and plush opera chairs and more than 7,000 arm loge chairs, is modernized East Indian. The organ grilles, with their wealth of intricate tracery, demand special attention. The upper portions of the screens are in silver, gold and green, from which extends a mass of carved architecture resembling the Temple of Chawmukh at Palitana, India. This towers 50 feet above the auditorium floor. Before the screen, on either side, sits an enormous bronze Budda, or symbolical figure, adorned with jewels.

The proscenium arch has the appearance of woven cloth, and it is difficult to tell when the solid construction of the building ends and draperies and curtains commence. This effect of illusion is heightened by the manner in which the gold leaf has been applied, sections having been left loose to move with wandering air currents. Incidentally, no gilt has been used in the decorations of the house, gold leaf having been used exclusively. The grand drape is said to be the largest ever used in a theatre on the West Coast and is a gorgeous piece of work in gold color, on which richly colored Indian figures have been woven and which scintillates in many colors. The draperies and furnishings were supplied by the George Sagar Company of San Francisco and New York.

The side walls of the auditorium are relieved by decorative openings, back of which are hung colorful tapestries. The walls are double, to eliminate all street noises and the inner walls have been covered with a composition selected with the idea of making the acoustics as perfect as possible.

The ceiling is one of the most interesting features of the theatre and is finished in wood,

(*Above:* The New Hertner Plant)

"THE increasing demand for Transverters, manufactured by the Hertner Electric Company of Cleveland, has necessitated new quarters," says John H. Hertner, president of the company. "In order to meet the imperative demand for increased facilities, it was necessary for our company to secure a new site where additional acreage was available as the company has outgrown its old location where Transverters have been manufactured for the past 14 years. Our new location on Elmwood avenue, Cleveland, is ideal in every way. There are five acres of room for future expansion. Direct shipping connections, with adequate trackage on one side and excellent paved frontage on the other, makes our new location superior in every way to the old plant facilities. In building our new factory, it has been possible to make many economies in handling, adding materially to the efficiency of operation. From the first machining to the last finishing touches, Transverters now proceed, step by step, in a huge 'U' throughout the plant. Each machine is so positioned as to be flooded with daylight, permitting ideal conditions as absolute accuracy is at all times utmost important."

Are You Entitled To Burglar Insurance?

This and other important higher court decisions are reviewed in this issue

By LEO T. PARKER

IT is quite interesting to know that although a theatre owner cannot collect insurance where the terms of the policy are clearly violated, yet if the part of the policy, over which the litigation results, is ambiguous and not clearly understandable, the Courts will decide in favor of the theatre owner.

For example. in Maylon v. Ocean Accident & Guarantee Corporation, 270 Pac. 96, it was disclosed that a theatre owner suffered a loss of a large amount of money stolen from his safe. He held an insurance policy containing the following clause:

> **"Agrees to indemnify the insured.**
> **"1. For all loss by burglary of money, securities and merchandise as hereinafter defined, by its abstraction from within that part of any safe or vault to which the insurance under this policy applies, by any person or persons making felonious entry into such safe or vault by actual force and violence of which force and violence there shall be visible marks made upon such safe or vault by tools, explosives, electricity, gas or other chemicals, while such safe or vault is duly closed and locked and located in the assured's premises, described in the schedule, or located elsewhere after removal therefrom by burglars."**

The theatre owner introduced evidence to show that the safe was in a sense burglar-proof and that it was feloniously blown open and that money and securities were stolen.

However, the insurance company contended that the theatre owner was not entitled to recover under this insurance policy because of the fact that when the policy was written, the theatre owner had deceived by misrepresentation, concealment, and fraud as to the burglar-proof qualities of the safe. Also, the insurance company proved that the inner drawer of the safe was not forcibly and violently broken open, because this drawer was never locked but just closed.

Notwithstanding these facts, the Court held the theatre owner entitled to recover payment from the insurance company explaining the law on the subject, as follows:

> **"From these facts appellant (insurance company) would have us hold that the inner chest, not having been forcibly and violently broken open, and the money not having been abstracted therefrom, there was no loss under the policy . . . . if a policy be uncertain or ambiguous, it must be construed strictly against the insurer under all authority . . . . In this case the compartments within the safe in which the money was kept were opened by force and violence when the main doors of the safe were opened, and by the same act. Therefore we must hold that the loss was within the terms of the policy."**

* * *

Time for Filing Mechanic's Lien

In Breeding v. Melson, 143 Atl. 23, a higher Court clearly explained the law regarding the time for filing mechanic's liens, saying:

"What constitutes a substantial completion of the building must be determined from the evidence introduced at the trial and now shown by the record."

In this case, the evidence disclosed a contract between parties *for furnishing labor* for and superintending the erection of a motion picture theatre in Seaford, Del., and for furnishing such of the materials for the erection of said motion picture theatre as could not be procured in that place.

The theatre owner contended the contractor had failed to file the lien within the statutory period, because the time for filing a lien could not be extended by a delay for a considerable time to do a small piece of work necessary to fully complete the building, and that after a contract is substantially completed there must be no unnecessary or unreasonable delay.

In October, the contractor had fully completed the building except that in the following April he had charged the following items:

April 5, George Hastings, one hour at $.55	$0.55
April 5, J. T. Melson, one hour at $.60	.60
Four lights	2.25
Making a total of	$3.40

Although these items were small ones, yet the Court held the contractor entitled to figure time of filing the mechanic's lien from the date of these charges, saying:

> **"There is no conflict between the authorities as to the proposition that the time for filing a claim in a mechanic's lien proceeding, is computed from the date when the last item of work, labor or materials is done, performed or finished, and that principle is, undoubtedly correct. But the work performed and materials furnished must be required by the contract, and whatever is done must be done in good faith for the purpose of fully performing the obligations of such contract, and not for the mere purpose of extending the time for filing lien proceedings. Therefore the performance of labor or the furnishing of materials of a trivial character which are not expressly provided for by such contract and after it has been substantially performed 'will not ordinarily' extend the time for filing a mechanic's lien. . . . . It is quite true that very little material was supplied by the plaintiff, and that the value of the same was insignificant, but that fact cannot have any bearing on his status as a contractor, as the statute does not specify that any particular**

amount of labor or material shall be furnished."

* * *

Proprietor Legally Bound To Inspect Premises

Generally speaking, a theatre owner is expected by law to exercise ordinary care to keep the premises in reasonably safe condition to avoid injury to patrons.

Sometimes the defect causing the injury is sufficiently apparent to justify the assumption of a Court that the theatre owner is negligent in failing to exercise required legal care to observe the defect.

For illustration, in Bleisch v. Helfrich, 6 S. W. (2d) 978, it was disclosed that a woman stepped backwards against a banister which was over a flight of steps, and due to the pressure applied against it, the banister gave way, causing her to fall upon the landing below.

The proprietor attempted to avoid liability upon the grounds that the woman had knowledge of the unsafe condition of the banister, and that her injuries had resulted from her own act in leaning against the same, and furthermore, that the former's attention had not been directed to the defective condition of the banister. However, in view of the fact that testimony was introduced proving that the defective condition of the banister would have been observed by inspection, the Court held the woman entitled to damages, saying:

"The steps alongside of which the banister had been constructed were of common use to the plaintiff. The only issue in the case is whether the evidence was such as to make the inference reasonably and fairly deducible that defendant, (proprietor) in the exercise of ordinary care, should have discovered the defective condition of the banister in time to have repaired or replaced it prior to the occasion of plaintiff's misfortune. . . . . The common experience of mankind teaches us that the deterioration of the wood must have extended over a very considerable period of time; and, in view of the fact that the decay was most noticeable on the upper or exposed part of the banister, and that the condition of the same was such that, when pressure was applied against it, the wood pulled away from the nails and crumbled into several pieces, it would clearly appear that the jury, as reasonable men, might properly have found an ordinarily careful inspection would have revealed the defect in the banister in ample time for repairs to have been made before the occasion of plaintiff's injury."

* * *

Contractor Not Responsible For Injury to Workman

Generally speaking, a theatre owner is not liable for injuries sustained by a contractor, who is repairing or building a theatre, unless convincing evidence is introduced to prove that the theatre owner, or the theatre employee, or the contractor's negligence caused the injury.

For instance, in Crombie v. Immel Const. Co., 220 N. W. 186, it was shown that the Immel Construction Company was the principal contractor engaged in the construction of the Capitol Theatre building. A man named Crombie was superintendent

Closeup of fountain in Regal theatre in London.

for a subcontractor who had a contract to install the steel work.

One day while Crombie was standing in an alley, adjacent to the building, directing the operations of a derrick used for raising the steel to its proper position in the building, a brick fell from the fifth floor of the building, striking him on the head, causing serious injury. He sued the theatre owner contending that one of the principal contractor's employees carelessly and negligently permitted a number of bricks to become detached from the wall.

During the trial evidence was introduced tending to prove that a large canvas had been fastened to the side of the building, extending from one of the floors to the ceiling above. This canvas was held in place by wooden cleats fastened with eightpenny nails. At the time of the accident, a very high wind was blowing, and the canvas became unfastened, and, while whipping back and forth in the wind, caught several bricks which had been piled near the edge of the building, throwing them to the ground, one of which struck Crombie.

Since the accident resulting in this manner was not directly the fault of either the contractor employed to construct the theatre, or any employee of the theatre owner, the Court held the latter not liable in damages.

* * *

Statute Forbidding Transportation Of Prize Fight Films Does Not Prevent Exhibition

Since, at various times, considerable controversy has arisen with repect to the law preventing transportation of prize fight films, the recent United States Court case, Rose v. St. Clair 28 F. (2d) 189, imparts valuable information.

In this case, it was disclosed that a theatre proprietor gave an exhibition at a theatre in Virginia of the films of the Tunney-Dempsey prize fight held in Chicago.

After the first exhibition, the marshal of the city seized the films upon the grounds that the theatre proprietor had committed felony in unlawfully violating the Criminal Code of the United States which prohibits the importation and the interstate transportation of films and other pictorial representations of prize fights. The marshal did not arrest the theatre owner on the charge of transporting the films, but sought to prevent the exhibition of these films in the theatre.

The United States law, upon which the prosecution was based reads as follows:

* * *

"That it shall be unlawful for any person to deposit or cause to be deposited in the United States mails for mailing or delivery; or to deposit or cause to be deposited with any express company or other common carrier for carriage; or to send or carry from one state . . . . to any other state . . . any film . . . of any prize fight . . . . which is designed to be used for purposes of public exhibition."

* * *

The theatre proprietor brought suit against the deputy marshal to recover the films and exhibit them, as he had advertised he would do. It is interesting to observe that the Court held that this theatre proprietor did not violate this Act, by exhibition of the films and that the seizure was unjustified. In holding that the films must be returned to the proprietor, the Court stated the law on the subject, in the following language:

* * *

"Congress has never attempted to forbid the exhibition of pictures of prize fights, and, as the exhibition was not an act done to effect the object of the conspiracy, the use of the films in giving the exhibition is in this case without legal significance. The exhibition was merely an act (not declared to be a crime) done after the object of the conspiracy had been fully accomplished. . . . . The statute was intended to make it an offense to transport films of prize fights from one state to another; but it was not intended to make it an offense to give public exhibitions of films which had been transported in violation of the act of 1912. And the effort of the government throughout this proceeding has been to prevent the doing of an act which Congress has not attempted to forbid. An expectation that the act of 1912 would have the effect of obstructing and of largely preventing public exhibitions of pictures of prize fights, and an intent to declare such exhibitions to be offenses against the United States, are widely different; and the Courts are not justified in confusing an expectation as to the practical effect of a statute with the command of the statute. While it has been decided that Congress had the power to regulate interstate commerce, as was done by the act of 1912 . . . . there is at least room for doubt as to the constitutional power of Congress to forbid the public exhibition of pictures of prize fights in the states, and as Congress has most distinctly refrained from attempting to forbid such exhibitions, the Courts cannot read into the statute an intent to prohibit such exhibitions."

* * *

While it is true that any person is liable in damages for losses sustained by another for fraudulent statements of the former, yet it is well settled that the complaining party must introduce convincing testimony to prove the alleged fraud.

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Better Projection

Equipment and the Projectionist's Reputation

(With apologies to the American Machinist, from which publication the idea for this article was purloined)

"Say, here's a hot one all right, Joe. You remember Bill Jenks, who used to be a projectionist in the Alcazar theatre. He quit, you know, and went to the Bijou. That chap was always more or less nutty, but this elects him to the nut club for life."

"Why? Quittin' one job an' goin' to another ain't nutty, is it?"

"Naw, mebby not, but it's why he quit I'm talkin' about. Just got a letter from him and he says he quit because the Alcazar management wouldn't put in some new projection equipment. Can y' beat that?"

"Sounds a bit queer. Just what does he say though? Maybe he ain't so crazy after all."

"Oh he's a dumbbell all right. Crazy as a loon! Here's what he says: 'I quit the Alcazar because the manager wouldn't put in new projectors or even have the old ones put into decent shape. The motor generator, too, was old enough to vote, and was in bad shape too. I couldn't put a really good picture on the screen with that mess of near-junk. And when things ain't right the manager blames me and not the junk pile."

"Nothing so very crazy about that, Jim. What else does he say. I'm interested."

"'I told the Old Man,' he says, 'that he ought to be ashamed to have such wrecks in use. They've paid for themselves fifty times over, but now they are losing him money, and he'll lose a lot more if he don't wake up and put in some new equipment.' He said it was my business to use what he provided, and get the best I could out of it. If he didn't choose to get new projectors that was his business and no concern of mine.'"

"And what did Bill say to that, Jim?"

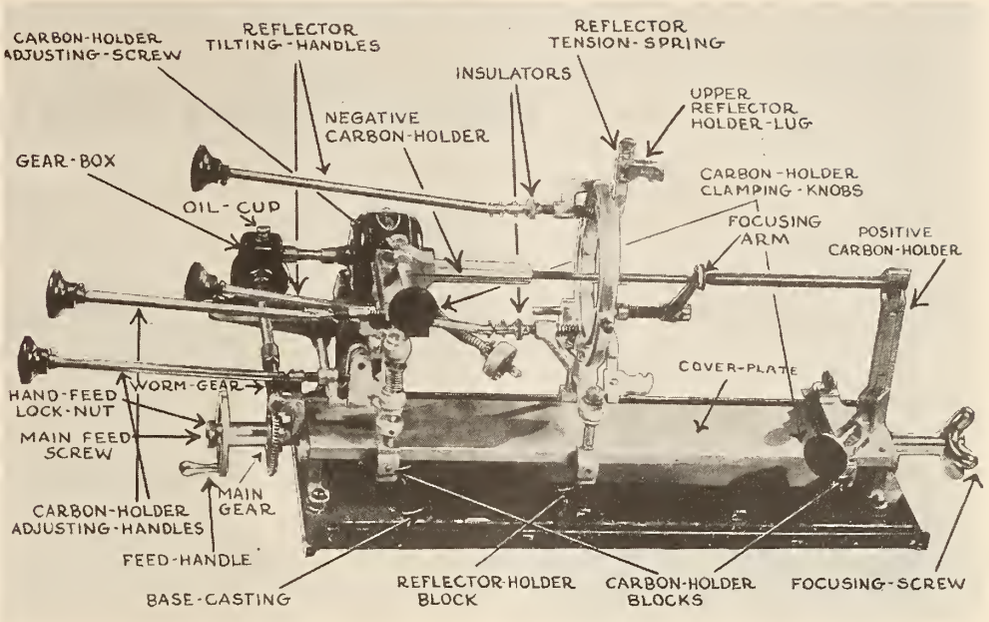
"Why the nut told him he wouldn't play nursemaid to such junk any longer. That he was injuring his rep as a projectionist by the fooey picture he was putting on. That he, the manager, was losing money keeping that old equipment, and that he was through. He went to the Bijou, and I'll say he certainly has real stuff to work with there. I was in there a month or so ago."

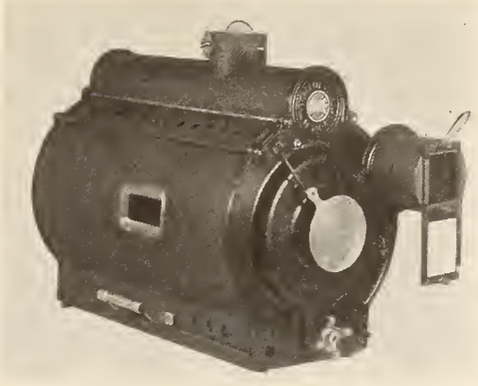
"Well, Jim, I'm not so certain but that Bill is dead right, though not many men have the nerve to throw up their job merely because of junk equipment. The boss would and did blame Bill because he could not perform impossibilities and give high class results upon the screen with old, junky equipment. The audiences who looked at the picture in the Alcazar of course did not know the rotten work was the fault of the poor equipment, and not of the films or projectionist. No telling what moment other managers or exhibitors might drop in, see the poor projection, and of course assume the fault to lie with the projectionist. When he in future applied to them for a job—well, they might remember."

"And anyhow, Jim, I feel somewhat the same myself. I have real pride in the excellence of my work. It really hurts me when I get a mess of films from which good results cannot possibly be had. I'd go nutty myself if I had to project poor pictures because the equipment was incapable of producing good results."

"No, Jim, I'm afraid I can't agree with you that Bill is nutty. On the contrary, I think he did exactly the right thing."

"Umph! Well, I never thought of it that way. Mebby you're right at that."





The New Arc

Here are two views of the new low amperage arc lamps perfected and manufactured by Morelite Company.

A NEW Low Amperage Arc Lamp

Developed after tests for temperature, during which mechanism was over-worked to ascertain longevity

A NEW low amperage reflector arc lamp, put to severe test before manufacture, has been announced by Morelite Company, Inc., of New York.

It comprises the results of a year's study and experiment to build what Morelite claims to be the very latest in low-amperage reflector arc lamps and embodying all improvements possible.

Similar to the super-Morelite, the new model is built in units, of which each component part was first subjected to various tests separately, and then as an integral part of the mechanism, in conjunction with the entire assemblage, prior to its adoption as standard equipment of the lamp.

These tests included taking the temperature of the lamphousing at various positions —overworking the equipment to ascertain longevity, electrical carrying capacity and resistance—photometric checking of light losses and screen illuminations, and many other tests for the purpose of determining the weakest link amongst the grouped parts.

This procedure resulted in the construction of the "Improved-Super-Morelite," an equipment which is claimed to be virtually "fool-proof." The chances of requiring "servicing" is brought down to almost "zero," and the exhibitor is assured of greatest economy in the replacement of parts and a lasting value for his purchase, coupled with high and continuous all-around efficiency, says the manufacturer.

Five Left-Hand Forms

(*Continued from page 37*)

the measure and taking the tonic away from the triad and playing it on the last half of the first beat, likewise the second and third beats, bringing the tonic back again as a quarter note on the fourth beat. It will also be noted that Number 5 is unique in that it resolved each time on the fourth beat. In other words the second and third beats are merely passing notes.

These are about all the suggestions necessary, I believe, as the forms themselves suggest ideas when they are tried over. Therefore in closing let me say that it is my earnest desire that they may help some one along.

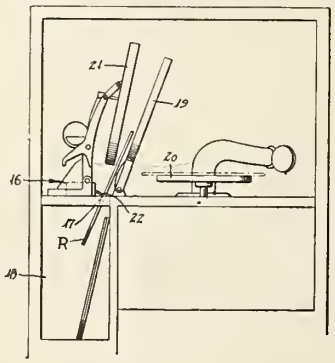
New Inventions

The list of patents published in this technical department of "Better Theatres" is furnished by our patent reporter—

WILLIAM N. MOORE

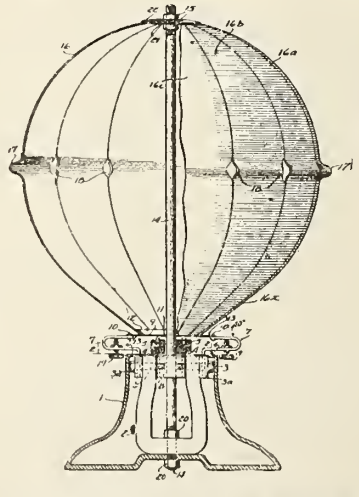
Washington, D. C.

1,694,726. COIN CONTROL FOR AUTOMATIC SOUND REPRODUCERS. George W. Werner, Easton, Pa. Filed Aug. 5, 1927. Serial No. 210,916. 14 Claims. (Cl. 194—6.)



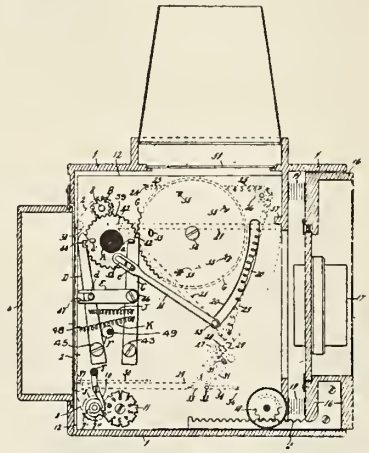
1. The combination with an automatic record changing sound reproducer, of coin controlled means for operating said sound reproducer, and record-operated means operable by the change of records by said sound reproducer and controlling said means to stop said sound reproducer.

1,690,726. SOUND-REPRODUCING DEVICE. Emil F. Holinger, New York, N. Y., assignor of one-half to E. Chase Crowley, New York, N. Y. Filed June 17, 1927. Serial No. 199,504. 20 Claims. (Cl. 179—115.)



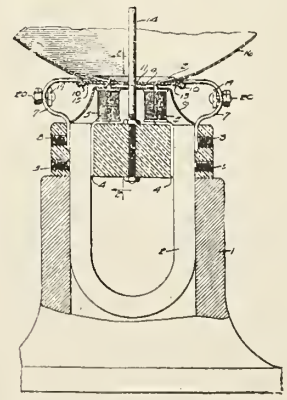
1. A sound reproducing device comprising, in combination, a hollow member of substantially pear shape having one portion in the form of a segment of a sphere, and the rest substantially cone shaped, both made of thin, resonant material, and means for imparting sound vibrations to said member attached to the smaller end thereof.

1,694,750. PHOTOGRAPHIC CAMERA. Rafael Fernandez Morejon, Habana, Cuba. Filed May 27, 1926, Serial No. 112,100, and in Cuba May 18, 1926. 4 Claims. (Cl. 95—42.)



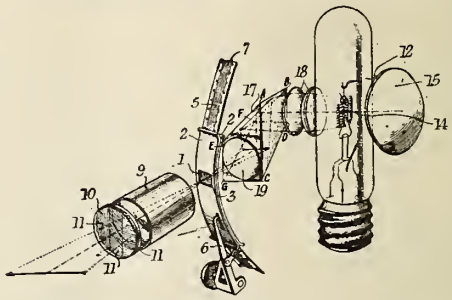
1. In a photographic camera, an automatic exposing mechanism comprising a curtain, winding reels for the curtain, a gear wheel rotatorily supported at a side of the camera and having two projections in diametral substantially opposite position, a pair of arms rockingly mounted in symmetrical position at opposite sides of the gear wheel and having opposite grooves designed to respectively engage the projection on the gear wheel, a gear pinion fixed at the end of one of said winding reels and meshing with the gear wheel, elastic means connecting together the said first mentioned arms, a reflecting mirror pivotally mounted, and a link of sliding connection which connects one of said arms to the reflecting mirror.

1,690,725. ELECTROMAGNETIC SOUND-REPRODUCING APPARATUS. Emil F. Holinger, New York, N. Y., assignor of one-half to E. Chase Crowley, New York. N. Y. Filed Apr. 23, 1927. Serial No. 185,994. 14 Claims. (Cl. 179—115.)



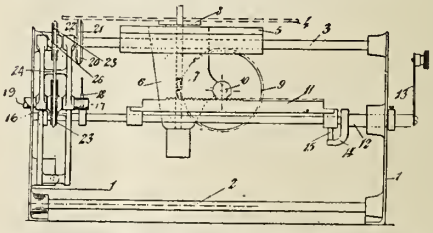
1. In a sound reproducing device suitable for use in radio apparatus having an electromagnet, the coils of which are adapted to be included in the reproducing circuit, the combination, with the above recited apparatus of a hollow, substantially globular member of thin, reasonant material having an opening in its side, and an armature for said electromagnet fastenened to said globular member.

1,690,589. PROJECTION SYSTEM FOR COLOR MOTION PICTURES. Joseph Mihalyi, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed May 11, 1927. Serial No. 190,508. 4 Claims. (Cl. 88—16.4)



1. In a projector, a projection gate, a vertically banded light source behind said gate, a projection objective in front of said gate, a filter comprising vertical color bands associated with said objective, and a condensing system between the light source and the gate, and adapted to project an image of the light source through the gate to the filter, and including reflecting surfaces positioned to rotate an image of the banded light source through a vertical angle of ninety degrees, whereby the light bands will appear to be horizontal.

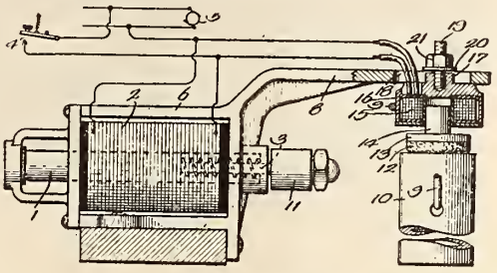
1,695,025. SOUND-RECORDING AND SOUND-REPRODUCING MACHINE. Auguste Remy, Jean Renaux, Jean Delort, and Francis Debrebant, Bezu St. Eloi, France. Filed May 19, 1923, Serial No. 640,081, and in France June 1, 1922. 15 Claims. (Cl. 74—26.)



1. Sound-recording and reproducing apparatus, comprising a turntable; mechanism for rotating it; and mechanism for imparting a linear movement to the turntable during its rotation, and embodying a pinion, driving means therefor, a pivotally-mounted rack along which the pinion is adapted to travel, and means for rocking said rack about its longitudinal axis to bring it into or out of mesh with said pinion.

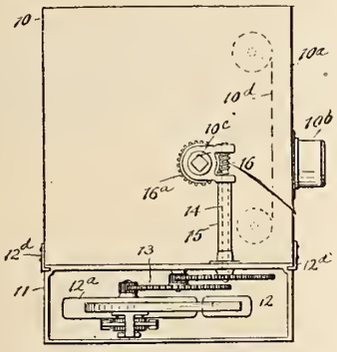
3. In sound-recording and reproducing apparatus, the combination of turntable; a driving wheel movable into and out of engagement with the turntable; means for rotating said wheel; means for imparting a linear movement to the turntable during its rotation; and a common means for disengaging the wheel and positively terminating its rotation, and for interrupting the linear movement of the turntable.

1,691,295. MUSICAL-SOUND-PRODUCING INSTRUMENT. Frederick B. Little, Chicago, Ill., assignor to J. C. Deagan, Inc., Chicago, Ill., a Corporation of Illinois. Filed Oct. 17, 1927. Serial No. 226,745. 1 Claim. (Cl. 84—407.)



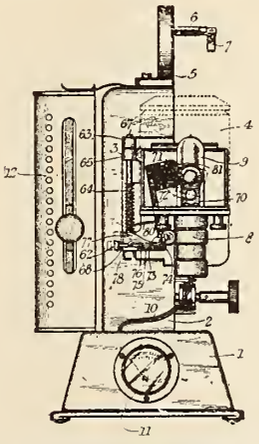
The combination with an elongated sound producing bar; of a hammer mounted upon one side of said bar and operable to strike the bar to set it into vibration; a sound dampener bearing against the upper end of the bar and whose weight is borne by the bar; a solenoid including one element in the form of a yellow energizing winding and another element in the form of a magnetizable core received in the interior of said winding, the winding being normally stationary and the core being movable and coupled with the dampener; and a mounting for the electromagnet winding and bar and upon which this electromagnet element and bar are adjustable toward and from the hammer.

1,691,419. MOTOR ATTACHMENT FOR MOTION-PICTURE CAMERAS. Theodore A. Willard, Cleveland Heights, Ohio. Filed Feb. 10, 1923. Serial No. 618,261. 2 Claims. (Cl. 88—17).



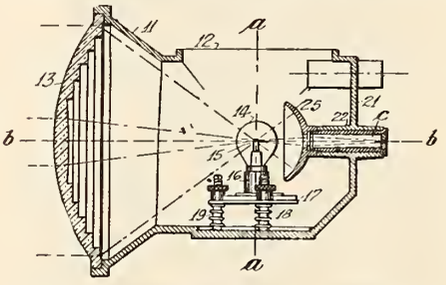
1. In combination with a motion picture camera having a shaft to which an operating crank is adapted to be applied, a film feeding motor attachment comprising a housing detachably secured to the camera, a gyroscopic electric motor carried within said housing, a shaft mounted on said housing, gearing at one end of said shaft cooperating with the shaft of the crank, and reduction gearing between the other end of the shaft and the motor.

1,690,633. MOTION-PICTURE PROJECTOR. Newton B. Green, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 15, 1925. Serial No. 50,444. 2 Claims. (Cl. 88—17.)



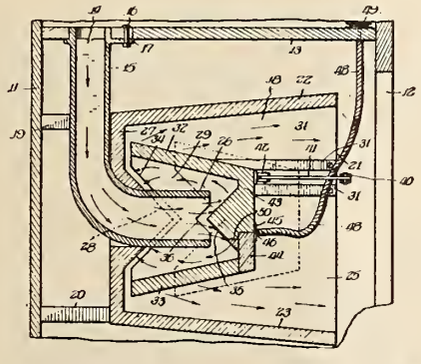
1. In a motion picture projector, a gate, a first shutter having a normal position in registration with the gate, a lamphouse adapted to illuminate the gate and hinged to swing to an inoperative position, a member connected to the shutter, a cam connected to the lamphouse and operative to engage said member and move said shutter out of registration with the gate as the lamphouse is swung, and a second shutter having a normal position out of registration with the gate and having a member adapted to engage and move said first named member whereby the second shutter may be actuated to be moved into registration with the gate and the first shutter may be thereby moved out of registration with the gate.

1,690,364. MEANS FOR FOCUSING LIGHT SOURCES IN PROJECTORS. Edward A. Everett, New York, N. Y. Filed June 18, 1926. Serial No. 116,959. 3 Claims. (Cl. 240—44.)



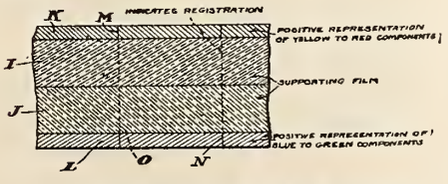
1. In a focusing sight for a projector, the combination, a housing having a projecting lens, a lamp bulb having a filament and a sighting tube centered on the axial line of said projecting lens, said sighting tube comprising a screen with cross-hairs for locating said axial line and a sighting lens at one end located in fixed relation to the focal point of said projecting lens and a sight at the opposite end of said tube, the position of said filament relative to said focal point being determined by the definition of the filament on said screen when sighted through said tube.

Leigh Hunt, Chicago, Ill., assignor to Oro-Tone Company, Chicago, Ill., a Corporation of Illinois. Filed July 2, 1926. Serial No. 120,006. 7 Claims. (Cl. 181—27.)



6. Sound control construction comprising an amplifying chamber having an open side, a throat passage entering the side opposite the open side, and a reflecting member positioned in the chamber opposite the throat, said reflecting member having a ridge extending across the face opposite the throat, said ridge serving to divide the sound, the throat member having notches in its edge whereby the ridge on the reflecting member may extend into the throat

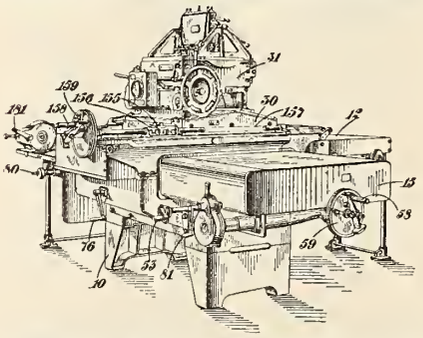
1,695,045. COLOR PHOTOGRAPHY AND THE LIKE. Aron Hamburger, London, England. Filed Mar. 5, 1923, Serial No. 623,020, and in Great Britain Mar. 7, 1922. 31 Claims. (Cl. 95—2.



1. A transparent base having on one side a single film continuous tone positive image corresponding substantially to yellow and red sensations and on the other a single film continuous tone positive image corresponding substantially to green and blue-green sensations of the same object.

1,686,559. DUPLICATING OR PRINTING APPARATUS AND PARTICULARLY PHOTOGRAPHIC STEP-AND-REPEAT CONTACT-PRINTING APPARATUS. Robert Harris, London, England, assignor of one-half to Pictorial Machinery Limited, London, England, a British Company. Filed June 10, 1927. Serial No. 197,790, and in Great Britain Aug. 11, 1926. 8 Claims. (Cl. 95—73.)

1. In apparatus of the character described, the combination of a framework having two independent tracks lying transversely one of the other,



a supporting device for a printing member mounted to reciprocate on one of said tracks, a unit-holding device for carrying a unit mounted to reciprocate on the other of said tracks, a fine-adjustment stop adjustable in the direction of length of one of said tracks, resilient driving mechanism arranged to drive the device on the latter track up to and hold it resiliently against said stop, locking means for locking the latter device temporarily in its position of adjustment against said stop, and a second driving mechanism distinct from said resilient driving mechanism and mounted independently thereof in association with the other track and arranged to drive the device on the latter.

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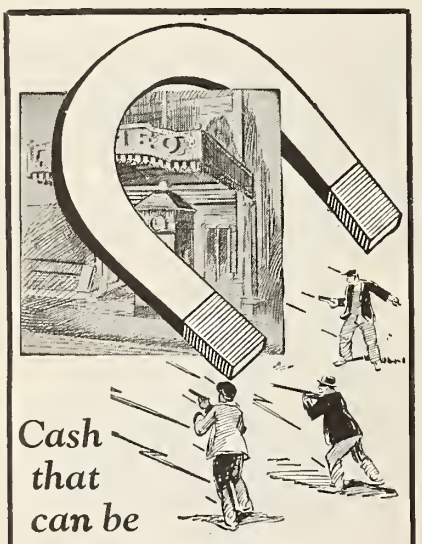

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The York Burglary Chest—the result of nearly half a century in expert safe construction—will bring to your theatre the protection needed.

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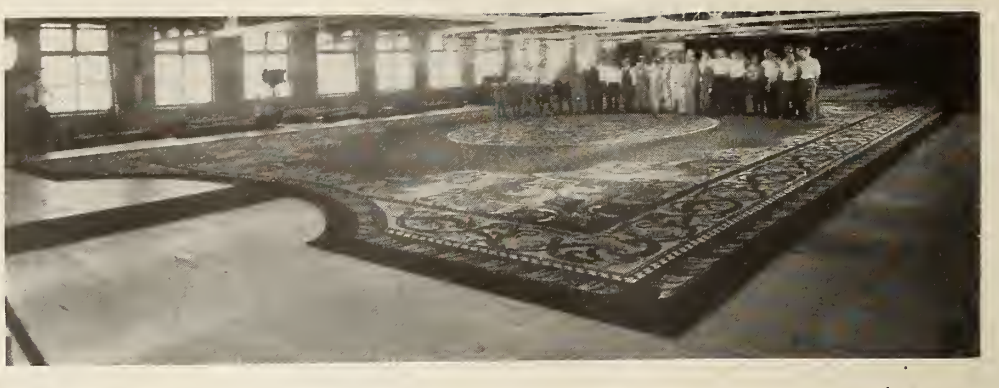


The new Fox theatre in Detroit is an outstanding theatre for many reasons—and many features. While not the first, it undoubtedly is the first huge theatre to be erected with the sound viewpoint in mind. Now comes the statement that one of the largest rugs ever produced on a power loom is the chenille that lies in the foyer. This rug, of Indo-Chinese design, was made by the Mohawk Carpet Mills at Amsterdam, N. Y. It is 46 feet by 64 feet, while the large rug in the foyer of the Roxy is 41 by 58. The Fox rug is three-fourths of an inch thick.

Shock Absorbers and the Theatre

(*Continued from page 53*)

question arose as to his interest. The court proceeded as follows:

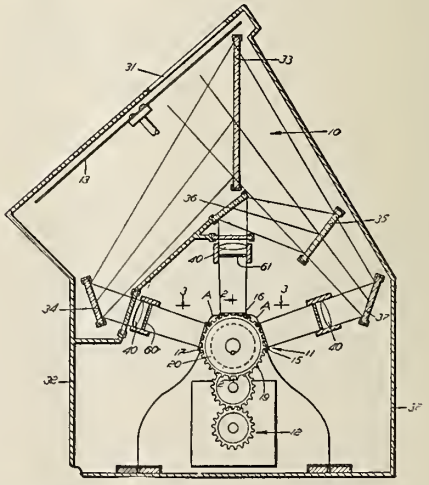
Average annual net profits of the partnership during three years preceding death		$ 400,990.70
Average net tangible assets employed by partnership three years preceding death — (i.e. gross assets minus liabilities)	$1,053,330.00	
Partners entitled to 6% on capital	.06	
Percentage result	$ 63,199.80	
Reasonable salaries for the two partners	100,000.00	
Total—(interest on capital and salaries)		163,199.80
Annual profits attributed to good will		$ 237,790.90
Estimated that capitalized value of good will producing such profits would be five times the annual profits		5
or		$1,188,954.50
Deceased partner's share of good will ($1,188,954 divided by two)		$ 594,477.25
Deceased partner's capital account (tangible assets)		664,819.45
Deceased partner's interest in the partnership		$1,259,296.70

Thus, a partnership having a capital of $110,000.00 is valued as being over 2½ millions as book or tax value and it will be seen that if the "capitalization of net earnings" method were employed in the above figures, that the valuation of the interest of each partner would be about $245,000, or more than the figures set by the Board of Tax Appeals. This would indicate, perhaps, that the valuation set was the lowest possible valuation that could be made.

If I have created a slight dizziness in the comprehending apparatus, in illustrating the above actual case quoted, let me remind you it is only a part of what the life underwriter has to think about, when he is employed by a partnership to provide the aforementioned "cash in real American dollars," which is the only answer to the most vital question at the death of a partner—"What will a willing purchaser pay to a willing seller for such business interest?"

In another article I shall discuss corporations—closed and otherwise, together with Federal and State Tax illustrations.

1,688,607. MOTION-PICTURE APPARATUS. Walter L. Wright, Santa Monica, Calif. Filed Sept. 15, 1926. Serial No. 135,524. 10 Claims. (Cl. 88—16.4.)



1. A film handling mechanism comprising a revoluble film actuating member, and a series of sequentially arranged film gates tangentially disposed relative to said actuating member and each having a picture aperture, the gates being positioned around the actuating member with the actuating member engaging the film at the picture apertures

Mystic shrine organ grill of Oakland theatre.

West Coast Builds Largest Theatre On Coast

(*Continued from page 66*)

richly colored, inlaid with mirrors. The lighting fixtures are gold, set with colored jewels, and the lights admit of many color changes.

The stage equipment and scenic investure, installed by the Armstrong-Power Studios of San Francisco, is of course, complete. The heating and ventilating system consists in Buffalo Duplex Conoidal fans and carrier air washers. Two large fans and air washers supply 100,000 cubic feet of cleaned and conditioned air per minute, through the distributing system, to the theatre proper. There are two other fans taking conditioned air from the air washers and supplying the basement and projection room. Eight more Conoidal fans are used to exhaust the air from the theatre. In summer the air washers cool the air admitted to the theatre, while in winter the air is warmed by steam heat secured from public service mains.

Of more than ordinary interest is the Westinghouse five-scene multiple-set switchboard, installed by the Westinghouse Electric & Manufacturing Company. The design of this board is such that changes in lighting effects can be set up in advance, and after once set, rapid changes can be made from one scene to another simply by the operation of a single switch for each change.

Another feature in the Oakland is a console organ lift device which has been worked out by the Westinghouse engineers in collaboration with specialists of the Spence Elevator Company of San Francisco. The organist is able to raise, lower or rotate the console at the mere throw of a switch. The organ is a three-manual Wurlitzer. This has all the advantages and effects found in the regular four-manual organ, but a new coupling system has been developed which does away with the need of the fourth manual. This is said to give the organist an advantage, in that he has much better control of the instrument.

Much of the equipment in the operating room was specially designed, the work being done under the direction of West Coast engineers. Three specially designed and constructed projection machines are used, with two 150-ampere flood lamps. These lamps are designed to throw actinic rays, which bring out the colors in the costumes worn by performers on the stage. In conjunction with these, four 100-ampere spot lamps are used.

A specially constructed gas-tube light has been installed on the topmost point of the theatre building and is now in use as an aviation beacon. It contains 125 linear feet of orange red tubing in a beveled glass ball.

Fox Movietone equipment has been installed, with special attention paid in the design to synchronization. The trouble experienced in some houses in the placing of loud speakers has been done away with here by first locating the point on the stage from which the best reception was had, and then seeing that the speakers were always in the proper position. The latter is done automatically by an elevator under the stage on which the speaker equipment is mounted, similar to the one which raises the organ console into view. When it is desired to use the Movietone equipment it is only necessary to place the elevator mechanism in operation and it is brought to the precise position previously decided upon.

Theatres

ILLINOIS

EAST ST. LOUIS—V. P. Markuly and John Manoll have opened the Washington Theatre. This is one of the newest suburban picture houses, and cost $25,000.

FOREST PARK—The Forest Theatre has opened with pictures and presentation acts.

*LEWISTON—The Princess Theatre which was damaged by fire, has been repaired and reopened as a picture house.

RAMSEY—The Midway Theatre has opened with pictures under the ownership and management of Sheridan Stokes.

*ST. FRANCISVILLE—J. L. Beauchamp has opened the Crescent Theatre with pictures.

INDIANA

BROOKVILLE—The American Theatre has opened with pictures and vaudeville, under the management of Morin and Stumpf.

*FORT WAYNE—The Emboyd Theatre has opened with pictures in the Indiana Hotel building.

HAMMOND—The Columbia Amusement Company has opened the Rialto Theatre.

INDIANAPOLIS—The Granada Theatre has opened with pictures.

INDIANAPOLIS—The Fountain Square Theatre has opened with pictures and vaudeville, under the management of L. B. Goulden. House has seating capacity of 1800.

IOWA

DYERSVILLE—Cozy Theatre has opened with first-class picture program.

FLORIS—The Palace Theatre, with seating capacity of 200, has been opened with pictures by Max Heady.

KENTUCKY

HOPKINSVILLE—The new Alhambra Theatre has been opened by the Hopkinsville Amusement Company. This title was substituted for the Jeff Davis, the name originally selected for this house.

MARYLAND

BALTIMORE—Vilma Amusement Company and Gaertner Brothers have opened the Vilma Theatre. House has seating capacity of 900, and cost $125,000.

MASSACHUSETTS

BROCKTON—E. M. Luddy has reopened the Empire Theatre.

MINNESOTA

HINCKLEY—After having been closed for some time, the Liberty Theatre has reopened.

MISSOURI

FARMINGTON—The Ritz Theatre, costing approximately $40,000, with seating capacity of 950, has opened. Thie new picture house is owned by the Farmington Entertainment Company.

MARSHALL—Edward Nugent has opened the new Marshall Theatre.

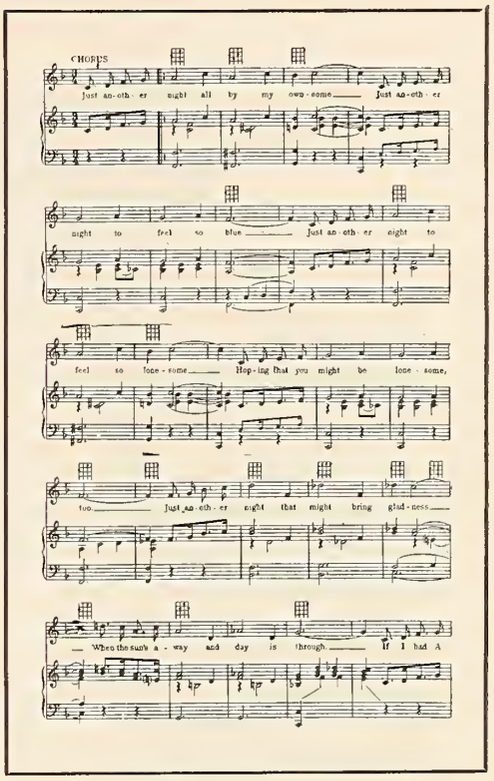
NEW YORK

BINGHAMTON—The Cameo Theatre has opened with pictures. House has seating capacity of 850.

SYRACUSE—The Empire Theatre has reopened under the management of Albert Kaufman, with pictures and presentation acts.

SYRACUSE—F. M. Kroop has reopened the Langan Theatre as a moving picture house.

TANNERSVILLE—The Rudolph Theatre, recently purchased by Mrs. S. L. Thornton, of Saugerties, N. Y., has opened with pictures and vaudeville.



A new number that is being found adaptable to the community sing because of its appeal to the average patron's tastes is Walter Donaldson's "Just Another Night," part of which is shown above.

WEST UTICA—The Lincoln Theatre is a new 850-seat picture theatre which opened recently.

OHIO

DOVER—The Webber Theatre has reopened with pictures, under the management of A. V. Abel.

LORAIN—The Palace Theatre has opened with pictures.

WASHINGTON COURT HOUSE—Harry V. Smoots and Roy O. Simons have opened the Fayette Theatre.

OKLAHOMA

OLUSTEE—Lee Upchurch has opened the Grand Theatre with pictures.

OREGON

ST. HELEN—The Columbia Theatre, costing $85,000, has opened with pictures.

PENNSYLVANIA

CLAYSVILLE—G. A. Mooney has opened the Clay Theatre. House has seating capacity of 400.

*COUDERSPORT—The Coudersport Theatre has opened with pictures, under the management of M. Clawson.

DORMONT—The new Harris South Hills Theatre, owned by the Harris Amusement Company, has opened with pictures and vaudeville. House has seating capacity of 1700.

PHILADELPHIA—The Garden Theatre, a new 1800-seat picture house, located at Fourth and Spring Garden streets, has opened under the management of D. L. Schwartz.

REYNOLDSVILLE—The Adelphi Theatre has reopened with pictures.

TEXAS

COLLINSVILLE—The Palace Theatre has opened under the management of June Hufford.

VIRGINIA

HAMPTON—The Virginian Enterprises Corporation has opened Scott's Theatre with pictures and vaudeville.

PHOEBUS—The American Theatre has been opened by the Virginia Enterprises Corporation with pictures and vaudeville. House is under the management of W. W. Scott, Jr.

WISCONSIN

MILWAUKEE—The Riverside Theatre, located on West Water street, has opened with pictures and vaudeville. The house has seating capacity of 3000.

*RACINE—The Capitol Theatre, recently completed, has opened under the management of D. J. Smith, formerly with the Tivoli Theatre at Milwaukee.

*Additional information since previous report.

Management Changes

ARKANSAS

FORT SMITH—M. K. Moore, formerly with the Palace Theatre at Oklahoma City, has become manager of the Joy and New Theatres.

ILLINOIS

*DECATUR—Lyman Massey, formerly manager of the Valley Theatre at Spring Valley, Ill., has become manager of the Empress Theatre.

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And—most satisfactorily to advertisers—every circulation claim of the HERALD-WORLD and BETTER THEATRES is backed up by the unchallengeable proof of the Audit Bureau of Circulations.*

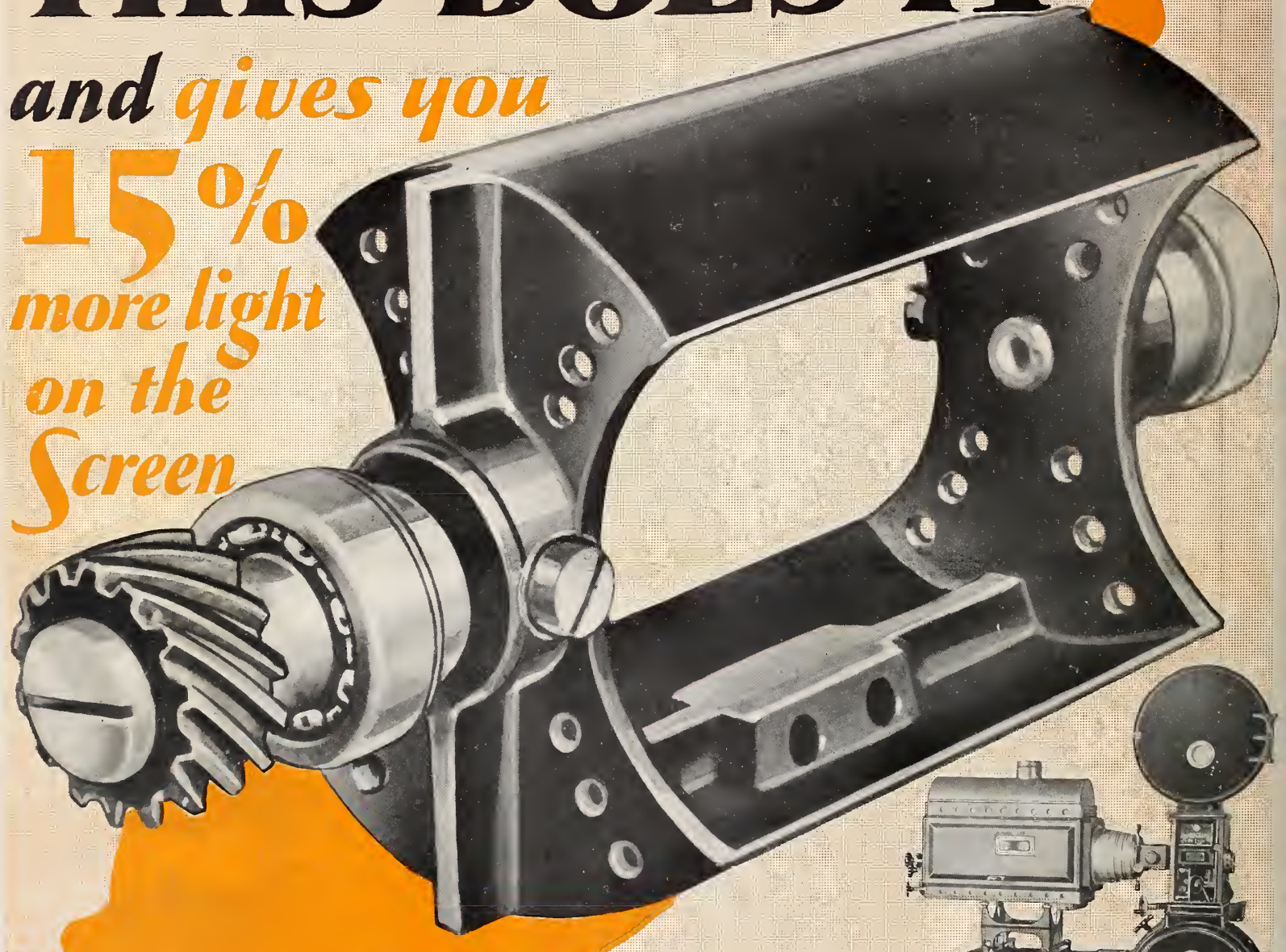
—*Martin J. Quigley*

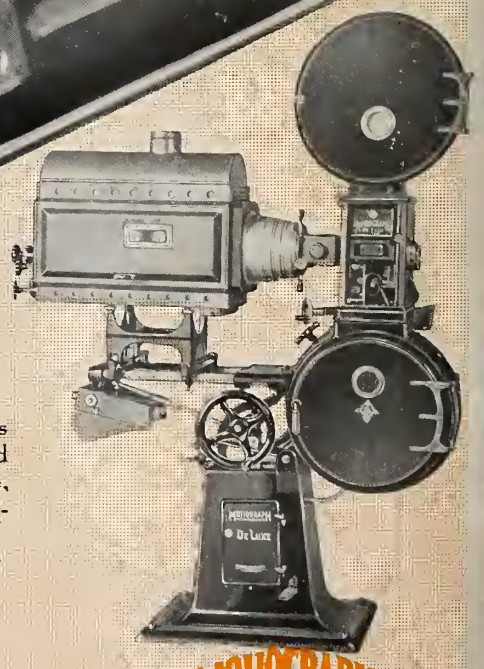
**The HERALD-WORLD is the only motion picture trade publication which is a member of the Audit Bureau of Circulations.*

What takes the heat off the film?

THIS DOES IT!

and gives you 15% more light on the Screen





A POSITIVE SUCCESS

Every user of the new Model "H" Motiograph DeLuxe Projector will tell you it means the elimination of perfect projection's greatest enemies—heating, buckling, warping and embossing of the film. The film passes the aperture in an absolutely flat focal plane, resulting in better definition and perfect screen reproduction of all the inherent photographic beauty of the film.

FOR GREATEST EFFICIENCY IN YOUR SOUND PROJECTION
USE THE NEW
MOTIOGRAPH DE LUXE MODEL "H" PROJECTOR

Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago

MOTIOGRAPH DeLuxe

EXHIBITORS
HERALD
and MOVING PICTURE
WORLD

"I wanna break records!"

LIBRARY OF CONGRESS
PERIODICAL READING ROOM
DEC 31
1928

"IT'S A LION!"

Congratulations! Looks like 1929 is another M-G-M Year! 1928 brought "Dancing Daughters", "Show People", "White Shadows", "Excess Baggage", "While the City Sleeps", Masks of the Devil", "West of Zanzibar" and other M-G-M hits! 1929 brings "The Trail of '98" (*Dolores Del Rio*), "A Woman of Affairs" (*Gilbert-Garbo*), "Alias Jimmy Valentine" (*Wm. Haines*), "The Flying Fleet" (*Novarro*) and more Big Ones. Stick to Leo of M-G-M and wear diamonds and smiles in the New Year!

Whole Vol. 93 No. 13 (Vol. 36 No. 3) *Entered as second-class matter, August 20, 1917, at the Post Office at Chicago, Ill., under the act of March 3,* December 29, 1928

The New Style 39-R Robert-Morton UNIT Organ

A Complete two manual and pedal *Unit* Organ of the latest and most advanced type of construction.

Can be installed in any theatre — either in the orchestra pit or in any location where space is available.

Can be played by hand or by the New Self Playing reproducing and recording player rolls

Key Desk for New Style 39-R

Special Reproducing Organ Rolls — exclusively recorded for Motion Picture Presentation

What Hundreds of Exhibitors have been Waiting For!

A permanent music feature for the average exhibitor. The *New Style 39-R* is a musical, artistic and structural achievement, making it possible for the average exhibitor to offer his patrons the highest type of performance at a minimum cost.

The *New Style 39-R* Robert Morton *Unit Organ* is different from all other organs. No technical description can convey the wonderful range of musical possibilities and the amazing superiority in construction.

Before you pass judgment—before you buy any musical equipment of any type whatsoever, you owe it to yourself and your patrons to get complete information on this wonderful instrument.

Robert Morton Organ Co.

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Mail Coupon to nearest office— **Today** for New Selling Plan

ROBERT MORTON ORGAN CO.

Send me without obligation full details on New Style 39-R

Name .....

Theatre .....

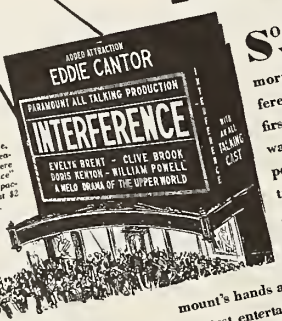
Seating Capacity.....

City and State .....

See the first newspaper ad on next page

"PARAMOUNT takes an easy lead in TALKING PICTURES"

SO stated the New York World the morning after "Interference," Paramount's first All-Talking Picture was shown. "A new experience in talking pictures" said the Los Angeles Times. *The day of the quality talking picture is here!* In Paramount's hands a novelty now becomes the greatest entertainment of the day! ¶ For two years—from the first day sound pictures became possible—Paramount prepared. The same inventions and facilities for making pictures talk were open to all. Paramount experimented constantly to better them. The most advanced sound equipment was installed in Paramount's great studios in Hollywood and Long Island City. The Paramount producing organization—the best in the world—stars, writers and directors—was trained in the new medium. Outstanding Broadway stars and directors whose stage experience would be invaluable were engaged. ¶ *Before the first camera turned on "Interference"* it was a foregone conclusion that Paramount Talking Pictures would be the leaders. It is only what you, who have known the supreme Paramount Quality in "silent pictures" for so long, had the right to expect. ¶ And "Interference" is only the beginning. With all Paramount's great resources and unrivalled manpower working in this new medium, and Paramount Quality to maintain, Paramount Talking Pictures of the future will exceed even your fondest imaginings. ¶ Soon you will see and hear "The Canary Murder Case," Jeanne Eagels in "The Letter," "The Doctor's Secret," etc. ¶ Paramount All-Talking SHOWS present, in addition, sound, singing and talking *short features* of the same Paramount quality. Watch for newspaper announcements and be sure you see them all. Until you do, you will never know what marvelous entertainment the *quality* talking picture is. Silent or with Sound—"*If it's a Paramount Picture—it's the best show in town!*"



Night Scene, Criterion Theatre, N. Y., where "Interference" played to capacity houses at $2 admissions.

YOUR THEATRE NAME and DATES

Paramount's First All-Talking SHOW
"INTERFERENCE"

"EDDIE CANTOR in "That Party in Person"

"RUTH ETTING Ziegfeld star in songs

**by arrangement with Florenz Ziegfeld, Jr.*

Paramount ALL-TALKING Pictures *Coming!*

Keep this as your guide to the best in Talking Picture Entertainment

"INTERFERENCE"

"THE DOCTOR'S SECRET"

"THE CANARY MURDER CASE"

Jeanne Eagels in **"THE LETTER"**

"THE WOLF OF WALL STREET" starring Geo. Bancroft

"THE DUMMY" with Ruth Chatterton

"THE HOLE IN THE WALL"

"THE TONG WAR" with Wallace Beery and Florence Vidor

"GENTLEMEN OF THE PRESS"

"CLOSE HARMONY" with Charles Rogers and Nancy Carroll

Clara Bow in **"THE WILD PARTY"**

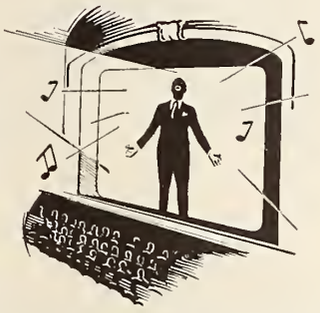
and more, more!

Paramount QUALITY TALKING Pictures

PARAMOUNT FAMOUS LASKY CORP., ADOLPH ZUKOR, PRES., PARAMOUNT BLDG., NEW YORK.

1 manufacturer
11 producers
1000 exhibitors

making Sound Pictures a success

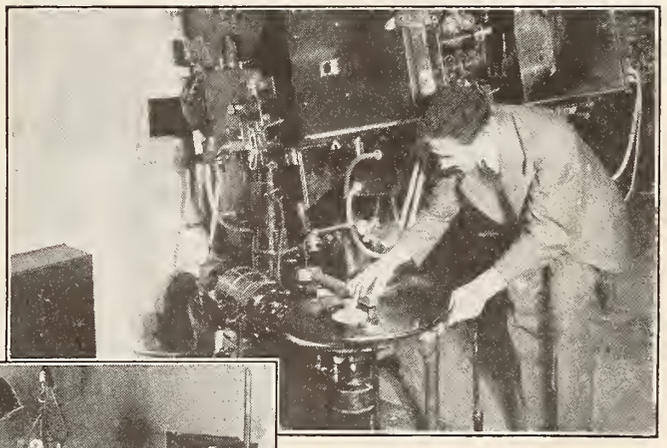


WORKING shoulder to shoulder they have pioneered a new art to its present position as an outstanding box-office success.

Western Electric, the manufacturer who developed the only Sound Picture equipment in considerable use today, pledges a continuance of high electrical and mechanical standards and announces a rapid step-ping-up of output to meet the pressing demand.

The Producer, naturally jealous of the quality of his Sound Picture releases, and the Exhibitor, who knows the popularity of his house is closely linked with a Sound Picture installation of high quality, will continue to look to the experience, the reputation and the organization of Western Electric.

Western Electric
made the first successful Sound Picture recording and reproducing equipment.



Exhibitors
in a thousand theatres all over the land, have brought Sound Pictures to the people.

Paramount

Producers *have worked out a new and difficult production technique*

Electrical Research Products Inc.
250 West 57th Street, New York, N. Y.
Representing

Western Electric
System of Sound Pictures

When lovely woman stoops to folly

You have Drama!

AND when such drama is presented as only the magic pen of Victor Hugo could have written it; as only the showmanship of Carl Laemmle could produce it; as only the directorial genius of Paul Leni could interpret it; as only the acting ability of Conrad Veidt and Mary Philbin could portray it—you get telegrams like this one, from the Palm Theatre, Pueblo, Colo.:

"OPENED Thursday with 'Man Who Laughs' following first blizzard of season. Universal advertising campaign and fame of the story overcame obstacles of weather and we opened to standout business."

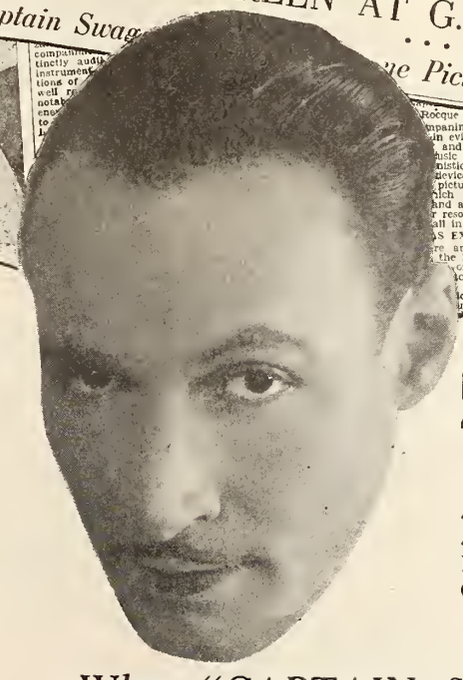
AVAILABLE either silent or with sound. With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Seigmann. A Carl Laemmle super production.

"The Man Who Laughs"

ROD LA ROCQUE IN CAPTAIN SWAGGER *Crashes Golden Gate!*

ROD LA ROCQUE in "CAPTAIN SWAGGER" walked right into San Francisco and took the Golden Gate Theatre by storm!

The "CAPTAIN"—in SOUND—inaugurated the *sound* policy of the big Frisco house to the tune of packed houses and crashed the press in resounding headlines.



ROD LA ROCQUE in "CAPTAIN SWAGGER"

With SUE CAROL

A Hector Turnbull Production, Adapted by Adelaide Heilbron from an original story by Leonard Praskins Directed by Edward H. Griffith

What "CAPTAIN SWAGGER" did at the Golden Gate is just a sample of what these big SOUND and DIALOGUE features are all set to do:

"THE SPIELER"

The Most Realistic and Colorful Picture of Carnival Life Ever Produced!

with ALAN HALE, RENEE ADOREE, FRED KOHLER and CLYDE COOK

A Ralph Block Production. Adapted by Hal Conklin and Tay Garnett from an original story by Hal Conklin Directed by Tay Garnett

"GERALDINE"

The Laughs, Loves, Thrills and WHOOPEE of Real American Youth!

from the story by Booth Tarkington with EDDIE QUILLAN, MARION NIXON, GASTON GLASS and ALBERT GRAN. Supervised by Paul Bern. Directed by Melville Brown.

PHYLLIS HAVER IN "THE SHADY LADY"

Another Phyllis Haver Sensation!

with ROBERT ARMSTRONG and LOUIS WOLHEIM

A Ralph Block Production Title suggested by Leonard Praskins and Richard L. Sharpe Directed by Edward H. Griffith

Pathé Pictures *talking Box Office*

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

the moving finger writes...

1929 is

Three Just Released
NOW CLEANING UP!

"ANNAPOLIS"
The Exploitation Natural!
with JOHN MACK BROWN, JEANETTE LOFF, HUGH ALLAN *and* WILLIAM BAKEWELL
Scenario by F. McGrew Willis, from an original story by Royal S. Pease. Directed by Christy Cabanne. Produced by F. McGrew Willis for Pathe Studios, Inc.

"SHOW FOLKS"
A Big Time Showmanship Picture!
with EDDIE QUILLAN, LINA BASQUETTE, ROBERT ARMSTRONG, BESSIE BARRISCALE *and* CAROL LOMBARD
A Ralph Block Production. Adapted by Jack Jungmeyer and George Dromgold, from an original story by Philip Dunning. Directed by Paul L. Stein.

ROD LA ROCQUE in "CAPTAIN SWAGGER"
Rod La Rocque's GREATEST!
with SUE CAROL
A Hector Turnbull Production. Adapted by Adelaide Heilbron, from an original story by Leonard Praskins. Directed by Edward H. Griffith.

1928 Ends With a WHOOP!

"ANNAPOLIS," "CAPTAIN SWAGGER," "SHOW FOLKS" and other features talking box office in big numbers in SOUND and DIALOGUE as well as SILENT.

PATHE SOUND NEWS headlined on marquees like a road show.

PATHE SHORT SUBJECTS 'Clicking' everywhere.

JANUARY

THE SPIELER

with
ALAN HALE, RENEE ADOREE, FRED KOHLER and CLYDE COOK
A Ralph Block Production. Adapted by Hal Conklin and Tay Garnett from an original story by Hal Conklin. Directed by Tay Garnett.

JANUARY

Geraldine

from the story by
BOOTH TARKINGTON
with
EDDIE QUILLAN, MARION NIXON, GASTON GLASS and ALBERT GRAN
Supervised by Paul Bern. Directed by Melville Brown.

JANUARY

PHYLLIS HAVER in the SHADY LADY

with
ROBERT ARMSTRONG and LOUIS WOLHEIM
A Ralph Block Production. Title suggested by Leonard Praskins and Richard L. Sharpe. Directed by Edward H. Griffith.

Pathé Pictures

TRADE MARK

Pathe's Year

1929 Starts With a BANG!

Headed by "THE SPIELER," "THE SHADY LADY" and "GERALDINE"—the greatest line-up of sure-fire productions ever released on any one program is ON THE WAY to crash through to new box office records. All in sensational Dialogue and Sound.

JANUARY

NED McCOBB'S DAUGHTER

with IRENE RICH
ROBERT ARMSTRONG, GEORGE BARRAUD and THEODORE ROBERTS

Adapted by Beulah Marie Dix from Sidney Howard's Theatre Guild Success. Directed by William J. Cowen.

JANUARY

PHYLLIS HAVER Sal of Singapore

with ALAN HALE and FRED KOHLER

Adapted by Elliott Clawson from Dale Collins' "The Sentimentalists." Directed by Howard Higgin.

JANUARY

NOISY NEIGHBORS

with
EDDIE QUILLAN, THE QUILLAN FAMILY, ALBERTA VAUGHN and THEODORE ROBERTS.

Produced by Paul Bern from an original story by F. Hugh Herbert. Directed by Charles Reisner.

FEB·3RD

PATHÉ *SOUND* NEWS

•

One-a-week

It's in the Cards! *It's in the Stars!*

It will go on Record!

This will be the Rooster's Greatest Year!!

Talking Box-Office

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Greetings

to the
Entertainment
Industry and all
good wishes
for a Happy and
Prosperous
New Year

RCA PHOTOPHONE, Inc.
411 Fifth Avenue, New York City

A Subsidiary of the Radio Corporation of America

This whiskered gentleman went crazy from lack of sleep. He couldn't decide where to park his beard —

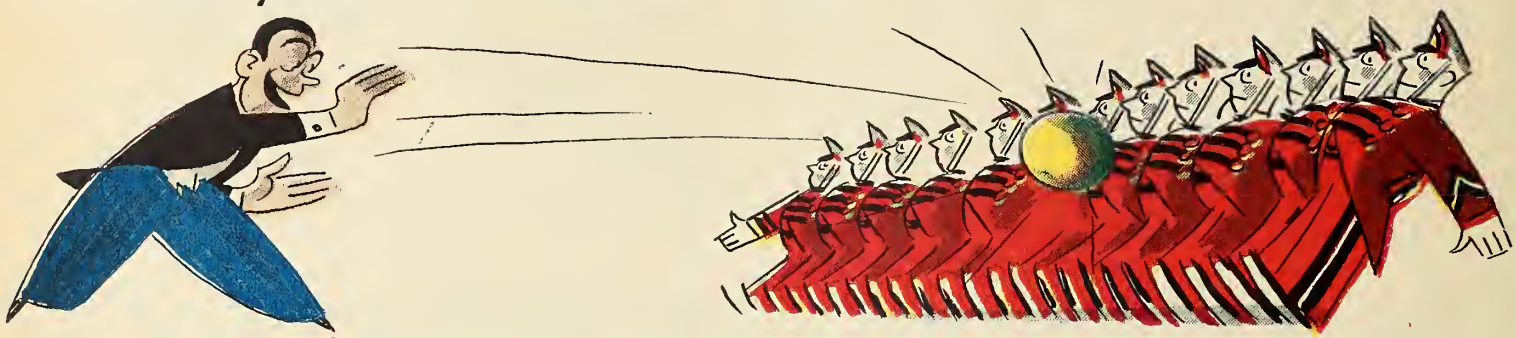
OVER THE SHEETS

or under the sheets?

The Big Porcupine never thought of shaving off his chin-feathers

DON'T BE A BEAVER!

cut off your troubles with shears.



A lot of folks in this business like to create trouble for themselves. They like to **BUILD UP WOODEN SOLDIERS JUST SO THEY CAN KNOCK THEM DOWN!**

TAKE THE RACKET WE'RE IN—we go around schmoosing about **SOUND** and **SILENCE, FILM AND DISC, STAGE BANDS AND PRESENTATION,** and a million other long beards and wooden soldiers.

All of this, too, when we know that **ONLY ONE THING COUNTS!**

And that **ONE THING** is

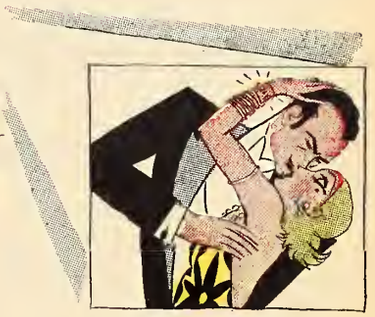
THE SHOW

it doesn't matter whether it's

THIS

OR THIS

OR THIS



OR THIS

AS LONG AS IT'S WHAT GREGORY* N.** PUBLIC WANTS

* He's changed his name from Isadore

** The "N" stands for nothing

as long as it's what makes

THIS Look Like

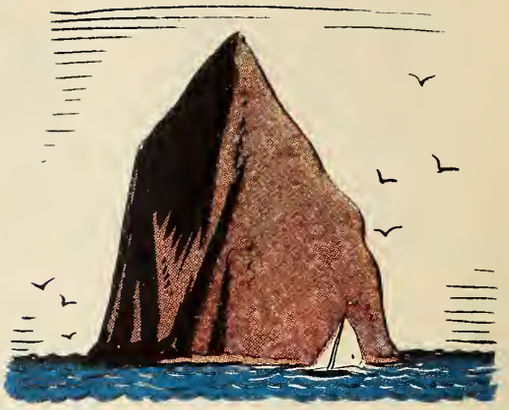
THIS

THAT'S WHERE LEO COMES IN

METRO-GOLDWYN-MAYER

has proven itself to be this industry's **ROCK OF GIBRALTAR**

—an asset that is fixed, an insurance that brings confidence



LISTEN!

There is no company in this entire business that can point to such a line-up of hits! hits! hits! as Metro-Goldwyn-Mayer has brought to your public this year. (*And still they come!*)

OUR DANCING DAUGHTERS

The greatest individual record-crasher of today. Joan Crawford marvel! The money hit of all time.

EXCESS BAGGAGE

Silent print plays Orpheum, Boston, to S. R. O. after Sound at the State. Any way you play it, it's sure-fire b. o. Hooray Bill Haines!

SHOW PEOPLE

Continues its sensational performance. Two big stars, Marion Davies—William Haines. Exploited like an election, it's another M-G-M showman's delight.

THE BOX-OFFICE BAROMETER!

Week after week Variety's theatre check-up proves M-G-M leadership!

WHITE SHADOWS (*Stanley, Baltimore*) reception justified another downtown showing, so moved to Valencia.

WHITE SHADOWS (*State, Syracuse*) Way out front. Real business.

MASKS OF THE DEVIL (*Warfield, Frisco*) Continued to lead town. About ten grand ahead of Granada.

SHOW PEOPLE (*Hennepin, Minneapolis*) Second biggest week since opening. Brought them in paying numbers.

DANCING DAUGHTERS (*Fifth Avenue, Seattle*) Whoopee, what a party!

MASKS OF THE DEVIL (*State, Los Angeles*) John Gilbert a natural. State was the downtown leader.

SHOW PEOPLE (*Loew's Toronto*) Regulars liked inside stuff. House built steadily.

THE CAMERAMAN (*Orpheum, Topeka*) Drew well.

EXCESS BAGGAGE (*Orpheum, Boston*) Very fine week. Put into house silent after being shown uptown with Sound.

CAMERAMAN (*Loew's, Montreal*) Picked this house out of the doldrums.

EXCESS BAGGAGE (*Hipp, Buffalo*) Rousing week's business with turnstiles clicking through entire period.

DANCING DAUGHTERS (*Columbia, Washington*) Took the three weeks gross record of this house that plays all the big money getters.

DANCING DAUGHTERS (*State, Providence*) Capacity all week.

WHILE THE CITY SLEEPS (*Capitol, New York*) Weather didn't boost picture house receipts. In only one case was there real offensive "While The City Sleeps." Leader of street and holding over.

SHOW PEOPLE (*Warfield, Frisco*) Rated one of the best entertainments in months. Jumped gross.

SHOW PEOPLE (*Chicago, Chicago*) Jumped to $50,000.

WHILE THE CITY SLEEPS (*Loew's, Toronto*) Opened with a rush. Film played silent here, but the Chaney name drew.

WHILE THE CITY SLEEPS (*Century, Baltimore*) Got back in stride with "While The City Sleeps." Chaney a favorite and picture liked.

DANCING DAUGHTERS (*Egyptian, Los Angeles*) This product just natural b. o.

WHILE THE CITY SLEEPS (*State, Syracuse*) Brought house back into paying class.

EXCESS BAGGAGE (*Loew's, Toronto*) Took town leadership. Excellent.

DANCING DAUGHTERS (*Capitol, New York*) At $189,750 for two weeks "Daughters" now holds top for any picture that ever lingered here a fortnight. Weather didn't help other places, but didn't keep them out here.

DREAM OF LOVE (*Oriental, Chicago*) Trend of better pictures here helping. Jumped to $46,500.

MASKS OF THE DEVIL (*Palace, Washington*) Big week!

WHITE SHADOWS (*Roosevelt, Chicago*) Started importantly, and bettered it second week.

MASKS OF THE DEVIL (*Hennepin, Minneapolis*) Gilbert magnet. Second biggest house in year.

SHOW PEOPLE (*Fifth Ave., Seattle*) Best in town. Started off at great clip.

WEST OF ZANZIBAR (*State, New Orleans*) Chaney remains corking card.

WEST OF ZANZIBAR (*State, Syracuse*) Within few dollars of "Masks of the Devil." Chaney on par with John Gilbert as drawing card here.

WEST OF ZANZIBAR (*State, Providence*) One of Chaney's best.

ALIAS JIMMY VALENTINE (*Astor, New York*) Led the talking arrivals. Excellent.

WHITE SHADOWS
IN THE SOUTH SEAS

Direct from 5 smash months on Broadway at $2. Extended runs! Baltimore 3 weeks. Chicago 6 weeks. Los Angeles, Frisco, Milwaukee, etc.

WHILE THE CITY SLEEPS

Rated by trade consensus as the best Lon Chaney draw of past few years. Buffalo, Minneapolis, Boston and everywhere it's record biz.

MASKS OF THE DEVIL

Hear those flappers flap. Sensational business nationwide. And oh boy, M-G-M has just signed Jack Gilbert for more box-office fun!

A LADY OF CHANCE

Perfect vehicle for the perfect star. It's full of pep and young ideas, the kind they like to see beautiful Norma Shearer in!

ALIAS JIMMY VALENTINE

Solid sell-out at $2 since it opened at Astor on Broadway. William Haines' best! Great as a Talker—smashing silent drama too! You'll like this number!

DREAM OF LOVE

Grand title! Joan Crawford, starring. Directed by Fred Niblo of "Ben-Hur" fame. It's another Big One from the M-G-M showmanship boys.

THE FLYING FLEET

The last word in aviation thrills! Plus handsome Ramon Novarro. Directed by George Hill of "Tell it to the Marines." A pippin, gents!

WEST OF ZANZIBAR

Meet Mr. Chaney in his most fascinating role since "Road to Mandalay." "West of Zanzibar" is the kind of Chaney thriller that made him the biggest!

A WOMAN OF AFFAIRS

The trio that made "Flesh and the Devil," Gilbert-Garbo and Clarence Brown have made the picture about which you'll hear nothing else but in 1929!

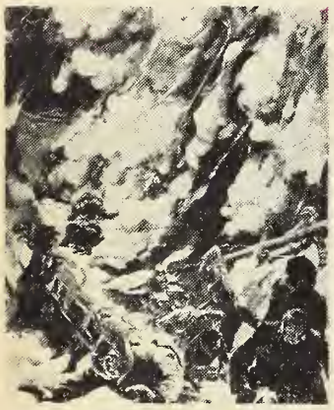
HITS! HITS! HITS! AND MORE COMING

AND FURTHERMORE WE ANNOUNCE

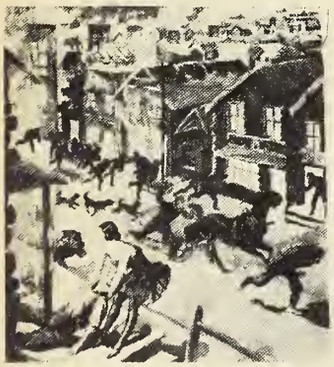
THE TRAIL OF '98

for release soon

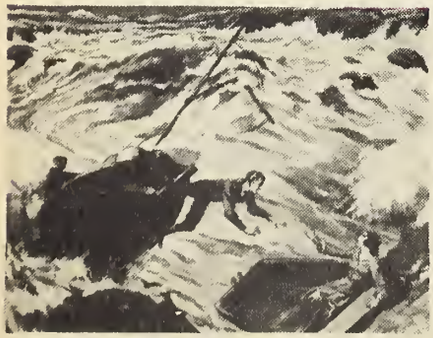
direct from its $2 Broadway run at the Astor, N. Y.



The desperate struggle to cross Chilkoot Pass is shown vividly together with the gigantic snow slide engulfing hundreds!



The burning of Dawson City, the screen's greatest spectacle to date!



Fighting the perilous White Horse Rapids is the biggest thrill you ever had.

ONCE each year
COMES the
GIANT among pictures!
THIS year it is
"**THE** Trail of '98"
IT is keenly awaited
BY those thousands
WHO thrilled to M-G-M's
"**BIG** Parade" and "Ben-Hur"
A worthy successor!

with

DOLORES DEL RIO

RALPH FORBES
KARL DANE
HARRY CAREY
TULLY MARSHALL

directed by
CLARENCE BROWN

SOUND OR SILENT!

when M-G-M makes them they're great either with Sound or Silent!

SIMULTANEOUSLY WE ANNOUNCE

THE VIKING

100% Technicolor Picture

(sound or silent)

The new marvel of this film age of big achievements!

THRILLS THAT COME TO LIFE IN SOUND AND COLOR

1. *The attack of the Viking fleet on the English castle*
2. *The duel between the English boy and the Norseman*
3. *Beauties on the auction block*
4. *Mutiny on board the Viking ship*
5. *The beautiful Viking maid stows away on shipboard*
6. *The clash between Leif the Lucky and Eric the Red*
7. *The English youth declares his love for Helga*
8. *The first sight of America's shores*

—And many more

AGAIN M-G-M brings you the
DARING and different!
FOR theatres without sound
WHO need a novelty
IT'S a sure-fire house packer—
AND it's also synchronized—
THE first 100% color film
WITH sound!
BEAUTIFUL! Thrilling!
A Showman's Picture!

BROADWAY'S $2 S.R.O. SMASH HIT!

SO, BROTHERS

Lift up your glass with me and let's make merry, for we know that we're sure of

A HAPPY NEW YEAR

THANKS TO OUR LUCKY STARS

and now

The Speaking Screen

Graduates from the Novelty Class!

IN OLD ARIZONA

WILLIAM FOX PRESENTS

***The First* ALL-TALKING OUTDOOR FEATURE**

FIRST GREAT LOVE - DRAMA

F
MOVIETONE FEATURE
X

IN OLD ARIZONA

Talkers come into their own with this 100% dialog, 100% BOX-OFFICE feature, filmed amid the beauty spots of Arizona.

With

EDMUND LOWE
WARNER BAXTER
DOROTHY BURGESS

Directed in Dialog by

RAOUL WALSH
IRVING CUMMINGS

Story and Dialog by TOM BARRY

OF THE SPEAKING SCREEN!

NOW
Earning Profits

EXTENDED RUN Engagement
CRITERION Theatre, Los Angeles

BROADWAY Theatre, Portland, Oregon

FIFTH AVENUE Theatre, Seattle, Washington

OPENING at the ROXY Theatre,
New York, *January 19th*

6 MORE ALL-TALKING FEATURES

Now completed or in production:

THE GHOST TALKS
with
HELEN TWELVETREES
CHARLES EATON
Carmel Myers—Earle Foxe
LEW SEILER Production

SPEAKEASY
with
LOLA LANE—PAUL PAGE
Helen Ware—Warren Hymer
BENJAMIN STOLOFF Production

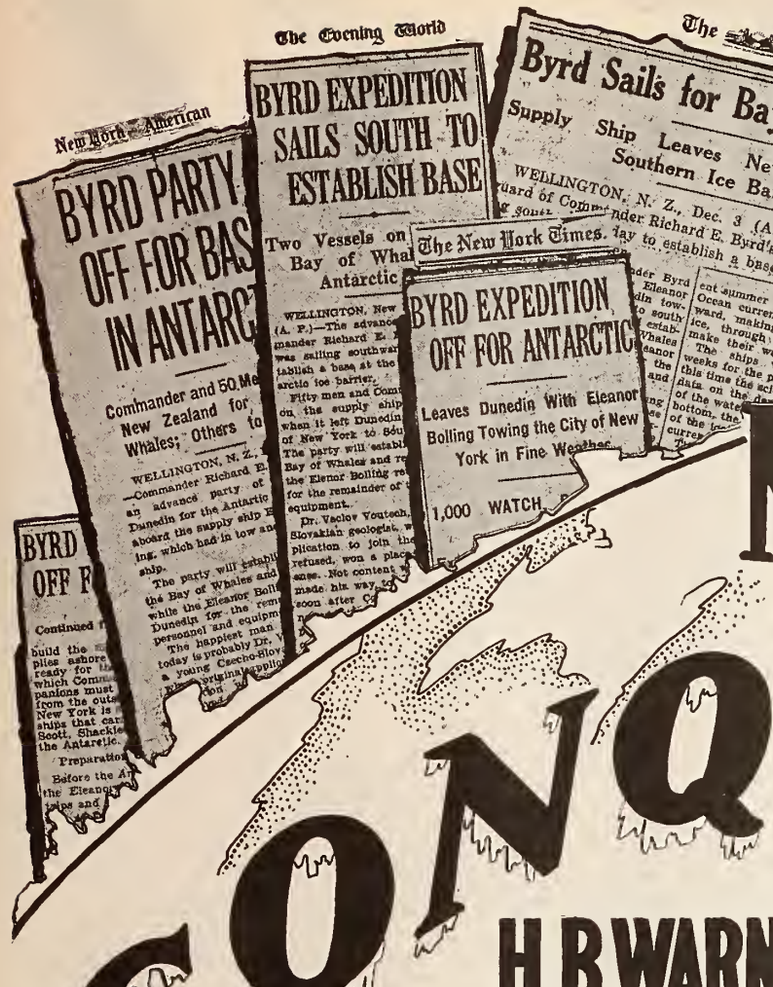
THE VALIANT
with
PAUL MUNI
MARGUERITE CHURCHILL
WILLIAM K. HOWARD Production

HEARTS IN DIXIE
with
GEORGE REED
PAUL SLOANE Production

THRU DIFFERENT EYES
with
MARY DUNCAN
WARNER BAXTER
JOHN BLYSTONE Production

JOHN FORD'S
NAPOLEON'S BARBER
Condensed Feature
CLARK & McCULLOUGH
in
THE BATH BETWEEN

FOX MOVIETONE *talkers talk profits*



The Whole World is Reading About the South Pole!

MONTE BLUE IN "CONQUEST"

WARNER BROS. Latest 100% VITAPHONE TALKING PICTURE

Showmen, here's showmanship! Everybody's reading about the Byrd Antarctic Expedition.

It's on the front page of every newspaper.

Right now—while it's hot news—Warner Bros. give you "CONQUEST."

A great picture of the Antarctic, brimful of breath taking action on land, sea and in the air. A fine love story—a remarkable cast.

It's timely—it's big—it's a wonder for a cleanup.

Two prints of course—a Vitaphone and a silent version. Book it at once.

H.B. WARNER
LOIS WILSON
Edmund Breese
Tully Marshall

BASED ON THE NOVEL, ENTITLED "THE CANDLE IN THE WIND" by MARY IMLAY TAYLOR
Adaptation by Eve Unsell -- Scenario by C. GRAHAM BAKER
Directed by ROY DEL RUTH

ONE WITH VITAPHONE **2** ONE WITHOUT VITAPHONE

NEGATIVES

ON THE WAY:

DOLORES COSTELLO in "THE REDEEMING SIN" with Conrad Nagel

"THE DESERT SONG" With an All Star Cast

DOLORES COSTELLO in "MADONNA OF AVENUE A"

"STARK MAD" with H. B. Warner, Louise Fazenda

DOLORES COSTELLO in "ALIMONY ANNIE"

NOW CLEANING UP:

AL JOLSON in "THE SINGING FOOL"

"ON TRIAL" with Pauline Frederick, Bert Lytell, Lois Wilson

George M. Cohan's "THE HOME TOWNERS"

FANNIE BRICE IN "MY MAN"

DOLORES COSTELLO in "GLORIOUS BETSY" with Conrad Nagel

"LIGHTS OF NEW YORK" Hellene Costello, Cullen Landis

"THE TERROR" with May McAvoy, Louise Fazenda

WARNER BROS. VITAPHONE TALKING PICTURES

WATCH FOR:

JOHN BARRYMORE in "THE TAVERN KNIGHT"

TEXAS GUINAN in "QUEEN OF THE NIGHT CLUBS"

GEORGE ARLISS in His First Vitaphone Talking Picture

SOPHIE TUCKER in "HONKY TONK"

THOMAS MEIGHAN in His First Vitaphone Talking Picture

TED LEWIS in His First Vitaphone Talking Picture

"NOAH'S ARK"—TOPS ANY PICTURE EVER MADE

Ready for You in JANUARY—FIRST NATIONAL MONTH

The Independent Film Trade Paper

EXHIBITORS HERALD and MOVING PICTURE WORLD

Home Office: 407 So. Dearborn St. Chicago

IN THIS ISSUE—

Readers of EXHIBITORS HERALD-WORLD name the 104 best money makers of 1928 and the money-making stars, in greatest exhibitor response ever accorded the HERALD-WORLD poll—Theatre owners' verdict is that "Ben-Hur" and "The Big Parade" are the best money-making motion pictures of the year and Clara Bow the best money-making star.

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NEWS

New industry will be born in 1929 as result of sound, say leaders; agree that silent pictures will continue and exhibitors are entering most prosperous year.

Four thousand theatres will have been equipped for sound by Western Electric by end of 1929, says Otterson in address to 700 Chicago business men.

Sam Morris is named vice president and general manager of Warner Brothers; Claude C. Ezell becomes general sales manager.

F B O launching most ambitious program—First National gets benefit of entire facilities of Vitaphone—Pettijohn urges free hand for industry.

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PRESENTATIONS—Bernhard Cowham, Jim Thomas, Leo Terry, Al Beilan, Lorraine and Eggert, Carme Romano, Lubin, Larry and Andre, Remick Music Corporation, DeSylva, Brown and Henderson, The Lucky Boys, Fritz and Jean Hubert, Milton Weil Music Company, Joey Stool, Eddie Ford, Leonard and Salvo, Novelle Brothers, Charles Kaley, Al Kvale, Shannon's Playtime Frolics, Albert F. Brown, Joe Murphy, Workstel Studios, Radio-Keith-Orpheum, Sherman, Clay and Company, Al Morey, Frankie Masters, Henri A. Keates, Maxwell and Lee, Julia Dawn, Brooks Costumers, Ransley Studios.

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Whole Vol. 93, No. 13 (Vol. 36, No. 3) December 29, 1928

What's in a Name!

THE discussion relative to an appropriate name for talking pictures, recently introduced in the trade and with the general public by the Herald-World, has regularly been growing more vigorous and energetic; in fact, among certain people and in certain places the discussion actually has become heated.

Within the trade two distinct factions have appeared. One faction is actively interested in finding a new and appropriate term and the other faction vigorously insists that nothing can be done about it. These defeatists insist that the public will choose its own term, when and if it sees fit, and in the meantime all other efforts will be futile.

Perhaps they are right, but we don't think that Mr. George Eastman and associates of the Eastman Kodak company will agree. The Eastman company has succeeded in putting the word, "Kodak," in the dictionaries and on the tongues of millions of people the world over when they speak about cameras. Also we don't think that the Victor Talking Machine company will agree after having made "Victrola" mean phonograph to millions of people, here and abroad. And—of very great interest to the motion picture business at this time—it may be noted that in each of these two instances referred to the results of coining and popularizing appropriate terms have resulted in huge financial gain.

At the outset of this discussion we suggested the term, "audien," but in making the suggestion we undertook no heroic defense or recommendation of it. We simply thought it was a good term and a possibly acceptable one, and the more we see of the others, the better we like it. But our effort is not directed toward the selection and popularization of any particular term but rather that SOME appropriate term should be selected and popularized. We admire, for instance, the tactfulness of Mr. Will H. Hays who agrees that the discussion is apt and timely but refrains from nominating a term or casting a vote. Mr. Hays thus holds himself free from criticism—for himself or his suggestion—but unfortunately does not prove very helpful in the discussion.

We are being told that "audien" is lacking in appeal; in Hollywood, we believe, they are saying it is lacking in sex appeal. The indictment, specifically and generally, is probably correct but if there is anything essentially appealing in the word "Kodak" we have yet to discover it. Still, this word "Kodak" has done a similar job in a manner of such proficiency that if the motion picture industry could duplicate it there certainly would be little cause for complaint.

But let the discussion go on . . . In the meantime a better identification of the talking picture is being brought about which is decidedly constructive—for the trade and for the public.

* * *

Made in Chicago

THE Western Electric company through its subsidiary, the Electrical Research Products, Inc., last week undertook and carried through most successfully a promotional effort directly to the public in connection with sound pictures. Mr. J. E. Otterson, president of the Western Electric subsidiary, delivered an address before the Chicago Association of Commerce to a large group representative of the leading business interests in Chicago.

Mr. Otterson, in his usual effective manner, told of the origin and development of the sound picture and sketched the directions in which it is tending. Following Mr. Otterson's address a group of the best sound pictures which have been made were presented. Their reception was most enthusiastic. There is little doubt that the event will result in an excellent stimulant to the popularization of sound picures in representative quarters in the Middle West.

Incidentally, Mr. Otterson interested his audience in revealing that the world's center of the industry engaged in the manufacturing of equipment essential to sound picture recording and reproduction in Chicago.

* * *

Organization

IN the face of the many changes that have taken place in the trade paper branch of the industry, and among its personnel, it is gratifying to be able to refer to an unique continuity of service among the principal members of the staff of the Herald-World. The reference is timely this week on account of the conclusion of a decade of service by Mr. Edwin S. Clifford who joined the staff in January, 1919, as managing editor, later becoming general manager, the office he now holds. Mr. James Beecroft, New York advertising manager, is now in his thirteenth year of service and Mr. George Clifford, business manager, has rounded out a decade. In all, six of the principal editors and managers have either reached or are approaching ten years of continuous service on the staff.

The energetic and intelligent effort, together with unvarying loyalty to the best interests of the publication, of these men and their colleagues has been the means toward enabling the Herald-World to reach its present position of unqualified leadership in its field.

* * *

Government in Business

ELSEWHERE in this issue there appears an exceedingly keen and understanding statement from Mr. Charles C. Pettijohn on the important subject of the government's policy toward business and its attitude generally toward business.

Mr. Pettijohn points to the truth that the financial welfare of the country depends not upon governmental initiative and enterprise but upon individual initiative and enterprise. He insists that the present reasonably healthy and growing state of the motion picture industry is based upon conditions which the industry itself has brought about, and that favorable conditions were not created by the government, nor can be maintained by it.

He counsels that the industry carry its own burdens and not look to governmental agencies which, in fact, cannot be of any real assistance. Good advice for the picture business and every other business.

—*MARTIN J. QUIGLEY.*

Foremost Producers and Dramatic Critics Offer Names for Audien Films

An Entire Industry Must Decide

—The EXHIBITOR
—The PRODUCER
—The DISTRIBUTOR
—The STAR
—The DIRECTOR
—The SCENARIST
—The ADVERTISING MAN
—The PUBLICIST
—The PROJECTIONIST
—The CAMERAMAN
—The TECHNICIAN

ALL must join in selecting a name which reflects properly and appropriately the dignity and importance of the Talking Picture.

What Name Do You SUGGEST?

NAME.....

ADDRESS.....

CITY and STATE.....

[Fill in coupon and mail to EXHIBITORS HERALD-WORLD, 407 South Dearborn St., Chicago, Ill.]

The HERALD-WORLD'S *campaign to select a suitable name for talking pictures is becoming a free-for-all. Producers, distributors, exhibitors, college professors, dramatic critics, directors and the theatregoing public have joined in the search. They are delving anew into Latin and Greek in the hope of discovering a meaningful term which can roll easily off the tongues of the fans.*

By PETER VISCHER

NEW YORK, Dec. 26.

The hopeful campaign instituted by the HERALD-WORLD to bring the motion picture industry a true Christmas gift in the form of a decent name for the new product combining screen and sound has elicited the helpful interest of many leaders.

Will H. Hays, head of the Motion Picture Producers and Distributors of America, came forth with an expression of confidence that a new name would be found "which will prove not only euphonious, but will appropriately designate this new art." Along with most leaders of the industry, he is dissatisfied with the common or unwieldy designations already foisted upon these pictures, unthinkingly: such as "talkies," "soundies," "lispies," "synchronized pictures," "audible pictures," and a hundred and one other undignified titles.

* * *

Several suggestions of interest and promise have already been made . . . Audien . . . Cinelog . . . Dramaphone . . . Pictovox . . . Audifilm. Nobody pretends that any one of these is heaven's gift to the motion picture industry, but it is hoped that they will serve to inspire a better and a happier title, if not win approval on their own account.

There are more than a few skeptical of the success of the search, or unwilling to aid in it. They believe that the public will choose its own term, whatever the efforts of scholars, friends of the family, or gentlemen. They believe that the public's term will be the right term, on the theory that fifty million Frenchmen can't be wrong.

That the public is interested cannot be doubted, for the campaign has reached the luncheon-tables and the club rooms. The newspapers, too, have come to the aid of the HERALD-WORLD in its search; witness the *New York Times* and the *Chicago Herald-Examiner*. *The Literary Digest, Time,* and other national magazines of general interest are watching the campaign with curious and interested eyes.

* * *

Jesse L. Lasky, vice president of the keenly interested Paramount organization, brought up this point of public attention clearly.

"While the need of a simple, dignified name describing talking and sound pictures is apparent," said Lasky, "I really believe that the industry cannot name its own child. The name will eventually be given by its godparents, the American public. And whether the name is dignified or not, it will be a term of affection just as 'movies' was given in affection to the silent pictures."

Nicholas Schenck, president of Metro-Goldwyn-Mayer, had an interesting and fresh slant on the question. It is Schenck's belief that the word "movie" will continue to be the choice of the public and that the public will designate the talking picture as simply a "movie," and that it

Suggested Names

AUDIEN
—Exhibitors Herald-World

* * *

DIAFILM
—Edward Sloman

* * *

AUDIFILM
—Ashton Stevens

* * *

SONOMA
—Charles Collins

* * *

MOVIETONE
—Louis B. Mayer

* * *

VITAPHONE
—Jack L. Warner

* * *

DIALO
—Charles Furthman

* * *

PHONOFILM
—J. Boyce-Smith

* * *

AUDIO-PICTURE
—George H. Koch
Gem theatre
Lyndon, Kan.

* * *

ELECTROPHONICS
—Wm. R. Pattie
Grand theatre
Frankfort, Ky.

* * *

SE-A-PHONIC
—J. Damore
Adelphia theatre
Reynoldsville, Pa.

* * *

TALKSCENE
VIEWVOICE
SOUNDSCENES
VOICEVIEWS
—Elliott Hurd
Harvey, Ia.

will make the distinction in the case of the silent picture rather than the talking picture. People, according to him, will continue to "go to the movies" when they mean talking pictures, and when it happens to be a silent picture, then it will be designated as a silent movie.

"It will be hard to keep the public from using the word, 'talkie,' " said Howard Dietz, advertising and publicity director for Metro-Goldwyn-Mayer. "The word is a natural, it is short and appeals to the public mind, so I would not be surprised if it does not grow into common use.

"But what if it does," he continued. " 'Movies' has not hurt the industry that I can see, and I don't believe talkies will hurt the new talking pictures. The name has very little to do with it. If you have the product and the quality, the public will like it no matter by what name the product is known. I'm a lot more interested in the quality of the product than the name.

"The word 'audien' as suggested by the HERALD-WORLD is so obviously a manufactured word without any definite meaning. I am afraid it would fare pretty badly in becoming popular with the public."

* * *

A. M. Botsford, who oversees the advertising and publicity for the Publix theatres, has already found a problem in the designation of the talking picture but he does not see any relief in view.

"I think the public will continue to call them talking pictures or movies, and I doubt if they will find any other name for them," he said. "But if public does choose some word, it will more than likely be 'talkie.' But I see no reason why that should hurt the talking picture in any way. For instance, 'The Patriot' is one of the greatest pictures produced lately, yet to the public it is still just a movie. Did that hurt the picture or keep its worth from being recognized? No, of course not.

"The problem of designating the talking picture has already brought us trouble. It is a long phrase to say in an ad and to put in lights in the marquee, but that's what we are doing. We refer to them as talking-singing films in our advertising and publicity and signs. If the public should invent some short descriptive word, it would save us trouble. I do not believe that any of the trade names will ever become popular. At first we referred to them as Vitaphone Pictures, or Movietone Pictures, but we have stopped that in our theatre advertising, for the simple reason that we do not believe the public cares what it is. The public is interested in knowing whether it is a talking, singing or sound picture, and that is what we tell them.

"And that is the way Mr. Katz, president of Publix, thinks about, I am sure," finished Botsford.

"I can't suggest a word in a moment or in a day," declared Katz. "I would want to take a month to think it over, before I would have anything to suggest."

* * *

Another advertising man, none other than Charles E. McCarthy, advertising and publicity director for Paramount, fails to be bothered because the word "talkie" may come into popular use.

"I can't see that 'movie' has hurt anybody, and I fail to see how 'talkie' could have any bad influence on talking pictures," is the way McCarthy looks at it. "If the public finds another name, all well and good, but it will have to be simple word before the public will adopt it. The HERALD-WORLD'S suggestion is rather highbrow."

In an address before the 700 members of the Chicago Association of Commerce at a luncheon last Wednesday at the LaSalle hotel, J. E. Otterson, president of Electrical Research Products, Inc., said:

"You have heard them referred to as talking pictures, talking motion pictures, sound pictures, synchronized pictures, synchronized motion pictures and—talkies. Will Rogers even unkindly called them squawkies.

"I have no doubt that in the end the American people in characteristic fashion will call them 'talkies' and that the English in their characteristic fashion will call them the 'audible cinema.' "

By DOUGLAS HODGES

HOLLYWOOD, Dec. 26.

Eighteen producers ceased their work on pictures this week and let their busy brains labor with words. They are "in" with the HERALD-WORLD'S aim to get a word for the new arrival.

"Vitamo" and "Diafilm" came bounding out one executive's doorway; "Picturelog" and "Moviesound" were flung at another magnate's secretary for experiment. These producers are intense in their desire to find a word that will suit the public better than "Talkie" and that will be more worthwhile to the industry. They are combining syllables of all kinds and they are talking to themselves.

Adolph Zukor's genuine interest in the "hunt" brought nearly the entire Paramount studio into a campaign to get a name that will work. He admitted that he has already given the problem considerable thought. "We want to find a word," he said, "that has dignity and is also descriptive. Phonofilm is explanative but is too long for the public to accept.

"Many years ago we tried to substitute the word 'Photoplay' for 'Movie' but we found the word was too long for people to accept.

"Movietone is an excellent word except for the fact that it is much too long."

* * *

Jack L. Warner, production head of Warner Brothers and of First National Pictures, says we'll have a word for the process quite simply by accepting the brand name "Vitaphone." Although his suggestion has a good basis it met widespread disapproval when broached to men on other lots last week. Warner explains that animation of a picture suggests the "Vita" part; and that the audible effect suggests the word "Phone."

Chief dissension to this lies in the argument that the masses have little idea that *vita* suggests *life.*

Louis B. Mayer joins Zukor in the contention that "Movietone" is a good word. He goes further in saying that it should be adopted in place of "Talkie." He said:

"In view of the fact that much time, effort and money has been spent on popularizing the word 'Movietone,' it seems to me that the adoption of this word in place of 'Talkie' would be a logical thing to do.

"Should this be impossible I believe Professor Reiley has hit upon a good word in 'Cinelog.' It is easy to pronounce; it is short, and as Professor Reiley points out, it is a literal Greek description of a talking picture.

"At any rate I certainly agree with the EXHIBITORS HERALD-WORLD *that a better word than 'Talkie' should be used in connection with this new entertainment."*

* * *

J. Boyce-Smith, United Artists producer, head of Inspiration Pictures, holder of college degrees and bar memberships, and no mean linguist, holds out for another word because he insists that the public must have an easy word and one that at the same time has good technical basis. He chooses a very simple word "Phonopicture"—and adds that "it is the most descriptive word that means talking picture." He also leans toward "Phonofilm" as a good catch word for the device. "The word 'Scofflaw,'" he recalls, "was generated by a group of people in an effort to win the public over to it. But the public dissented. It didn't care for the word.

"A word must be found that is better than 'Talkie' and if it isn't better than 'Talkie' the public will cast it aside quickly."

Charles Furthman, writer and Paramount supervisor, has tossed off the word "Dialo" after a moment's thought. He is confident it is much more dignified than "Talkie" and is phonetic, meaningful and appetizing to the masses. He adds that the word can be shortened to "Dilo" with ease in case the public wishes to vernacular-ize the word that is given it.

Suggested Names

TALKING PICTURES
—F. S. Pooler
Chicago

* * *

LOGOS
—Rosalie Murray
Chicago

* * *

SCREEN SHOW
—P. S. Greenberg
Philadelphia, Pa.

* * *

VOCAL FILM
VOCAL PHONE
—Joe Goetz
State theatre
Dayton, O.

* * *

ORALFILMS
—Mary C. Leinen
Chicago

* * *

PICTAPHONE
CINASOUND
PHOTOLOG
SOUNDAPHONE
—E. M. Talbot
New York City

* * *

SYNEMA
—H. L. Nathenson
Boston, Mass.

* * *

REELISTIC
—Mrs. J. D. Swabb
Oxford, Kan.

* * *

VIVAVOX
—John T. Jackson
Coldwater, Mich.

* * *

FOTOVIL
—Jonas Perlberg
Chicago

The Public and Industry Speak

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

I note that you are carrying on a discussion as to the likelihood of providing what might be thought a more suitable name for the talking picture. This is interesting. I have no doubt that one will be found which will prove not only euphonious, but will appropriately designate this new art.

—WILL H. HAYS,
Motion Picture Producers & Distributors of America, Inc., New York City.

* * *

We should be grateful for a bit of information. In writing a review of Al Jolson's "The Singing Fool," Miss Florence Moran, of the St. Xavier Calender staff used the word "Audioptience," in reference to those viewing the new talking films. The word caused a lot of favorable comment so we would like to know if it has been used before. A careful search of the copies of the EXHIBITORS HERALD-WORLD failed to reveal it. The nearest being "Audible Cinema."

—ST. XAVIER CALENDER,
Cincinnati, O.

* * *

Let me suggest a name for glorifying the sound pictures—a combination of photoplays and vaudeville, "Fotovil." Easy to say and after all the sound pictures are talkies of all the vaudeville performers—bands, actors, dancers and whatnot. "Fotovil" can't lose.

—JONAS PERLBERG,
Chicago.

* * *

Sorry, but having wracked my brain in vain I must confess that I can't help you. A popular term shapes itself and cannot be invented.

—PROF. ROYAL HENDERSON SNOW,
Ohio University, Columbus, O.

* * *

I would like to see the speaking motion pictures named "Oralfilms" instead of talking movies, which I think is a name too crude and hard to use for anything as fine as "Oralfilms."

—MARY C. LEINER,
Chicago.

* * *

Reading in Thursday's *Herald and Examiner* of how important is the talkie as being applied to the new films. It is not at all an important sounding name. Common if anything. How does this strike you for a title, "Logos." Not a mouthful, either.

—ROSALIE MURRAY,
Chicago.

* * *

Regarding a suitable word to apply to talking pictures and at the same time using something to cover the whole thing, what would be better than Electrophonics? Possibly it is not worth a tinker's damn, but it strikes me.

—WILLIAM R. PATTIE,
Grand theatre,
Frankfort, Ky.

* * *

Yours of the 13th found on my desk after return from a session with the flu. Sorry couldn't reply in the time you suggested.

I've discussed the matter you mention with Mr. Trendle and he has no word to suggest. He does, however, strongly object to "talkie" and similar terms which minimize the importance and dignity of motion pictures. Mr. Trendle, for years, fought the newspapers on the word "movie" believing it detrimental. However, "movie" stuck and he is of the opinion that the public will pick its own name for talking pictures regardless of what we can do about it.

About three months ago I had a contest in the local papers, asking the public to suggest words to describe talking pictures. Got quite a response but no sensible suggestions. Enclosed is a clipping giving some of the words submitted. This Detroit contest was picked up and run in the Chicago American, too. They might have some dope for you.

Personally, I don't like "audien" because I don't believe it fits into every day conversation.

Wish I could be of more definite help to you.

—OSCAR A. DOOB,
Director Advertising & Publicity,
Kunsky Theatres Corporation, Detroit, Mich.

* * *

I am sending you a name. I want you to analyze the same and put it into action and use it awhile. I do believe it will go over—"Se-A-Phonic." For instance, William Fox presents "Street Angel," it's a "Se-A-Phonic" picture.

—J. DAMORE,
Adelphi theatre,
Reynoldsville, Pa.

* * *

I suggest the word Phonofilm for the name of the sound film in honor of Mr. DeForest.

He, if I am not mistaken, patented the first sound device under the name of Phonofilm, where the sound wave was photographed on the film.

The word Phonofilm is a word the general public and theatre-goers can pronounce with ease.

—O. W. WARD,
Columbia theatre,
Columbia City, Ind.

* * *

I have read with interest Ashton Stevens' article in today's "Herald and Examiner" about a proper name for moving pictures that have talking parts. It appears to me that "talkies" sounds cheap. The words "cinevox," "phonofilm," "sonoma," etc., are too obscure. They do not mean much to the average mind. Why not use good plain English and call them what they really are—"talking pictures"—or "talking films." These names give dignity to this great invention because of the power of simple language.

—F. S. POOLER,
Chicago.

* * *

I have carefully thought over your request in your letter of December 7th that I supply a word that may be suitable for the dialogue motion picture. In spite of all the thinking that I have been able to do, I cannot think of any word that I feel would meet your demands. I am afraid that the public will continue to use the word "talkie" for the dialogue production in spite of all that may be done to the contrary. The kind of people that fill the seats at the motion picture performances are the kind that prefer such words as "movie" and "talkie" and I do not believe that they would accept "a serviceable word which is both correct in derivation and proper in dignity."

I wish to assure you that I shall keep your request in mind, and if in a reasonable time anything worth while occurs to me, I shall be glad to inform you of it.

—PROF. WILL T. HALE,
Indiana university, Bloomington, Ind.

Ashton Stevens, noted dramatic critic on the Chicago Herald and Examiner, wrote in his column:

TALKIES CRY FOR ANOTHER CHRISTENING

By ASHTON STEVENS

"How important is the talkie?" I asked Morris Gest yesterday when I discovered him in the Congress barber shop acquiring his semiannual haircut. (Moissi won't recognize his impresario when he comes Sunday to break this terrible dramatic silence with Tolstoy's "Redemption.")

"I'll tell you how important the talkies are," said Gest. "Five hundred dollar actors who can speak the language will be getting $5,000 a week in a season or two. Gilbert Miller says stage hands and musicians are so expensive that he has to move to London. Well, wait till the talkies really get going and he'll lose his pity for the poor underpaid actor!"

* * *

I strolled along the boulevard digesting the momentous thought, and strayed into "The Tavern," where I found Martin Quigley and Charles Collins discussing—yes, you have guessed it. But they were not talking actors' salaries; they were talking about the horrendous name that has been given to the talking picture.

I bromidically said that if "movies" was good enough for the motion picture, "talkies" ought to be good enough for the movie that talked.

Whereat Mr. Quigley, who is publisher not only of the familiar Chicagoan, but of the EXHIBITORS HERALD-WORLD, foremost of the film journals, spoke with more than a little feeling, saying that "movies" was NOT a good enough name for the motion picture, and that the leaders in that industry would cheerfully give millions—literally—to get rid of it.

* * *

Quigley told Collins that the EXHIBITORS HERALD-WORLD had initiated nation-wide discussion by way of preventing a recurrence of the "movie" misnomer. "Talkie," he said, would retard the development of the talkie—I mean of the talking picture. So, great minds—lay, professional and professorial—were sending his magazine new names, any one of which was warranted to replace and better the hated "talkie."

"Cinevox" had been suggested, and "phonofilm," but Quigley, while preserving a broadly impartial mind, slightly preferred "audien," having invented that word himself.

Collins promptly produced from the great mind of a drama critic the sonorous Latin-y mouthful "sonoma," and I not too modestly offered "audifilm." And Quigley booked them without comment.

Perhaps the reader has a better name. But don't send it to me; send it to EXHIBITORS HERALD-WORLD, Chicago, and perhaps some day, Will Hays will reward you.

Rebirth of Industry Predicted Next Year As Result of Sound

Fred Thomson, Star Of Westerns, Dies On Christmas Day

(Special to the Herald-World)

LOS ANGELES, Dec. 26.—Fred Thomson died shortly before midnight Christmas Day. He was taken to the hospital five days ago for an operation following an attack of pneumonia. He left Paramount at the expiration of his contract August 4, when he completed "Kit Carson." Since that time he has figured in negotiations with Fox and Metro, both of which were attempting to obtain his services. Probably no actor was ever more respected and admired by the people of this community than Thomson.

Fred Thomson

Word of Fred Thomson's death quickly spread throughout Hollywood. When the news was received a hush fell over dozens of parties that were under way. Guests of Albert Rogell were particularly stunned. Rogell directed him in Fred's first picture back in 1922, when F B O made a series of Westerns that were later to elevate Thomson to high rank among box office stars Of that company, Harry Joe Brown and Andrew J. Callahan, who produced the series, were Rogell's guests of the evening.

Thomson was educated at Princeton. where he was an outstanding athlete. He once boxed Gene Tunney. During the war he was a chaplain in the army. Becoming a screen player, he quickly won a large following, and in the HERALD-WORLD's annual poll among exhibitors, Thomson's name was always high in the list of leading box office attractions.

Vitaphone Eastern Studio Is Opened; Bryan Foy Is Head

(Special to the Herald-World)

NEW YORK, Dec. 26.—Bryan Foy, pioneer director of Vitaphone short subjects, has begun his duties as head of the new Vitaphone studio in New York. The new studio was opened December 24.

Norman Spencer, musical director of short subjects, has been appointed musical director of the studio. Spencer wrote many songs, some of which are: "Now and Then," "Cuban Moon," "Don't Take Those Blues Away," and "Granade."

Creed A. Neeper Weds

(Special to the Herald-World)

NEW YORK, Dec. 26.—Creed Neeper, sales manager of the Harold Lloyd corporation was married to Elizabeth Vesey last week.

Leaders See New Standards but Agree Silent Films Will Stay

Greater Efficiency in All Departments Forecast, with Record Box Office Returns

A new motion picture industry is in store for the public in the year 1929. That rebirth of the industry, as predicted by leaders in the trade, will be noted in four primary directions:

Development of the sound picture and the audien, sensational as it has been in 1928, still has scarcely scratched the surface of possibilities; that same development will speed up efficiency in all departments and bring new high standards of production; that development already has elevated the intrinsic worth of the silent picture; and finally, the theatre owner will see the combination of these factors in a greater box office era.

Leaders agree that sound has changed the entire aspect of the motion picture, but with that change they also see increasing benefits all along the line. Here are some of the comments which the new situation prompts:

Joseph M. Schenck, president and chairman of United Artists: The silent picture is just as attractive as ever. . . . Talking pictures open a new channel for stories.

Harold B. Franklin, president of West Coast Theatres: The coming of sound has brought a new chapter of progress to the motion picture. . . . We shall see not alone a continual development of sound pictures but also an improvement of the standard of the silent motion picture.

William R. Fraser, general manager, Harold Lloyd Corporation: The talking picture is here to stay. . . . Good pictures will reap rewards far surpassing anything in silent annals.

Fred J. McConnell, sales manager for short subjects of Universal: Twenty million boys and girls will flock to the motion picture theatres during the week between Christmas and New Years.

Universal is preparing a building program to at least equal that of 1928 in which three soundproof stages were constructed, six new projection rooms, and the capacity of the film laboratory was doubled.

Divided into Two Parts

"The production era in 1928 was divided into two parts," Schenck declared in a statement to the New York World. "The first half brought pictures far ahead of any productions made during prior years. In the midst of this successful season, a new medium of film entertainment, in the form of sound and dialogue, brought a retarding that was very natural under the circumstances.

"Producers were afraid to continue making big costly pictures with the talkies in vogue and sweeping the land, for two reasons. The first was that they were unprepared to make talkies. The second was that they could not afford to meet talkie opposition with costly silent product. On the other hand, the exhibitor played an important role in this sudden shifting of entertainment, for he could pack his theatres with a talkie, due to the tremendous novelty of dialogue pictures, and pay less than a big silent picture that cost perhaps three to six times the production value of the talking picture, with practically the same total at his box office.

Silent Films to Continue

"During the second portion of the past season talkies were not only introduced but given the acid test, and with the new season before them they must prove themselves worthy of attendance and profit and must be just as entertaining as the silent productions. This reduces the situation to the fact that the silent picture is just as attractive as ever and producers will continue making silent pictures, regardless of this new found form of screen amusement.

"The past season brought the talkies. But while I think the success of the talkies so far has been chiefly due to their novelty, there is, in my opinion, a great future for this form of entertainment in certain subjects ideally suited to talkies, just as there are subjects that would be completely ruined with dialogue. The greatest problem in the past has been the supply of suitable stories. Now talking pictures open a new channel for stories that

(*Continued on page 46*)

Fox Okays DeForest Phonofilm As Device For Reproduction of Its Sound Product

(Special to the Herald-World)

NEW YORK, Dec. 26.—Fox has notified its exchanges that Fox films may be booked to exhibitors for reproduction over the DeForest Phonofilm sound devices, it was learned last week. This information comes from J. C. Fishman, Phonofilm representative in Cleveland.

According to Fishman, a Cleveland exhibitor in contracting for three DeForest equipments, declared that he had received permission from the Cleveland exchange manager to play Fox pictures on the Phonofilm equipment and that Cleveland exchange had just received official notice from Fox that this would be the policy of the Fox company throughout all its exchanges.

In support of this it is known that the Alhambra theatre in Canton, O., received permission last week to open last Saturday with "Mother Machree," Fox sound picture.

Industry Should Do Own Job, Not Look to Government, Says Pettijohn

Lawmakers Should Consider "Business in Government" as Well as "Government of Business," Declares Film Boards' Counsel

(Special to the Herald-World)

NEW YORK, Dec. 26.—The motion picture industry should go into the new year with a resolution to carry its own burdens and not expect the Government to do the things that the industry alone can do for itself, says C. C. Pettijohn, chief counsel of the Film Boards of Trade, in a statement issued today under the heading, "Government in Business."

"WITH the incoming new national administration of public affairs, it might be well for our lawmakers to give some attention to 'business in government' as well as 'government of business'," says Pettijohn. "We know that we have intelligent lawmakers who are desirous of keeping this country prosperous; keeping all business in its present healthy, normal condition. We must remember, however, that ourselves, and not our government, are the architects and engineers of our respective businesses. The knowledge that steady hands are at the wheels of our various governmental departments is always assuring, and it is to be hoped that steady hands will remain there.

C. C. Pettijohn

"But when all this is counted, we must remember that, at best, the influence of government is negative. Our prosperity is won and held only by sound and constructive effort. Governmental agencies can tell us what not to do; but the 'brains' of any industry must supply the initiative, energy and judgment needed to keep that business moving steadily and healthily forward. If those in this industry keep their heads, we have nothing to fear. If we throw prudence to the winds, no governmental agency, however wise, can help us.

"The present reasonable healthy and growing condition of the motion picture industry is based on great mass production and widespread consumption. No governmental agency brought that about, and no governmental assistance can keep it that way. Ours is an industry composed of thousands of well paid workers whose initiative and genius is bringing reasonably generous returns to investors. Hard work, ingenuity, inventiveness and discretion explain our thriving condition. No miracles have been performed, except the miracle of intelligent work. That is done by individual men and women engaged in our business, and not by any government.

"It is well to keep such thoughts in mind in planning our affairs for 1929; but our expectations must be tempered with hard work and clear thinking. The prosperity we now enjoy is a great heritage. We can keep it if we will; but, to use a phrase of the street, 'for the love of mike' let us carry our own burdens and not look to governmental agencies to do something that we can do ourselves and which *they cannot accomplish.*"

With the multiple proposals on federal regulation of the industry now either before Congress or about to be introduced, the Pettijohn statement is a pertinent one and of considerable interest to the trade in all its branches.

New Orleans to Film Picture of Citizens

(Special to the Herald-World)

NEW ORLEANS, Dec. 26.—"A Day in the Life of a New Orleans Deb" is to be produced in moving pictures and shown at the Orpheum theatre early in January. There are to be scenes taken at actual debutante parties of the most exclusive nature, and the handsomest homes of the city will be used as settings. The idea originated in the minds of Robert Baldwin and Joe Reynes.

Forming a combine with the Harcol Film Company Hazel Hardin and Alice Dugee have been secured as directresses and early this week the actual filming was begun. In this picture the debutante's day from morning till morning will be given.

Minister Fights Sunday Shows, Resignation from Church Halts Big Fight

(Special to the Herald-World)

ASH GROVE, MO., Dec. 26.—One of the most colorful battles over Sunday motion pictures has come to a close in a Missouri town after one year's duration in the circuit court and an exhibitor is the victor.

A charge of violating a state law by working on Sunday, last April 1, was filled against L. D. Metcalf, Ash Grove exhibitor, by W. W. Hamlin, prosecuting attorney, but, with the exception of a short period, Metcalf has operated seven days a week since the charge was filed. The fight began after a series of revival services conducted by the Rev. T. C. Pennell of the First Baptist church. The minister announced Sunday shows no longer would be permitted in Ash Grove and made frequent complaints to the prosecutor.

Finally, upon an affidavit signed by Pennell, the prosecutor filed a charge, but it was found Metcalf's case had been heard, that he had been fined $5 and had appealed the case to the circuit court of appeals.

The minister continued the fight until he announced his resignation from his church to accept the pastorate in another town. The Sunday shows are now rejoicing in Ash Grove and the citizens like them.

Jailed as "Blackhander"

(Special to the Herald-World)

SPRINGFIELD, Dec. 26.—S. R. Wilhoit, manager of the Electric and Gem theatres in Springfield, was notified by an alleged "black-hand" gang that his theatre would be bombed unless he left $1,000 in a package on a rural highway. Wilhoit left the money there, but the police arrested the man, who gave his name as Charles Reginori, of Chicago.

U A Office in New Orleans Robbed

NEW ORLEANS.—The United Artists corporation office was robbed of typewriters, electrical fans and adding machines on the morning of December 18. The loss of the theft was $370.

Tiffany-Stahl Sales Forces to Convene For Talks on Sound

(Special to the Herald-World)

NEW YORK, Dec. 26.—Tiffany-Stahl will hold a convention of all Eastern branch managers, December 28 and 29, at the Hotel Stevens, Chicago.

Oscar Hanson

The convention will be presided over by Oscar Hanson, newly appointed general sales manager.

A convention for the Western managers will be held at the Tiffany-Stahl studio in Hollywood, after January 1. Grant L. Cook will be present from the home office in New York, as well as M. H. Hoffman and John M. Stahl.

Plans will be outlined for the sales of synchronized production, which will include not less than six or eight dialogue and sound pictures, the first of which will be "Lucky Boy" starring George Jessel in his first singing and talking picture, to be released around January 1.

Other home office officials who will be present at the conventions include Rudolph Flothow, in charge of short subjects and supervisor of synchronization; A. L. Selig of the advertising and publication department; S. F. Juergens, comptroller; and William D. Shapiro of Boston.

James Travis Appointed As General Manager for Educational Canada Films

(Special to the Herald-World)

NEW YORK, Dec. 26.—James Travis, formerly western supervisor in Canada for Educational pictures, has been appointed by E. W. Hammons, president of Educational, to be general manager of Canadian Educational Films, Ltd., with headquarters in Toronto. Travis succeeds Oscar Hanson, who resigned to become sales manager for Tiffany-Stahl.

Travis started as a sales representative and then worked as special representative. He was promoted in March, 1928, as supervisor.

Influenza Spreads in Kansas, Theatres Open

(Special to the Herald-World)

KANSAS CITY, Dec. 26.—Although the spread of influenza has been reported throughout Kansas, theatres have been kept open. More than 2,000 cases of the sickness have been reported in Emporia. The attendance of the "downtown" theatres is said to be normal due to the thousands of Christmas visitors that are here for the holiday.

A M P A's Christmas Has Record Attendance

(Special to the Herald-World)

NEW YORK, Dec. 26.—The annual Christmas party of the Associated Motion Picture Advertisers was a merry one with a record attendance. President George Harvey was the master of ceremonies. The McCarthy Sisters, now featured at the Club Casanova, sang several of their well known hits. Harry Hoch sang, "My Annapolis."

4,000 Theatres to Get W. E. Wiring by 1930, Says Otterson

Licenses Will Place Sound in 200 of Next Season's Pictures

Producers and Exhibitors Abroad Agree Audiens Have Come to Stay, Business Men Told

Four thousand theatres will have been equipped with Western Electric apparatus for sound and talking motion pictures by the last day of 1929, President John E. Otterson of Electrical Research Products declared in an address before 700 Chicago business men.

One thousand theatres already have had reproducing equipment installed, and the fact that three times that number are to be wired in the next twelve months is evidence enough of the supreme achievement Western Electric already has made in this new field.

Startling figures that could have been translated into a new romance of industry rolled unconcernedly from the lips of the speaker—500 installations abroad in the next year, 80 studios already equipped, installations now being made at 30 additional, 140 portable equipments ordered, with 40 now in operation, 3,000 employes at the Hawthorne, Ill., plant making the device and using 100,000 piece parts and 300,000 square feet of floor space for the work, $1,000,000 invested in the manufacturing equipment in addition to the Western Electric apparatus for telephone construction.

Address Is Broadcast

Otterson spoke in a quiet tone and yet his words carried a world of authority and forcefulness that held every one of the 700 in rapt attention throughout; and at that the figure 700 means little because the WMAQ microphone was bringing his words into countless homes. It was not only the address of a business man to business men; it was a powerful and universal appeal for the motion picture, and the new motion picture, and the motion picture theatre.

Otterson sketched the developments with synchronized motion pictures from the initiation of experiments seven years ago by the Bell Telephone Laboratories, the first public presentation three years ago, the licensing of Warner Brothers in April, 1926, Fox-Case in April, 1927, the first spoken dialogue in October, 1927, in Warners' "The Jazz Singer," and the adoption of talking pictures by practically the entire industry early in 1928.

Foreign Countries Enthusiastic

And now the nations abroad have the same conviction that has been reached in this country, Otterson said, and that is that audien pictures have come to stay. That conclusion he drew from visits with producers and exhibitors of many countries last summer.

Two hundred major productions for next year—about one-third of the entire scheduled product—are to be made in sound by Western Electric licensees.

"Mistakes will be made," Otterson said, "that will result in indifferent production that will lead you to question the accuracy of my judgment or appraisal; but these mistakes have been and will be nothing more than is naturally inherent in the development of any new art."

The address, given at a luncheon of the Chicago Association of Commerce December 19, was followed by the screening of a number of synchronized short features.

Otterson's address follows:

"Your presence today indicates that you are interested in what I think is electricity's most recent contribution touching our modern life. For although its commercial development is less than three years old, the introduction of sound into motion pictures is changing the entertainment standards of millions of people and bids fair to revolutionize an industry.

"This new form of entertainment has been variously referred to as 'Sound Pictures,' 'Synchronized Pictures,' 'Talking Pictures,' 'Talking Movies,' 'Talking Motion Pictures,' and 'Talkies.'

"I have no doubt that in characteristic American fashion we shall end up by calling them 'Talkies,' just as I expect that in an equally characteristic way the English will designate this new art the 'Audible Cinema.' Whether we use the term 'Talkies' or 'Audible Cinema' we refer to the recording and reproduction of sound in synchronism with the action of the motion pictures.

Originated 50 Years Ago

"The origin of sound in motion pictures dates back some 50 years to the beginning of the telephone itself, for the methods and apparatus employed are those of the modern telephone system.

"It was about seven years ago that the engineers of the Bell Telephone Laboratories, the research organization of the American Telephone and Telegraph Company, set out to apply what they had learned about the transmission of sound to the development of a special technique relating to talking pictures.

"The problem was not primarily one of synchronizing sound and moving pictures, as this is a mechanical feature readily accomplished The real problem was to produce satisfactory quality of sound in adequate volume and the same principles which the engineers had successfully applied to transmit the human voice over great distances on the telephone clearly and without distortion were employed in bringing about its success-

(Continued on page 56)

Otterson On Sound

"One thousand theatres now have reproducing equipment installed. Our manufacturing program for next year calls for at least an additional 3,000, making 4,000 by the end of 1929."

* * *

"There are more than 200 major productions with musical accompaniment or dialogue, or both, on the schedule of our licensee companies for the next year."

* * *

"Abroad it is the same story. . . . The conclusion is that talking pictures have come to stay."

* * *

"Actors of the speaking stage are finding a new field for their talents, and actors of the silent screen are discovering in talking pictures a new form of expression."

* * *

"We now have contracts to equip the Shubert and Erlanger theatre chains."

Ohio Board Session Near to Consider Joining with Allied

(Special to the Herald-World)

COLUMBUS, Dec. 26.—The board of trustees of the M P T O of Ohio probably will be called together this week by President William M. James, for the purpose of taking up the matter of affiliating with the Allied States organization. This matter has been uppermost in the minds of the new board of trustees since the annual convention of the association held in Columbus the latter part of November.

P. J. Wood, business manager, said undoubtedly a large majority of the independent exhibitors of Ohio looks with favor on the Allied organization and are in sympathy with its aims and objects.

DeForest Suit Against Famous Canadian Still On

(Special to the Herald-World)

MONTREAL, Dec. 26.—While DeForest Phonofilms of Canada, Limited, was denied an injunction at Montreal, Quebec, to restrain Famous Players Canadian Corp. from using the Movietone at the Palace theatre, Montreal, the issue between the two companies is still technically alive, it is stated.

While the injunction was refused, the action for $25,000 damages against Famous Players for alleged patent infringement has not been decided in the courts, it is asserted.

Thieves Frightened Away

(Special to the Herald-World)

HAYWARD, CAL., Dec. 26. — Thieves smashed two doors to reach the safe of the Hayward theatre, but were evidently frightened away before they could force the door of the strongbox. The attempted theft was discovered by E. D. McDonald, of the theatre staff.

Says "I Do," Sound Picture Proves It

(Special to the Herald-World)

NEW YORK, Dec. 26.—Sam Katzman, assistant director in Fox Movietone and Hortense Petra were married recently, and audiens were taken of the ceremony. The couple were presented with the print in case any discussion arises in later years as to what they promised each other in the ceremony.

Peace on Earth—Publicity To All Mankind!

So says Sydney S. Cohen, former M P T O A leader, in proposing a general mobilization of the entire industry to "resell" the motion picture to the public. With the industry changing because of sound and talking pictures, there is a new public to be appealed to and that new public can be reached only by publicity, declares the writer.

By SYDNEY S. COHEN

THIS is the season when good will is supposed to reign over all the earth. It is also that season during which everyone takes stock of what has taken place during the year which is fast closing, and makes plans for the New Year to come.

What more fitting time could there be for a general "get together" or mobilization *along business lines* on the part of all branches of the motion picture industry? A get together for the purpose of restoring motion picture entertainment to the high plane it formerly occupied in the public's mind. But this cannot be done by *wishing*.

Feeling of Uncertainty

There is no gainsaying the fact that a feeling of uncertainty prevails everywhere. Producers apparently have been so panicked by the hold that the novelty of *sound* has taken on the public (or that they *imagine* it has) that they are neglecting vital and essential points in their *advertising* as well as in their production plans. Exhibitors are running around in circles wondering how and *when* they can get the necessary equipment to be able to show sound pictures.

The public, always a sensitive barometer, feels this general uncertainty, and *shares* in it to the extent of hesitating about patronizing a form of entertainment which in its two most important branches (production and exhibition) seems all muddled up itself. This condition, and it is an alarming one, could not prevail if these all-important branches of our great industry would *get together* and *RESELL* the motion picture, with or without sound, to the public.

And the public needs but little encouragement to be sold and sold *right*. If they once find out that a picture, talking, synchronized or silent is *good*, nothing can stop them from flocking to see that picture. And they can be helped in finding out about any picture by helpful advertising, firstly on the part of the producer who makes the picture and has first-hand knowledge of its merits, and secondly on the part of the exhibitor who *retails* it to the public.

Twelve Millions for Advertising

That this matter of adequate advertising is of the greatest importance is made most evident by the fact that "Lucky Strike" cigarets—just one brand of the many on the market—have set aside twelve million dollars for their 1929 advertising budget. Think of that, motion picture advertisers! *Twelve* million dollars to advertise *one* brand of cigarets! *Six millions* to be devoted to newspaper advertising—*three millions* for billboard advertising—six hundred thousand dollars for radio—*one million* for window display; and the balance for magazine advertising. Here is real food for thought!

Advertising has been aptly termed "the *life blood* of industry"; if this is so, the motion picture industry is indeed anaemic. For in proportion to its magnitude it has not nearly the percentage of red corpuscles in its "life blood" as have such industries as *radio, automobiles,* or even these modest cigarets, whose case I have just called attention to.

In the language and parlance of that great Shakespearean scholar Professor Tunney, lecturer at Yale, and recently of Greenwich Village, "the play has been taken away from us." In other words, we have been on the defensive for the first time in our history instead of the *offensive*. We have permitted other forms of amusement and recreation, such as radio and the automobile, to usurp our position and take the play away from us.

Power of Radio Shown

The presidential campaign just closed has shown us how this medium of human expression, the radio, can invade virtually every home. Millions of new sets were sold, and if anyone thinks that Coolidge, Al Smith, Hoover, Hughes, Borah and speakers of their caliber are *not* opposition, they should be operating a motion picture theatre on a night upon which one of these outstanding personalities is featured upon the air. The sale of these millions of sets has given many people the "radio habit," and on very cold or inclement evenings many households may hesitate at leaving the comfort of their homes to go out into the cold and wet to seek *uncertain* entertainment. Here is where my plea that a certain, positive and full knowledge of the entertainment to be obtained in each neighborhood be freely given to its public, comes in.

Let the potential picture going public of any town or neighborhood be kept fully informed regarding the entertainment to be procured in their vicinity, and the good old human urge to rub shoulders with their fellows and to mingle with other human beings on pleasure bent will rise above any attraction possessed by radio, phonograph, etc.

The entire picture of our industry is changing. Where a year ago sound and talking pictures were almost non-existent, today they present one of our most perplexing problems. Partly on their account, and partly because of other changed conditions, there is a *new public* to be appealed to, and to be reached by *PUBLICITY*. If we have something worth selling, let us tell it to the world in such clarion tones that all may hear. Let everyone in the industry *think* motion pictures, *talk* motion pictures and *"plug"* motion pictures as never before.

Time Ripe for Action

As I have already said, no more fitting time than the present could be at hand for a Merger—a MOBILIZATION—of all the business elements of the motion picture industry in one great offensive "push" (militarily speaking) to bring motion picture entertainment fairly and squarely before the public eye.

The time is ripe for decisive moves; and these can be made best by a coalition—"a get together"—of all the working forces at our command. 1928 has been a pretty sad year for all too many exhibitors, and 1929 promises, or threatens rather, to be even worse—*unless* something is done and done at once. And this something is the immediate getting together of producers, distributors, exhibitors, trade papers, publicity departments and every other line of endeavor in the motion picture industry in a concerted effort to make the MOTION PICTURE the most talked about thing in the whole world.

Let there be "peace on earth"—and in the industry, but, if we hope to prosper, let there be *PUBLICITY* to all Mankind.

Sydney S. Cohen To the Industry:

"The public needs but little encouragement to be sold and sold right."

"We have permitted other forms of amusement and recreation, such as radio and the automobile, to usurp our position and take the play away from us."

"Let the potential picture going public of any town or neighborhood be fully informed regarding the entertainment to be procured in their vicinity. . . ."

"Let everyone in the industry think motion pictures, talk motion pictures and 'plug' motion pictures as never before."

"The time is ripe for decisive moves; and these can be made best by a coalition—'a get together'—of all the working forces at our command."

SAM E. MORRIS

Warners Appoint Sam E. Morris Vice President, General Manager

Seven Years of Successful Distribution Bring Promotion from Office of Sales Manager—Reorganized Selling Department—Pioneered in Arbitration

By PETER VISCHER

NEW YORK, Dec. 26.—Seven years of enlightened salesmanship and extraordinary devotion were rewarded in fitting manner here today when Sam E. Morris was appointed vice president and general manager of Warner Brothers. Official announcement of his promotion from the office of sales manager, in which he scored an outstanding success, was made by H. M. Warner, president of the company.

Morris' new duties involve the whole intricate problem of distribution for Warner Brothers pictures. It is a problem with which, of course, he is thoroughly familiar, for he is one of the leading sales executives of the industry. During his years with the Warners he has built up the Warner sales organization to a state of high efficiency.

Morris is a native of Oil City, Pa., but spent most of his boyhood in Cleveland. When he finished his schooling he went with the American Tobacco Company and as foreign manager traveled all over the world.

Operated Four Theatres

A little later Morris settled in Pittsburgh, where he became a motion picture exhibitor. Through the acquisition of the Home theatre in Cleveland, however, he went to that city where he eventually operated three other houses as well.

It was during this time that he was elected chairman of the film committee of the Cleveland Chamber of Commerce and his work in this connection is said to have developed the basic idea of film arbitration boards now so successfully in operation throughout the country. From exhibitor, Morris became an exchange manager in Cleveland for the World Film organization, then came to New York as vice president and general manager of Select Pictures.

Reorganized Sales Force

When Warner Brothers underwent its first expansion seven years ago, Morris assumed charge of its sales department. One of his most notable accomplishments was that of the reorganization of the selling force when Warners acquired the old Vitagraph Company. Under his lead the newest methods of film salesmanship were introduced.

The enormous popularity of Vitaphone pictures has also been due largely to Morris' efficient selling methods. Through his efforts Warner Brothers Vitaphone talking pictures have amassed grosses that have been the means of advancing the company to unparalleled prosperity.

AMPA Organizes To Put Right Man In the Right Job

(Special to the Herald-World)

NEW YORK, Dec. 26.—The A M P A has completed plans for the placing of advertising and publicity workers in positions best suited to them, through a newly formed service committee. According to an announcement by George Harvey, president of the film ad men's organization, publicity will be used to advertise the committee's aims and plans of operation.

"Thorough investigation of all claims to be presented to the committee will be made," he states. "This committee will be kept informed of vacancies and the men best qualified to fill them. The A M P A will thus be able to fill such positions as:

"Advance men, advertising directors and writers, art directors, artists, copy writers, exploitation men, feature writers, house organ editors, layout men, letterers, press sheet editors and writers, publicity directors and writers, road show managers, sales promotion men, theatre managers and press agents, title writers and typographers."

Those needing such workers or desiring such positions, are asked to get in touch with the committee, which is composed of Walter F. Eberhardt, chairman; George B. Gallup, Jr., James Milligan, Lou Rydell, Joseph O'Sullivan and Marvin Kirsch.

Maurice A. Chase Is Elected Head of Sound Service Co.

(Special to the Herald-World)

NEW YORK, Dec. 26.—Maurice A. Chase, vice-president of Excellent Pictures corporation, has been selected as president of the new Motion Picture Synchronization Service, Inc.

The new company was created to help the exhibitor obtain good cue service and synchronization scores at a reasonable cost.

Big Suit Involving Entire West Coast Chain Looms

(Special to the Herald-World)

SEATTLE, WASH., Dec. 26.—A suit, threatening to involve the entire West Coast Theatres circuit in a heated legal battle was filed here by the Pioneer Securities Company, asking that receiver be appointed for the Liberty Theatre Company and for damages totaling $20,203.

The West Coast Theatres, Inc., Greater Theatres, Inc., Pacific Northwest circuit, West Coast Service Corporation, Washington State Theatres, Inc., and the United Artists Theatre circuit were named as defendants. The suit alleged failure to pay rent since July 1, and failure to pay for the removal of furniture in the theatre.

Oregon Exhibitors Ready To Protect Their Business

(Special to the Herald-World)

PORTLAND, Dec. 26.—In order to present a solid front to combat any state or national legislation detrimental to the motion picture industry, the Oregon Theatres Association, met at the Benson hotel for a one-day's conference and discussed a number of legislative bills, block-booking, etc. A great cooperative spirit was prevalent throughout the session and exhibitors agreed that they would each take stock or inventory, and be ready at any and all times to defend their business and the industry against any adverse legislation affecting the motion picture business.

Plaza Theatre to Give Show for Poor Children

(Special to the Herald-World)

NEW YORK, Dec. 26.—The Film Bureau in cooperation with the Plaza theatre will give a Christmas show on December 29, for the poor children. "Peter Pan" was chosen as the picture to be shown for the children.

Netoco Gets Permit For New Boston House

(Special to the Herald-World)

BOSTON, Dec. 26.—A permit for the construction of the Netoco theatre was issued last week to New England Theatre Operating Corp.

Claude C. Ezell, Warner Brothers Division Head, Promoted to General Sales Manager

(Special to the Herald-World)

NEW YORK, Dec. 26.—Claude C. Ezell, who has been with Warner Brothers for a number of years, largely as division head, has been appointed general sales manager.

Almost 26 years ago Ezell began his film career with the Bass Film Company in New Orleans. Later he was with General Film Company, both as branch manager and Southern division manager. Then he became a division manager for Select.

Since joining Warner Brothers several years ago, Ezell has occupied the post of Southern and Western sales manager.

BROADWAY

Congratulations!

THE elevation of Sam E. Morris to a vice presidency in the Warner Brothers organization must be a source of gratification to all associated with the brothers.

Sam Morris is rewarded for seven years of unusually able and fearless work. The Warners solidify their position by intrenching a strong executive. All other employes of the Warners are given notice that loyalty to the organization, sound and constructive work, energy and good old-fashioned perspiration are rewarded in the only proper way.

Morris is to be in charge of distribution. Incidentally, his job is lightened a bit at its outset by the newest Warner picture, "My Man," with Fannie Brice. Clearly, the brothers Warner have something of a genius for picking stage stars peculiarly suited to talking pictures. Fannie Brice is great.

* * *

Visiting Mr. Brown

HIRAM BROWN, directing head of the vast Radio-Keith-Orpheum enterprise, told representatives of the press this week that his door is open. He means to be frank and open and there is no reason, he says, why rumors should ever be printed about his organization. He means to be available.

The only catch is that if you want to get to the Brown office in the famous old Palace Theatre building on Broadway you need at least three guides, one to relieve the other at various intricate points across the way. Visiting Mr. Brown is like going across the Rockies in a covered wagon.

* * *

A Bit of Pride

WITH commendable pride, David Kirkland, director at Bray Studios, points to a short subject in sound included in the Christmas bill at the Colony Theatre, "A Little Friend of All the World."

This picture has what might be called an unseen star. Junior Durkin, a talented juvenile artist, delivers the speech unseen in the picture. He will be remembered as the young player with Janet Beecher in "Courage" who made such a hit this season.

Junior Durkin is never seen and his voice simply goes along with the picture, a modern equivalent of an ancient dramatic device.

Incidentally, Douglas Fairbanks will employ this Greek chorus effect in his forthcoming production, "The Man in the Iron Mask." There is a striking similarity between that oldest and this newest form of dramatic expression.

* * *

Abram Myers

ABRAM MYERS, who has signed a three-year contract to act as president and general counsel of the Allied States Association of Motion Picture Exhibitors, is remembered in New York as a particularly able citizen. His handling of the now famous Trade Practice Conferences is a matter of recent and fresh memory. Myers commands the highest respect of the motion picture industry.

* * *

Merry Christmas!

I SHOULD like to take this opportunity to make public acknowledgment to the many leaders of the industry who have gone out of their way, in the utmost friendliness and fairness, to assist in the publication of real news from New York, center of the industry. My thanks to them, greetings, and pleasant holidays! May the New Year be prosperous and happy.

—PETER VISCHER.

The Subject Is Matrimony

Scenes from Columbia's "Object—Matrimony," starring Lois Wilson. The star is shown with Hugh Allen, male lead, and Mickey Moore.

Film Psychologist

Dr. W. M. Marston and Carl Laemmle

Universal Engages Mind Expert to Direct a New Studio and Sales Bureau

(Special to the Herald-World)

NEW YORK, Dec. 26.—Dr. William M. Marston, lecturer in psychology at Columbia University and New York University, has just been placed under contract by Carl Laemmle, president of Universal, as director of the Public Service Bureau, an entirely new department, for the purpose of applying psychology to every branch of the activities of Universal.

Dr. Marston will make his headquarters at Universal City, about January 15, and from California he will keep in constant touch with all production activities of the company and will apply the principles of public psychology not only to stories before purchase, but during production—and also to the distribution of the picture. While a student at Harvard he wrote and sold scenarios to the Biograph and Edison companies.

"I am very enthusiastic about this opportunity to serve the public through Universal," Dr. Marston says in a statement. "No organization in the world, not even the church, is so powerfully equipped to serve the public psychologically as is the great motion picture company of today."

S. W. Smith, Director Of Lion Film Corporation Arrives in New York City

(Special to the Herald-World)

NEW YORK, Dec. 26.—S. W. Smith, managing director of the Lion Film Corporation of England, arrived in New York last Monday on the S. S. Majestic.

S. W. Smith

His visit to America is partly to look into the audien pictures and the general market conditions. The Lion corporation was organized in 1927 under the chairmanship of Edgar Wallace, author of "The Terror" which was filmed by Warner Brothers.

Rin-Tin-Tin Screened for Children

NEW YORK.—"Land of the Silver Fox," Warner Brothers picture with Rin-Tin-Tin, was screened for the Evening World Kiddie Club in a New York theatre last week.

Myers, Still in Thirties, Brings Mine of Energy to Exhibitordom

New Allied States President Is Not Expected to Agree to Coolidge's Wish That He Remain with Trade Commission Until Power Trust Inquiry Ends

[Washington Bureau of the Herald-World]

WASHINGTON, Dec. 26.—Better conditions for the exhibitors of the country will be the aim of the work which will be undertaken by Abram F. Myers, Federal Trade Commissioner, as head of the Allied States Association of Motion Picture Exhibitors.

Not yet out of his thirties, the forceful chairman of the Federal Commission has a thorough knowledge of how the Government views the motion picture industry, and now goes to the industry itself to work for its improvement from within its own ranks.

The new Allied "czar" will take to his new position a dominant personality, thoroughly modern ideas and almost inexhaustible energy. If any members of his organization think they will be able to "put anything across," they will speedily disabuse themselves of that idea. His fellow members on the Trade Commission found in Myers a man who did not hesitate to fight for what he thought right, although able and willing to see the other fellow's side of the case.

Abram F. Myers

Before going to the Federal Trade Commission, Myers was an attorney in the office of the solicitor general of the Department of Justice and a special assistant to the attorney general, being senior attorney of the anti-trust division of the department at the time of his appointment to the commission. As an officer of the Department of Justice he had charge of the General Film suit, through which he gained his first intimate knowledge of the motion picture industry.

Joined Commission in 1926

He was appointed to the Federal Trade Commission in 1926 by President Coolidge to complete the unexpired term of Commissioner Vernon W. Van Fleet, who had resigned. That appointment was to expire in September, 1928, but in the preceding June, he was reappointed by President Coolidge for a full term of seven years. That nomination was to have gone to the Senate this month, but at Myers' request it was held up until he could determine definitely whether he desired to remain in the Government's service for so long a period.

As a member of the commission, Myers became prominently known, both for his activities in the Paramount suit and as chairman of the Motion Picture Trade Practice Conference held in New York in October, 1927. As chairman of that conference, which resulted in the adoption of a number of rules under which the industry itself would clean house, he won the admiration and liking of representatives of all branches of the industry for his fairness and clear thinking.

The object of the Allied States Association is the promotion and protection of the interests of the exhibitors in every lawful way, a purpose which, it is expected, will occupy all of Myers' attention for some time to come.

With the big organization which he is expected to form, Myers will have at his command a weapon to bring about the reforms which the independent exhibitors repeatedly have sought of the producers and to obtain which they have several times applied to the Department of Justice, protesting against the methods of the producers and distributors who, they claimed, have unfairly used the great power they commanded through their domination of the supply of pictures.

President Would Retain Him

Resignation of Myers from the Federal Trade Commission will be disappointing to President Coolidge, it was indicated at the White House, and the President is desirous of retaining his services until at least the power trust investigation is completed, although it is not probable that Myers will agree to this, because of the length of time which the proceeding bids fair to occupy.

White House visitors were impressed with the high regard in which the President seemed to hold Mr. Myers, who has done much to put new life in a commission which for years was in bad odor with all classes of business and industry and to bring it into better repute than it has enjoyed at any time since its creation.

Appropriation Sought for Expansion of Federal Activities on Behalf of Films

[Washington Bureau of the Herald-World]

WASHINGTON, Dec. 26.—An increase in the fund of the bureau of foreign and domestic commerce for its motion picture activities and expansion of the present motion picture section to a motion picture division, is provided for in the department's appropriation bill for the coming fiscal year, now pending in Congress. The higher status for the motion picture work was sought by officials of the department in the belief that it could better perform its functions as a division than as a section of another division.

The experience of the motion picture section has shown it to be very efficacious in keeping down foreign discriminations against American motion pictures, it was declared by Dr. Julius Klein, director of the bureau, before the House appropriation committee. Dr. Klein paid tribute to the work of George R. Canty, who represents the industry in Europe.

Erecting a set for a street scene at the Elstree studio in Hartfordshire, England. The British studio is turning to mass production, with an excellent layout. (P. and A. Photo.)

FBO Starts Expansion Move By Buying Ziegfeld's "Rio Rita"

Best Possible Product Will Be Made Without Restriction, Says Schnitzer—Le Baron Returns to Coast with Plans to Build New Sound Stage at Once

(Special to the Herald-World)

NEW YORK, Dec. 26.—F B O Productions, from now on, will represent a new and vigorous force in the industry. The pictures of this company, beginning with the newly purchased "Rio Rita" of Ziegfeld fame, will know no restrictions and will be made to rank with the best.

"Our new affiliations make it possible for us to expend in every sensible direction," said Joseph I. Schnitzer, new president of F B O, outlining his plans for EXHIBITORS HERALD-WORLD. "We intend to make the best possible product, without restriction. And this policy, we believe, will be welcomed by our old customers as well as the new.

"Exhibitors want the best pictures they can get. The industry has grown so famously, and the popularity of the automobile has made the best pictures so generally available, that there is no place any more for program pictures of the old type.

Holds Vantage Point

Occupying a strategic cinema vantage point as the producing and distributing company for the recently created Radio-Keith-Orpheum Corporation, F B O Productions finds itself at the commencement of 1929 firmly entrenched as one of the leaders in the picture industry.

Since his election to the presidency Schnitzer has been in constant negotiation with leading Broadway producers and famous novelists, looking to the production of Broadway plays and the screening of well-known novels. The transactions involve some of the biggest producers and also some of the outstanding hits of the Broadway stage.

The company has scheduled 30 special productions for the 1929-30 program, Schnitzer said. To take care of wired houses, houses that are not wired, and the foreign market, sound and silent negatives will be available on each production.

New Sound Stage Planned

William Le Baron, vice president of F B O in charge of production, returned to the Coast last week after several weeks' conference with Schnitzer concerning the firm's widened scope of operations.

Le Baron announced that the great program of expansion will be inaugurated with the soundproofing of the present stages at the F B O Studios in Hollywood. In addition, a new sound stage will be erected, construction to begin as soon as plans and specifications are ratified within the next few days.

A larger producing personnel will be built up, Le Baron said, and an impressive array of acting, directorial, writing and technical talent will be assembled to execute the new enterprises.

Producers' Agents at Dramaphone Showing

(Special to the Herald-World)

CINCINNATI, Dec. 26.—Dramaphone, synchronous sound device of the Dramaphone Corporation, Chicago, was formally presented to the trade in this territory last Friday afternoon at the Forest theatre.

Representatives of Warner Brothers and First National attended the demonstration to get data on which to base a decision as to the acceptance of the device for playing their companies' product.

7 Radio Stations Added to Warner Vitaphone Hour

(Special to the Herald-World)

NEW YORK, Dec. 26.—The Vitaphone Jubilee Hour broadcast by Warner Brothers on Christmas Eve inaugurated their first coast to coast hook-up. Seven stations have been added to the list. The new stations being: KLZ, KDYL, KFWB, KYA, KEX, KGA and KJR.

Fannie Brice Scores in Vitaphoned "My Man" at Premiere in New York

Warners Tie Up with Graphic for 8-Page Roto Section—German Picture Shown

(Special to the Herald-World)

NEW YORK, Dec. 26.—A new picture of importance to exhibitors had its New York premiere when "My Man" was shown at Warner's theatre, on Broadway. A huge crowd came out to welcome this newest product of the Warners and Vitaphone.

The picture was pronounced a distinct success. Fannie Brice, its star, proved admirably suited to Vitaphone reproduction in every particular. She was heartily applauded and made a charming little curtain speech at the conclusion of the picture.

Some critics found the picture filled with hokum, but most exhibitors have no objection to that. As a matter of fact, the picture was neatly designed for Miss Brice's peculiar talents, which it brought out in all their glory. She was a hit.

Tieup with Graphic

Warner Brothers' resourcefulness in exploiting their picture in New York in a manner which can be followed in other cities is demonstrated again by a tieup with the New York Graphic on the opening night of "My Man."

The entire day's edition of the Graphic, aggregating a circulation of 346,000, was jacketed with an eight-page rotogravure section devoted exclusively to the Brice picture, the cover of the section consisting of a full-page cartoon of Miss Brice drawn by the well-known artist, Gard. Cooperative advertising space was taken by a number of New York merchants although a large portion of the roto was devoted to illustrative layouts of the Warner production.

Three Shorts Shown

Three shorts preceded the showing of "My Man." Irene Franklin, vaudeville star, showed up extraordinarily well, but the hit of the first half was an act mostly in German, showing a team named Code and Orth, which held the attention of its audience as a particularly promising novelty.

The same evening a new German-made picture, "Lucrecia Borgia," had its premiere at the Little Carnegie Playhouse. Parts of it were generally found to be advanced and modern, and the picture should continue to attract crowds to its interesting house.

First National Pathe to Make Audiens by British Talking Pictures Method

(From the London Correspondent of the HERALD-WORLD)

LONDON, Dec. 17.—[By Mail]—It is announced that First National Pathe, which recently commenced production of full-length and short sound films on the De Forrest Phonofilm system, is to make dialogue productions under license from British Talking Pictures. British Talking Pictures was formed a few months ago to acquire the patents of De Forrest Phonofilms and to grant licenses to producting units.

British Talking Pictures have scored a notable triumph at the Tivoli, and it is announced that in the future, short features produced by British Sound Productions, a subsidiary producing company, will be included in the Tivoli program.

* * *

Anthony Asquith's next picture will be made for British Instructional and Swedish Biograph, working in collaboration. It will be entitled "A Cottage on Dartmoor."

* * *

Councillor J. H. Dovener of Newsham Park, Liverpool, an active worker in the Exhibitor's Association, passed away on December 6.

Film News in Pictures *Stories Told the Camera*

It is written. We pass into 1929. And May McAvoy, Warner Brothers star, extending this, her great wish for you, extends our wish also.

Welcome back. For Bessie Love has not been seen any too regularly of late, and now mayhap it will be oftener, since she has an important role in M G M's "Melody," a new sound picture. Extending the greeting at his office is Felix Feist, general manager of M G M, whose box office eye finds Miss Love an attraction.

Throw it away. Thus Willard Mack, actor-playwright of stage fame, upon his arrival from New York with Mrs. Mack, in Los Angeles, where the climate—but you've heard all that before, of course. Mack is to direct and also play the leading role in "Hunted," an M G M sound production.

A CAMEREVUE OF 1928

WHAT a year—1928! Everywhere, and in the motion picture world especially. In 1928, History shall record, the moving shadows of the screen drama found voice. It is enough. By this alone, 1928 goes into the book for a lot o' pages. But sound, of course, wasn't all. The old year had a whole deck of cards up his sleeve, some of which were as follows:

There was, for example, the ride taken by the Lamonts, Mr. and Mrs. Charles Lamont, director, and Estelle Bradley, star, of Educational. Miraculously, both have survived unto 1929.

The newsreel cameraman's usual equipment became augmented in this fashion, as Fox, Pathe and M G M put sound into their portrayals of world events, and other companies prepared to do likewise. Shown is a Pathe truck arriving with the necessary electrical machinery at the scene of a new newsreel "story."

One of the big newsreel "stories" of the year was the flight of the Graf Zeppelin. This was not the first time a dirigible had braved the heavens above the deep, but the flight was epochal at least in that it was recorded from aboard ship in motion pictures. Robert Hartman, Hearst cameraman, "shot" the voyage for M G M and Universal newsreels.

M G M's Leo, the lion, started out to emulate the "trackless train," previous globe-trotting publicity stunt which reached South America and Australia during 1928. Howard Dietz, publicity director, is shown issuing final orders to Trainer Phillips.

EXHIBITORS HERALD and MOVING PICTURE WORLD

The Herald, the World and the Herald-World—graphically commemorating the merger of the industry's leading trade papers one year ago.

F B O's new president, Joseph I. Schnitzer, former senior vice president, who was named to succeed Joseph P. Kennedy.

A new film power, David Sarnoff, chairman of R C A, who was elected chairman of R K O and a director of F B O.

Another executive new to the industry, Hiram S. Brown of the United States Leather Company and public utility interests, who was recently chosen president of R K O.

Joseph P. Kennedy, who recently retired as president of F B O and chairman of K A O. He continues as advisor to Pathe.

Colvin Brown, former F B O official, who became executive vice president of Pathe when Kennedy was appointed advisor.

At the M P T O A convention in Toronto, where "Pete" Woodhull (center) was re-elected president. Since then Allied States has reorganized with Abram F. Myers as president. With Woodhull are M. A. Lightman, Arkansas, and J. F. Norman, also of Arkansas

Al Jolson, an event of 1928. The peculiar appeal of Warner Brothers' "The Jazz Singer," in which Jolson sang from the screen straight to the heart, did much to yank the "talkie" out of the realm of novelty in the public mind, while "The Singing Fool" is consolidating this position.

Among the great conventions of 1928 was, of course, that Herald-World affair at Alexandria, Minn., with H. J. Longaker as host. Here are Bill Tragsdorf, Cliff Carlson, J. C. Jenkins, Frank O'Hara and Elmer Gailey.

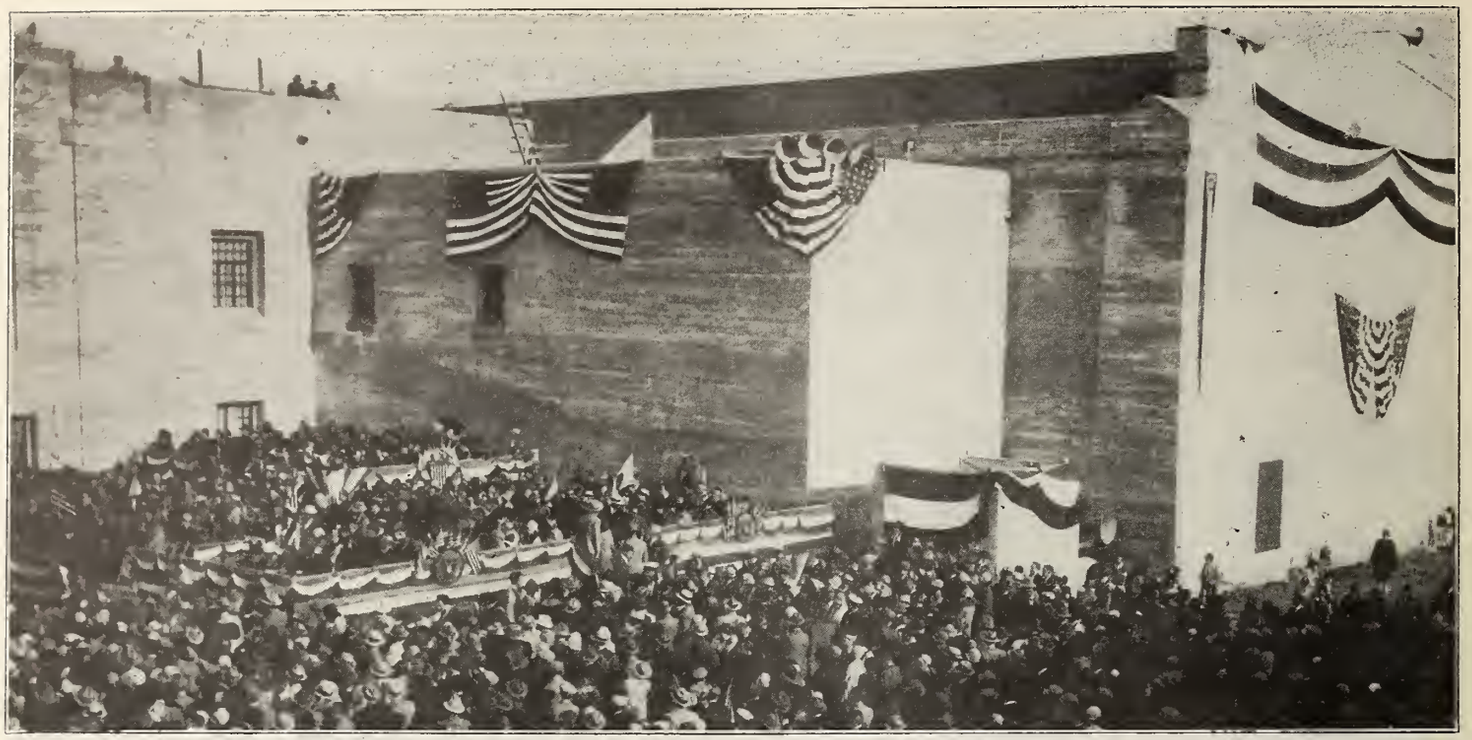
S. Charles Einfeld, who became advertising and publicity director of First National upon its control by Warners.

Milton Silver, who recently succeeded Nat Rothstein as advertising manager of Universal, when he resigned.

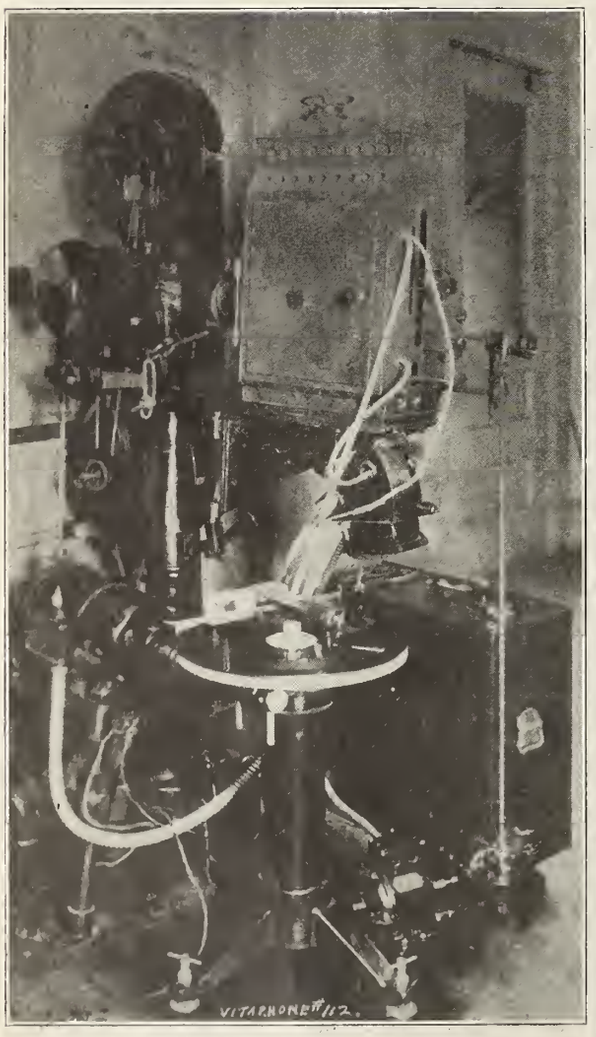
George Harvey, the new advertising manager of Pathe. He was also elected president of the A M P A.

Joe Brandt, president of Columbia, who saw his company realize a high position in the industry during 1928.

John M. Stahl, veteran production executive, whose affiliation with Tiffany placed Tiffany-Stahl among leaders.



The advent of sound pictures, bringing renewed expansion, resulted in the rapid construction of sound studios to augment regular facilities. Here is a part of the crowd of 50,000 at the dedicatory excercises for Fox's $10,000,000 West Coast Movietone plant.



What 1928 did to projection machines. This one is a Vitaphone type, with the record being synchronized with the film by an intricate attachment, worked out by Warner Brothers in conjunction with Western Electric. Engineers say, however, that operation is simple.

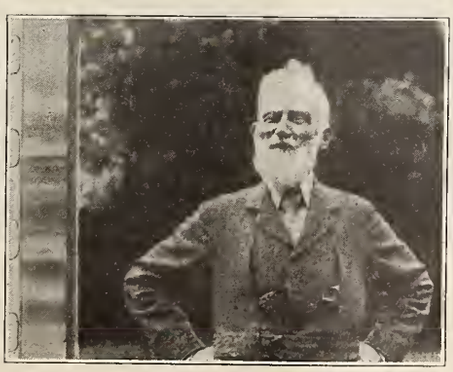
What 1928 did to films. The picture is an enlarged reproduction of a section of Movietone film, used in the Fox-Case method of synchronization. Production of sound in conjunction with action is made directly on the film, as represented by the "sound strip" beside the sprocket holes. This bit of film shows President-elect Herbert Hoover in Movietone News.

Left: And as a result of the year's miracles of sound, Pathe's rooster—a new one, by the way—learned to crow.

Television contributed to the wonders of the year when WGY, as shown above, broadcast a play for the first time.

His is a new job—that of monitor. Albert W. DeSart at the Paramount studio, keeping tab on sound production.

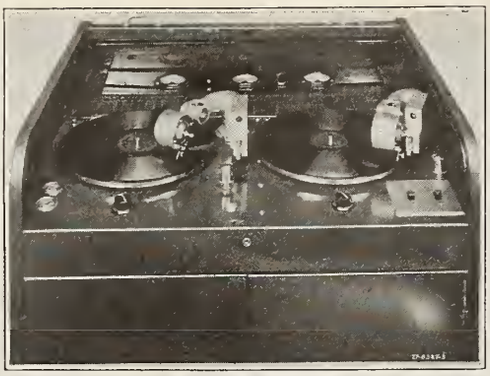
As the first all-talking picture opened in New York. Albert Warner, Moe Mark, H. M. Warner and Moe Silvers are shown as they arrived at the Mark Strand theatre for the premiere of "Lights of New York," Warner Brothers Vitaphone production entirely with dialogue. Warner Brothers' accession to a commanding position in the industry is an arresting feature of the year's events, and its story is importantly the story of sound.



Right: An elderly gentleman who took back what he has said for ages against the screen—George Bernard Shaw as he appeared in Movietone News.

Telephoto pictures became regular features of newspapers, and this one, sent from Los Angeles to New York, has special interest, for it shows Colleen Moore, Mayor James Walker of New York, and John McCormick at the premiere of First National's "Lilac Time."

Over the sea in an airplane he went. Then the world went crazy. Ladies and gentlemen, we present Col. Charles Lindbergh, in Movietone News.



Along with the development of synchronization went that of non-synchronization devices for the musical accompaniment of pictures. The cabinet shown is typical.

The winner of the Herald-World tournament in Hollywood, Johnnie Mescall (right), who is shown accepting the cup from the 1927 victor, George Marshall.

And the industry got a new contract, the committee meeting in Chicago in February. Interested persons present were: "Pete" Woodhull Louis Rome, Julian Brylawski, F. E. Woolcott, Ben Bernstein, Joseph Walsh, A. H. Lockwood, Nathan Yamins and Michael J. O'Toole.

Then, too, 1928 must be recorded as the year when America's "little girl" lost her curls. Here is Miss Pickford showing off her growed-up coiffure at the Paramount studio at Marion Davies, Constance Talmadge and Bebe Daniels.

Lest we forget the gangsters' mad chase over the nation's screens. Well, now with Chicago having been "shot" at midnight, before breakfast and otherwise, maybe something else will come along. This characteristic scene is from F B O's "Gang War."

And the New York Motion Picture Club got a new home. The club put over a campaign for large, well furnished quarters in the home office sector, with dining facilities and everything. This view is of the mammoth lounge.

Herald-World Lists
MONEY MAKERS
of 1928

For the fourth consecutive year the HERALD-WORLD presents the annual box office statement of the American theatre.

This valuable list of 104 Money Makers indicates as no other medium of registry the trend in public appeal, for in this list are the pictures which during 1928 made the most money for the exhibitors of the country.

Few Audien Films Are Listed

It will be noted in reading this list that few talking, or audien, films are tabulated. This may be accounted for from the fact that during 1928 these pictures played in comparatively few of the theatres of the country—the larger theatres primarily. It is confidently expected that the tabulation and voting will be of a different complexion in 1929 owing to the rapid installation of sound and audien devices.

In checking over this list of 104 Money Makers, it must be remembered that the age of a picture is not taken into consideration. As an example, both of the leaders, "Ben Hur" and "The Big Parade," have been on the market long enough to have reached theatres of all proportions, while others are comparatively new and may register high up in the list next year.

Includes Pictures Listed Since 1925

In the list of 104 it will be noticed that preceding some of the pictures are one, two or three asterisks. One asterisk indicates that the picture appeared in the first survey in 1925. Two asterisks indicate that the picture was listed both in 1925 and 1926, while three asterisks show that the picture has had continued popularity since the inception of the 104 in 1925.

A secondary list of nearly 600 pictures also is published. While not included in the 104, the fact that these pictures were named in the best 10 submitted by exhibitors is evidence of their money making possibilities.

"The Big Parade" (M G M)

"Speedy" (Paramount)

"Ramona" (United Artists)

"7th Heaven" (Fox)

The 104 MONEY MAKERS *of 1928*

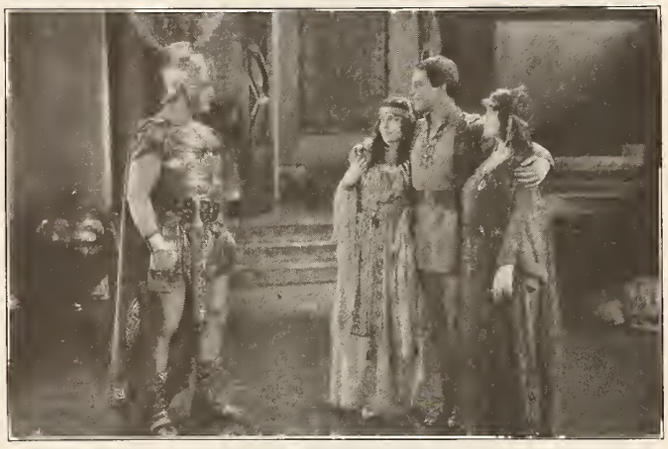
On this and the following page are listed the 104 pictures which made the most money for exhibitors during 1928, the exhibitors' conclusions being based on actual box office returns.

The numerals following each title indicates the number of exhibitors naming each attraction. The astericks indicate the number of years the individual attraction has appeared as one of the 104.

*BEN HUR (MGM)	251
*THE BIG PARADE (MGM)	214
SEVENTH HEAVEN (Fox)	155
RAMONA (UA)	149
SPEEDY (Par)	140
*WHAT PRICE GLORY (Fox)	133
SHEPHERD OF THE HILLS (FN)	102
RED HAIR (Par)	100
THE PATENT LEATHER KID (FN)	97
KING OF KINGS (P)	88
LEGION OF THE CONDEMNED (Par)	74
THE CAT AND CANARY (U)	66
THE CIRCUS (UA)	64
LAUGH, CLOWN, LAUGH (MGM)	63
MY BEST GIRL (UA)	63
THE GAUCHO (UA)	62
WEST POINT (MGM)	62
SORRELL AND SON (UA)	60
LONDON AFTER MIDNIGHT (MGM)	53
WINGS (Par)	52
*BEAU GESTE (Par)	51
THE HARVESTER (FBO)	51
THE LITTLE SHEPHERT OF KINGDOM COME (FN)	51
THE COHENS AND KELLYS IN PARIS (U)	50
LILAC TIME (FN)	50
OUR DANCING DAUGHTERS (MGM)	49
FRECKLES (FBO)	48
*IT (Par)	42
UNCLE TOM'S CABIN (U)	41
GET YOUR MAN (Par)	38
THE NOOSE (FN)	38
STREET ANGEL (Fox)	37
OLD IRONSIDES (Par)	35
*ROOKIES (MGM)	35
*THE WAY OF ALL FLESH (Par)	35
JESSE JAMES (Par)	33
FOUR SONS (Fox)	32
THE FLEET'S IN (Par)	31
WILD GEESE (T-S)	30
THE COSSACKS (MGM)	28
THE JAZZ SINGER (WB)	28
*NEVADA (Par)	28
THE ROAD TO RUIN (SR)	28

HER WILD OAT (FN) 27
*HULA (Par) 27
THE GORILLA (FN) 26
THE STUDENT PRINCE (MGM) 26
MOON OF ISRAEL (FBO) 25
THE YELLOW LILY (FN) 25
UNDERWORLD (Par) 24
WE AMERICANS (U) 24
*THE WINNING OF BARBARA WORTH (UA) ... 24
THE SUNSET LEGION (Par) 23
BRINGING UP FATHER (MGM) 21
*CHANG (Par) 21
*THE ROUGH RIDERS (Par) 21
TELLING THE WORLD (MGM) 21
*TELL IT TO THE MARINES (MGM) 21
THE BIG CITY (MGM) 20
THE VALLEY OF THE GIANTS (FN) 20
THE FAIR CO-ED (MGM) 19
LADIES OF THE MOB (Par) 19
OPEN RANGE (Par) 19
WHILE THE CITY SLEEPS (MGM) 19
THE GAY RETREAT (Fox) 18
HAPPINESS AHEAD (FN) 18
ROSE MARIE (MGM) 18
*THE COVERED WAGON (Par) 17
*THE KID BROTHER (Par) 17
CAMILLE (FN) 16
***KEEPER OF THE BEES (FBO) 16
LES MISERABLES (U) 16
LOVE (MGM) 16
*ROUGH HOUSE ROSIE (Par) 16
THE VANISHING PIONEER (Par) 16
THE BUGLE CALL (MGM) 15
**THE HUNCHBACK OF NOTRE DAME (U) 15
THE DRAG NET (Par) 14
UNDER THE TONTO RIM (Par) 14
THE BLOOD SHIP (Col) 13
THE CROWD (MGM) 13
HAROLD TEEN (FN) 13
THE LAST COMMAND (Par) 13
TWO ARABIAN KNIGHTS (UA) 13
WARMING UP (Par) 13
CHICAGO (P) 12
CIRCUS ROOKIES (MGM) 12
DRESS PARADE (P) 12
THE GREAT MAIL ROBBERY (FBO) 12
NOW WE'RE IN THE AIR (Par) 12
THE SINGING FOOL (WB) 12
THE WAGON SHOW (FN) 12
DOG OF THE REGIMENT (WB) 11
EXCESS BAGGAGE (MGM) 11
THE FIFTY-FIFTY GIRL (Par) 11
FOUR WALLS (MGM) 11
THE MYSTERIOUS LADY (MGM) 11
THE PIONEER SCOUT (Par) 11
RESURRECTION (UA) 11
SHE'S A SHEIK (Par) 11
HOT NEWS (Par) 10
OUT OF THE RUINS (FN) 10
THE TEMPEST (UA) 10
THE WATER HOLE (Par) 10

"What Price Glory" (Fox)



"Ben Hur" (M G M)

"Red Hair" (Paramount)

"Little Shepherd of Kingdom Come" (F N)

Additional List of Big B. O. Winners

Five hundred and eighty-one pictures named by one or more exhibitors as among their ten biggest money makers of 1928, are alphabetically listed herewith. Titles of the 104 pictures shown to be the biggest money makers of the year are published upon the two pages preceding. Those titles are not repeated in this list.

Numerals opposite titles indicate the number of exhibitors including each picture in their biggest money maker lists.

A

Abraham Lincoln 1
Ace High Saunders 1
Across the Atlantic 3
Across to Singapore 6
Action Galore 1
Actress 3
Adam and Evil 2
Aflame in the Sky 1
After Midnight 2
After Six Days 1
Ain't Love Funny 1
Air Circus 2
Air Patrol 1
Alias the Deacon 3
Alias the Lone Wolf 2
All Aboard 2
Aloma of the South Seas 1
America 1
American Beauty 4
Angel of Broadway 2
Ankles Preferred 2
Annie Laurie 8
Arizona Bound 3
Arizona Nights 7
Arizona Wildcat 8
Avenging Rider 2

B

Babe Comes Home 2
Baby Mine 2
Back to God's Country 3
Bandit's Son 2
Barbed Wire 9
Bare Knees 1
Barker 1
Bat 5
Bachelor's Baby 1
Battle of Falkland Islands 1
Beau Broadway 1
Beau Sabreur 6
Becky 1
Beggars of Life 1
Behind the Front 2
Below the Line 1
Ben Burbridge 1
Better 'Ole 7
Beware of Blondes 2
Beware of Widows 1
Bigger Than Barnums 1
Big Killing 3
Birth of a Nation 4
Black Ace 1
Black Pirate 10
Blood Will Tell 3
Blue Danube 2
Body and Soul 1
Border Whirlwind 1
Boston Blacky 1
Boy Rider 1
Branded Sombrero 5
Brass Knuckles 1
Braveheart 1
Breed of Courage 1
Breed of Sunsets 1
Bronco Twister 1
Brotherly Love 1
Brown Derby 1
Brute 3
Buckaroo Kid 1
Buck Privates 1
Burning Daylight 5
Butter and Egg Man 1
Butterflies in the Rain 1
Buttons 10

C

Calgary Stampede 2
Callahans and the Murphys 2
Cameo Kirby 1
Cameraman 3
Campus Flirt 4
Canadian 1
Canyon of Adventure 6
Capital Punishment 3
Captain Careless 2
Cardboard Lover 10
Carpet of Bagdad 1
Casey Jones 4
Cavalier 2
Certain Young Man 1
Chain Lightning 3
Charge of the Gauchos 1
Chaser 1
Cheerful Fraud 2
Cherokee Kid 4
Chicago After Midnight 6
Children of Divorce 3
Chinatown Charlie 1
Chinese Parrot 1
Chip of the Flying U 1
Christine of the Big Top 1
Circus Ace 5
City Gone Wild 4
Clancy's Kosher Wedding 2
Clash of the Wolves 1
Clean Up Man 1
Clearing the Trail 1
Climbers 1
Closed Gates 2
Code of the Scarlet 3
Cohens and Kellys 7
College 6
College Widow 4
Companionate Marriage 1
Coney Island 2
Convoy 3
Cop 3
Country Beyond 3
Country Doctor 4
Court Martial 4
Coward 1
Cowboy Kid 3
Cradle Snatchers 1
Crooks Can't Win 1
Cruise of the Hellion 2
Crystal Cup 1

D

Damaged Goods 1
Danger Rider 1
Danger Street 1
Daredevil's Reward 8
Dark Angel 2
Dawn 4
Dead Man's Curve 2
Dempsey-Tunney Fight 6
Desert Bride 2
Desert Demon 1
Desert Gold 2
Desert Pirate 2
Desert Valley 1
Desired Woman 1
Detectives 4
Devil Dancer 4
Devil's Saddle 3
Diamond Handcuffs 2
Divine Woman 1
Docks of New York 4
Don Juan 7
Don Mike 2
Dove 2
Down the Stretch 1
Dressed to Kill 3
Drifting Sands 1
Driftwood 1
Drop Kick 7
Drums of Love 5
Drums of the Desert 8

E

East Side, West Side 5
Easy Come, Easy Go 3
Ella Cinders 1
Enemy 4

F

Fangs of the Wild 1
Farmer's Daughter 4
Fazil 6
Fearless Rider 1
Feel My Pulse 5
Fighting Eagle 4
Fighting Peacemaker 1
Finders Keepers 3
Finger Prints 1
Fire Brigade 3
Firemen, Save My Child 3
First Kiss 5
Flag Lieutenant 1
Flaming Forest 2
Flaming Frontier 3
Fleet Wings 1
Flesh and the Devil 5
Flying Cowboy 3
Flying Luck 1
Flying Romeos 4
Flying U Ranch 1
Fools of Passion 1
Forbidden Hours 6
Forbidden Woman 2
Foreign Legion 6
Forgotten Faces 6
For Heaven's Sake 5
Forlorn River 2
For the Love of Mike 1
40,000 Miles with Lindbergh 5
Four Horsemen of the Apocalypse 1
Fourth Commandment 6
Freshman 4
Frisco Sally Levy 2
Frontiersman 4

G

Galloping Fury 4
Garden of Allah 3
Garden of Eden 1
Gateway of the Moon 1
Gay Defender 4
Gentlemen Prefer Blondes 1
Getting Gertie's Garter 1
Gingham Girl 3
Girl in the Pullman 1
Girl from Chicago 5
Girl in Every Port 2
Girl of the Limberlost 1
Girl Shy 1
Girl Shy Cowboy 1
Glorious Betsy 6
Glorious Trail 1
God's Great Wilderness 1
Gold Rush 2
Good as Gold 3
Goodbye Kiss 1
Good Morning, Judge 4
Good Time Charlie 1
Gorilla Hunt 1
Grain of Dust 2
Grandma's Boy 4
Graustark 1
Greater Glory 1
Great K and A Train Robbery 4
Grey Devil 1
Gun Gospel 8

H

Half a Bride 1
Hands Across the Border 1
Hangman's House 4
Hard Boiled Haggerty 3
Hawk's Nest 2
Heart of a Follies Girl 7
Heart to Heart 1
Heart Trouble 1
Hello, Cheyenne 6
Her Father Said No 1
Hero for a Night 3
Hero of the Big Snows 1
Hero on Horseback 1
Hey, Hey, Cowboy 1
High School Hero 4
Hills of Kentucky 5
Hit of the Show 1
Hold 'Em Yale 5
Home Made 1
Home, James 1
Home Towners 1
Hook and Ladder No. 9 2

"The Jazz Singer" (W B)

"Wings" (Par.)

"The Gorilla" (F N)

"Legion of the Condemned" (Par)

"Cohens and Kellys in Paris" (U)

Horseman of the Plains 8
Hotel Imperial 1
Hot Water 2
Hurricane Kid 1

I

In a Moment of Temptation 1
In Old Kentucky 4
Irene 1
Irish Luck 1
Irresistible Lover 1
Is Your Daughter Safe 1
Is Zat So 1

J

Jake the Plumber 1
Jaws of Steel 8
Jesus of Nazareth 2
Johnny, Get Your Hair Cut 1
Judgment of the Hills 7

K

Kit Carson 10
Knockout Riley 1

L

Laddie 9
Ladies Night in a Turkish Bath 4
Lady Be Good 1
Lady Raffles 1
Land Beyond the Law 2
Land of Hope and Glory 1
Land of the Silver Fox 1
Last Outlaw 3
Last Trail 3
Latest from Paris 3
Law of the Range 4
Legionnaires in Paris 4
Leopard Lady 3
Let 'Er Go Gallagher 1
Let It Rain 3
Life of Riley 6
Lightning 8
Lights of New York 8
Limited Mail 1
Lingerie 1
Lion and the Mouse 7
Little Annie Rooney 1
Little Mickey Grogan 1
Little Yellow House 2
Lone Eagle 6
Lone Hand Saunders 1
Lonesome 2
Lost at the Front 6
Lost World 6
Love and Learn 1
Love Mart 7
Love Me and the World Is Mine 2
Loves of Carmen 4

M

Mad Hour 3
Magic Flame 6
Magic Garden 10
Magnificent Flirt 1
Man Crazy 2
Man of the Forest 7
Manpower 2
Man's Past 3
Man Who Laughs 5
Man, Woman and Sin 1
Mark of Zorro 1
Marriage by Contract 1
Masks of the Devil 1
McFadden's Flats 8
Me Gangster 1
Melody of Love 2
Men in the Rough 1
Men of Daring 1
Men of Steel 2
Metropolis 4
Michael Strogoff 2
Michigan Kid 3
Midnight Sun 2
Missing Link 1
Mockery 5
Mojave Kid 1
Money to Burn 1
Monkey Talks 1
Monte Cristo 1
Moran of the Marines 2
Mother 2
Motherhood 4
Mother Machree 5
Moulders of Men 1
Mr. Wu 4
My Lady of Whims 2

N

Naughty but Nice 10
News Parade 1
Night Bird 2
Night Cry 1
Night Flyer 1
Night of Love 1
Night Watch 4
No Man's Gold 3
No Man's Law 3
None but the Brave 1
No Place to Go 2

O

Oh Kay 9
Old San Francisco 3

"Get Your Man" (Par.)

"The Cossacks" (M G M)

"Our Dancing Daughters" (M G M)

"King of Kings" (Pathe)

"Lilac Time" (F N)

"Her Wild Oat" (F N)

"Old Ironsides" (Par)

"The Rough Riders" (Par)

"Freckles" (F B O)

"Way of All Flesh" (Par)

Old Soak 1
One Glorious Scrap 1
One Round Hogan 2
On to Reno 1
On Your Toes 2
Orchids and Ermine 4
Out All Night 4
Outlaws of Red River 9
Overland Stage 3
Over the Hill 1

P

Padlocked 1
Paid to Love 2
Painted Ponies 10
Painted Post 3
Painting the Town 7
Pajamas 1
Paradise 1
Partners in Crime 4
Passion Play 4
Patsy 10
Patriot 3
Perfect Crime 2
Phantom of the Opera 4
Pinto Kid 1
Port of Missing Girls 9
Prairie King 1
Prince of Headwaiters 1
Prisoners of the Storm 1
Private Life of Helen of Troy 5

Q

Quality Street 3
Quarterback 3
Quo Vadis 1

R

Race for Life 5
Racing Romeo 5
Racket 7
Raider Emden 1
Rainbow Riley 1
Ranger of the North 4
Rawhide Kid 6
Red Kimona 3
Red Raiders 7
Red Riders of Canada 6
Regular Scout 5
Rich Men's Sons 1
Riders of the Dark 1
Riding for Fame 2
Riding Renegade 2
Ridin' Rowdy 1
Rinty of the Desert 4
River Pirate 3
Road House 1
Road to Romance 1
Road to Yesterday 1
Robinhood 4
Rose of the Golden West 2
Roses of Picardy 1
Running Wild 2

S

Sadie Thompson 3
Sally in Our Alley 2
Sally of the Scandals 1
Sawdust Paradise 1
Scarlet Lady 7
Scarlet Letter 5
Sea Beast 1
Sea Tiger 2
Secret Hour 1
Secret Studio 1
Senor Daredevil 2
Senorita 4
Shadows 1
Shanghai Bound 7
Sharpshooters 3
She 1
Shield of Honor 1
Ship of Souls 1
Shoulder Arms 1
Show 1
Showdown 2
Show Girl 9
Show People 1
Silent Rider 2
Silk Legs 2
Silk Stockings 6
Silver Comes Through 10
Silver Valley 6
Sinners in Heaven 1
Skirts 2
Sky High Saunders 1
Skyscraper 6
Slide, Kelly, Slide 5
Slightly Used 1
Slingshot Kid 1
Small Bachelor 1
Smart Set 10
Smile, Brother, Smile 1
Snowbound 1
Soft Living 1
Something Always Happens 1
Somewhere in Sonora 6
Son of the Golden West 9
So's Your Old Man 1
Spangles 1
Sparrows 2
Splitting the Breeze 1
Spoilers of the West 2
Sporting Goods 6
Spring Fever 1
Square Crooks 1
State Street Sadie 5
St. Elmo 4

"Tell It to the Marines" (M G M)

"The Student Prince" (M G M)

"My Best Girl" (U A)

"The Cat and the Canary" (U)

"Rookies" (M G M)

"West Point" (M G M)

"Sorrell and Son" (U A)

"Laugh, Clown, Laugh" (M G M)

"Jesse James" (Par)

"London After Midnight" (M G M)

Stella Dallas 2
Steamboat Bill, Jr. 1
Stocks and Blondes 1
Stolen Bride 5
Stranded in Paris 2
Strange Case of Captain Ramper 1
Streak of Luck 1
Street of Sin 5
Streets of Shanghai 4
Submarine 4
Subway Sadie 1
Surrender 2
Sweet Rosie O'Grady 1
Swift Shadow 2
Swim, Girl, Swim 6

T

Take It from Me 1
Take Me Home 1
Tarzan and the Golden Lion 2
Tarzan the Mighty 1
Tell It to Sweeney 1
Temptations of a Shop Girl 1
Ten Commandments 1
Tender Hour 1
Tenderloin 10
Ten Modern Commandments 1
Ten Nights in a Barroom 1
Terror 5
Terror Mountain 1
Texas Steer 3
Thanks for the Buggy Ride 8
That's My Daddy 10
Thief of Bagdad 1
Third Degree 2
Thirteenth Hour 2
Thirteenth Juror 1
Thirteen Washington Square 2
Three Bad Men 4
Three Miles Up 3
Three Musketeers 2
Tigress 1
Tillie's Punctured Romance 1
Tillie the Toiler 10
Tin Gods 4
Tin Hats 2
Toilers 2
Topsy and Eva 7
Tracked by the Police 3
Trailing the West 1
Transcontinental Limited 1
Trick of Hearts 5
Tumbling River 8
Tunney-Heeney Fight 1
Twelve Miles Out 5
Twinkletoes 1
Two Flaming Youths 2
Two Lovers 4

U

Under the Black Eagle 2
United States Smith 3
Unknown 7
Unknown Cavalier 1
Unknown Soldier 1
Upland Rider 8

V

Valley of Hell 1
Vanishing American 3
Variety 1
Varsity 1
Venus of Venice 1
Virgin Lips 1
Volga Boatman 3

W

Walking Back 6
Wallflowers 1
Warning 2
War Paint 2
Waterfront 1
Way of the Strong 1
We're All Gamblers 1
We're in the Navy Now 1
West of Rainbow's End 1
Wheel of Chance 10
When a Man Loves 3
While London Sleeps 3
White Black Sheep 1
White Pants Willie 3
White Shadows in the South Seas 4
White Sister 4
Why Sailors Go Wrong 4
Wife Savers 6
Wild Beauty 6
Wild Horse Canyon 1
Wild Horse Mesa 2
Wild Justice 1
Wild West Romance 1
Wild West Show 6
Wind 1
Winds of Chance 2
Win That Girl 2
Wise Wife 1
Wizard 2
Wizard of the Saddle 1
Woman on Trial 1
Women They Talk About 2
World War 1
Wreck of the Hesperus 2
Wyoming 5

Y

Yankee Clipper 3
Young Whirlwind 1

"Rose Marie" (M G M)

"Hula" (Par)

"The Gaucho" (U A)

"The Circus" (U A)

"Street Angel" (Fox)

Exhibitors Who Named the MONEY MAKERS of 1928

HERALD-WORLD herewith publishes a partial list of the exhibitors whose cooperation in submitting lists of pictures that made the most money for them resulted in the 1928 annual box office statement of the American theatre, published on preceding pages. Names of many who contributed are withheld by request.

A

Adams, Roy W., Pastime theatre, Mason, Mich.
Addison, H. M., Great Lakes theatre, Buffalo, N. Y.
Affelt, A. F., Liberty theatre, St. Louis, Mich.
Albrecht, C. M., Rialto theatre, Bushnell, Ill.
Allen, Chas. S., Allen theatre, Martin, S. D.
Ament, Capt. W. D., Princess theatre, Springfield, Tenn.
American Legion Movies, Memorial Hall, Townsend, Mass.
Ames, Oskley, Club Hall, Haydenville, Mass.
Amis, Guy., Princess theatre, Lexington, Tenn.
Anderka, Carl, Cozy theatre, Orange Grove, Tex.
Anderson, Carl E., Liberty theatre, Kalispell, Mont.
Anderson, C. J., Anderson's theatre, North Belgrade, Me.
Anderson, Joe, Crescent theatre, Hatton, N. D.
Anderson, J. J., Opera House, Plankington, S. D.
Andrews, A. E., Emporium Opera House, Emporium, Pa.
Andrews, J. C., Princess theatre, Ayden, N. C.
Arcadia theatre, Wellsboro, Pa.
Arozamena, Eduardo, Casino theatre, Ybor City, Fla.

B

Babbs, F. H., Stockton theatre, Stockton, Mo.
Barbour, Ensley, Landers theatre, Springfield, Mo.
Battison, Mrs. Mario, Lyric theatre, Yukon, Pa.
Beatty & Johnston, Crescent theatre, Red Deer, Alta., Canada.
Bessier, C. A., Opera House, Eldorado Springs, Mo.
Bethancourt, A. J., Grand theatre, Houma, La.
Bettendorf, H., Opera House, Foley, Minn.
Bey, A., Elite theatre, Thetford Mines, Que., Canada.
Bichel, L. W., Cozy theatre, Minneola, Ia.
Biddle, E. M., Strand theatre, Paoli, Ind.
Bein, John, Morrell theatre, Baltimore, Md.
Biggs, W. T., Adair theatre, Adair, Ia.
Blanchard, J. M., Community theatre, Lone Rock, Ia.
Blanchard, J. M., Strand theatre, Sunbury, Pa.
Blum, H. A., Idle Hour theatre, Baltimore, Md.
Bolinger, John J., Liberty theatre, Mason City, Ill.
Bollenbeck, R. W., Majestic theatre, Sheboygan, Wis.
Bonstein, Donald W., Third Street theatre, Easton, Pa.
Borras Amusement Assn., Bayview Park theatre, Pensacola, Fla.
Boyd, H. S., Community theatre, Woodbury, Conn.
Bradley, Walt., Moon theatre, Neligh, Neb.
Brady, E. F., Rivoli theatre, San Benito, Tex.
Braman, W. H., Isis theatre, San Bernardino, Cal.
Brenner, W. H., Cozy theatre, Winchester, Ind.
Briggs, L. A., Rex theatre, Versailles, Ill.
Brookings, Howard E., Liberty theatre, Weeping Water, Neb.
Brossoit, N. J., Shell theatre, Tacoma, Wash.
Bunker, W. T., Elite theatre, Wainwright, Alta., Canada.
Bunn, Isaac F., Roma theatre, Columbus Grove, Ohio.
Burr, Frank R., Burr theatre, Ludlow, Mass.
Burrill, H. L., Garrick theatre, Hawley, Minn.
Byars, C. E., Valley theatre, Valley, Neb.
Bzovi, A., Ecorse theatre, Ecorse, Mich.

C

Campbell, W. L., Alert theatre, Steuben, Wis.
Canfield, Ruth, Tuttle, N. D.
Carey, G., Strand theatre, Paris, Ark.
Carland, Custer, Garden theatre, Frankfort, Mich.
Carlton, Sam, Strand theatre, Frankford, Ind.
Chesher, G. W., Garden theatre, Sudan, Tex.
Chicazola, Charles, Lincoln theatre, Pleasanton, Cal.
Clark, F. L., Cozy theatre, Hazen, Ark.
Clark, Wm. A., Garden theatre, Canton, Ill.
Clem, A. L., Opera House, Gresham, Neb.
Coblentz, J. D., Truxton theatre, Washington, D. C.
Cole, W. E., Nujoy theatre, Ashton, S. D.
Combs, A., Idcal theatre, Burns, Ore.
Conant, E. B., Charkarohen theatre, Lincoln, N. H.
Cooper, John S., Liberty theatre, Lilly, Pa.
Creswell, J. N., Cedarville theatre, Cedarville, Ohio.
Crltes, D. O., Criterion theatre, Follett, Tex.
Crosby, Nyle A., Rex theatre, Colby, Wis.
Crouse, W. L., Ideal theatre, Bloomer, Wis.

D

Dailey, Vincent, Pastime & Pember theatres, Granville, N. Y.
Dam, Royal G., Priscilla theatre, Lewiston, Me.
Daniel, J. A., Princess theatre, Mocksville, N. C.
Daniels, H., Reel theatre, Oswego, Kan.
Davis, Dyo F., Crystal theatre, Silver Creek, Neb.
Davis, L. O., Virginia theatre, Hazard, Ky.
Dawson, K., Victoria theatre, Gallitzen, Pa.
Deeter, Glenn M., Liberty theatre, Norcatur, Kan.
Denning, Paul I., Central theatre, Manville, R. I.
Desmarais, Ben G., Union theatre, Attleboro, Mass.
Deyo, L., Miers theatre, Schoharie, N. Y.
Diamond, Harry, Gaiety theatre, Dickson, Tenn.
Dilla, G. A., Sun theatre, Farwell, Neb.
Doran & Freimuth, Princess theatre, Crandon, Wis.
Dorsey, J. G., Community House, Speed, Ind.
Dowdle & Robertson, Alamogordo Amusement Co., Alamogordo, N. M.
Dyson, Glen E., Crane theatre, Carthage, Mo.

E

Eaton, Mrs. Walter R., Colony theatre, Sulphur Springs, Ark.
Ebeswine, Geo. J., Auditorium theatre, Marblehead, Ohio.
Edwards & Case, Opera House, Paw Paw, Ill.
Elkin, W. E., Temple theatre, Aberdeen, Miss.
Emmons, N. M., Eagle theatre, Eagle River, Wis.
Epler, Charles L., New Allen theatre, Allentown, Pa.
Estee, P. G., S. T. theatre, Parker, S. D.
Evans, E. C., New Plaza theatre, Milford, Del.
Eveland, Earle, Twin City Opera House, McConnelsville, Ohio.
Everitt, C. M., Sterling theatre, Sterling City, Tex.

F

Fain, C. F., Happy Hour theatre, Livingston, Tex.
Fisher, G. H., New Galen theatre, Marysville, Pa.
Ford, S. B., Pictureland theatre, Crystal Springs, Miss.
Foresman, John R., Strand theatre, Jewell, Ia.
Forney, Walter A., Portel theatre, Thurman, Ia.
Forsyth, W. A., Temple theatre, Standish, Mich.
Foster, Tom, Star theatre, Stanley, Wis.
Freedman, Julius, Freedman theatre, Forest City, Pa.
Fuller & Bartling, Triangle theatre, Orfordville, Wis.
Fuller, Geo. E., The Playhouse, Fairhope, Ala.

G

Garrett, Anna M., Star theatre, Pomona, Kan.
Geer, W. C., Princess theatre, Vermont, Ill.
Gentz, Julius, Zenith theatre, Davenport, Ia.
Gerrib, M., Orpheum theatre, Westville, Ill.
Gibbons, A. J., Illinois theatre, Metropolis, Ill.
Gillenwaters, J. E., Rialto theatre, Knoxville, Tenn.
Goldberg, Myer M., Opera House, Oakfield, N. Y.

"The Harvester" (F B O)

Goodroad, W. H., Strand theatre, Warren, Minn.
Gould, Jay, Opera House, Montevidio, Minn.
Gracomazzi, E. P., Star theatre, San Juan Bantista, Cal.
Graves, W. M., Graves theatre, St. Paul, Kan.
Green, Mrs. Hulda J., Gem theatre, Greenriver, Utah.
Greene, E. W., Star theatre, Constableville, N. Y.
Grice, H. B., Aiken Mills theatre, Bath, S. C.
Griffin, C. C., New Piedmont theatre, Oakland, Cal.
Griffith, William A., Majestic theatre, Mazomaine, Wis.
Gross, S. A., Downer theatre, Milwaukee, Wis.
Guillaume, W. W., State theatre, Elk Point, S. D.

H

Halstead, O. A., Cozy theatre, Duchesne, Utah.
Hannah & Martin, World theatre, Mineral Point, Wis.
Hanson, H. H., Peoples Theatre Co., Potlatch, Idaho.
Harrell, Ralph E., Mutual theatre, Muker, Okla.
Haselden Brothers, Grand theatre, Lancaster, Ky.
Haskin, E. H., Bank theatre, Lenexa, Kan.
Hauer, Mrs. John, American theatre, Erie, Pa.
Hawkes & Hyde, People's theatre, Whitney Point, N. Y.
Hawley, B. C., Town Hall, Jeffersonville, Vt.
Hayman, M. H., Dreamland theatre, Metter, Ga.
Hayman, S. A., Lyda theatre, Grand Island, Neb.
Heaton, H. J., Boyne theatre, Boyne City, Mich.
Heick, William B., Rex theatre, Calumet, Minn.
Held, P. G., Strand theatre, Griswold, Ia.
Helffrich, R. H., Northampton Street theatre, Bath, Pa.
Hempstone, R. W., Waverly theatre, Poolesville, Md.
Henderson, Capt. J. W., Y.M.C.A., Culver Military Academy, Culver, Ind.
Herndon, Mrs. J. V., Paramount theatre, Newark, Mo.
Hickman, R. P. W., Lyric theatre, Greenville, Ill.
Hildreth, Raymond, Monitor theatre, Hinsdale, N. H.
Hilsinger, E. V., Library Opera House, Marathon, N. Y.
Hindy, O., Hippodrome theatre, Delbarton, W. Va.
Hipple, J. E., Bijou theatre, Pierre, S. D.
Hirsh, Harry, Spruce theatre, Philadelphia, Pa.
Hoffman, Paul B., Legion theatre, Holyrood, Kan.
Holmes, J. A., Arcade theatre, Holtville, Cal.
Holstein, M. E., Neptune theatre, Richland, Pa.
Horn & Morgan, Star theatre, Hay Springs, Neb.
Hornung, Adam, Opera House, Victor, Mont.
Houg, E. M., Legion theatre, Clermont, Ia.
Howell, Mrs. Gladys, Merryland theatre, Los Angeles, Cal.
Hughes, C. C., Picto theatre, Centreville, Miss.
Hughes, E. F., Community Hall, Luseland, Sask., Canada.
Hughes, M. W., Colonial theatre, Astoria, Ill.
Hunnerman, S. H., Elvin theatre, Union, N. Y.
Hunstad & Becker, Princess theatre, Guttenberg, Ia.

I

Ingram, Richard, Dixie theatre, Flint, Mich.

J

Jarboe, A. E., Royal theatre, Camcron, Mo.
Jenkins, Lucius G., Liberty theatre, Homerville, Ga.
Johnson, J., S of N Hall and theatre, Ambrose, N. D.
Jones, Jr., A. E., Lyric theatre, Galatia, Ill.

K

Keesling, E. L., Royal theatre, Princeton, W. Va.
Kendall, J., Starland theatre, Morden, Man., Canada.
Kenimer, Guy O., Florida theatre, Jacksonville, Fla.
Kenison, O. F., Auditorium theatre, Morristown, S. D.
Kershaw, Frank H., Osborne & Tivili theatres, Winnipeg, Man., Canada.

Klmball, L. P., Beatty theatre, Beatty, Nev.
Kissell, R. R., Winner theatre, Louisburg, N. C.
Klahn, Louis A., A Muse-U theatre, Wheatland, Ia.

L

Larson, D., Egyptian theatre, Boise, Idaho.
Larsen, H. C., American Legion theatre, Alta, Ia.
Lawler, James C., Unique theatre, Fullerton, N. D.
Lee, Frank E., The Lee's theatre, Three Oaks, Mich.
Legion theatre, Lancaster, Minn.
Lennox, Charles, The Wiley theatre, Wiley, Colo.
Leveck, John C., Benoit Auditorium, Benoit, Miss.
Like, L. L., Dreamland theatre, Drummond, Mont.
Lorelady, Jr., A. J., Capitol theatre, Ball Ground, Ga.
Lounsbery, George N., I. O. O. F., Grand Gorge, N. Y.
Ludcke, H. J., Ludcke theatre, St. Pcter, Minn.
Luna, E. D., Cozy theatre, Wagner, Okla.

M

MacPherson, Granville, Orphus theatre, Klamath Falls, Ore.
Mahoney, James, Brodley theatre, Putnam, Conn.
Makinson, H., Park theatre, Barberton, O.
Malcolmson, A., Memorial Hall, Carmen, Man., Canada.
Mallard Opera House Co., Mallard, Ia.
Manning, J. O., Aztec theatre, Aztec, N. M.
Marshall & Halverson, Strand theatre, Bridgewater, S. D.
Martin, Wm., New Patriot theatre, Patriot, Ind.
Maxwell, Alex, Grand theatre, Gregory, S. D.
Mayberry, Mrs. Carric, Gold Light thcatre, Decatur, Neb.
Mayo, H. R., Pastime theatre, Mendon, Mo.
McBride, F. M., McBride theatre, Trafford, Pa.
McCarthy, Jay E., New Grand theatre, Minnewaukan, N. D.
McCarthy, M. C., Belle theatre, Belleville, Ont., Canada.
McCook Amusement Co., McCook, Neb.
McDermott, A. H., Gem theatre, Omak, Wash.
McDoy, J. W., Colonial theatre, Ravenswood, W. Va.
McGinnis, R. V., Ritz theatre, New Albany, Miss.
McInnis, Sidney, Norwood theatre, Birmingham, Ala.
Medlock, J. C., Rialto theatre, Boaz, Ala.
Meeks, Wm. T., Shorewood theatre, Milwaukee, Wis.
Menkee, E. J., The Apollo theatre, Hunters, Wash.
Mergens, R. A., Hub theatre, Fairmont, N. D.
Merrigen, Roland, Mainstreet theatre, Conception Junction, Mo.
Meyer, Lester, Palace theatre, Burkburnett, Tex.
Miller, H. C., Gem theatre, Winthrop, Me.
Miller, Schubert, Palace theatre, Rogersville, Tenn.
Milligan, Jr., J. W., Gym theatre, Taylorsville, Ky.
Mitchell, J. G., Arlington theatre, Arlington, Ky.
Mitchell, T. T., Central theatre, Madison, Va.
Mlinar, D. A., State theatre, Hastings, Minn.
Moore, O. W., Rock Lake theatre, Rock Lake, N. D.
Morehouse, H. C., Black Hills theatre, Hot Springs, S. D.
Mosher, Clare E., Rockford theatre, Rockford, Ia.
Mott, E. P., Lyric theatre, Wooster, Ohio.
Muny, C. A. M., Patriot theatre, Waverly, Tenn.
Murphy, Ray P., Newark, Ohio.
Musselman, Ray W., Princess theatre, Lincoln, Kan.
Mutchie & Buckland, Rialto theatre, Haxtun, Colo.
Myers, Walter W., Idle Hour theatre, Rossville, Ill.

N

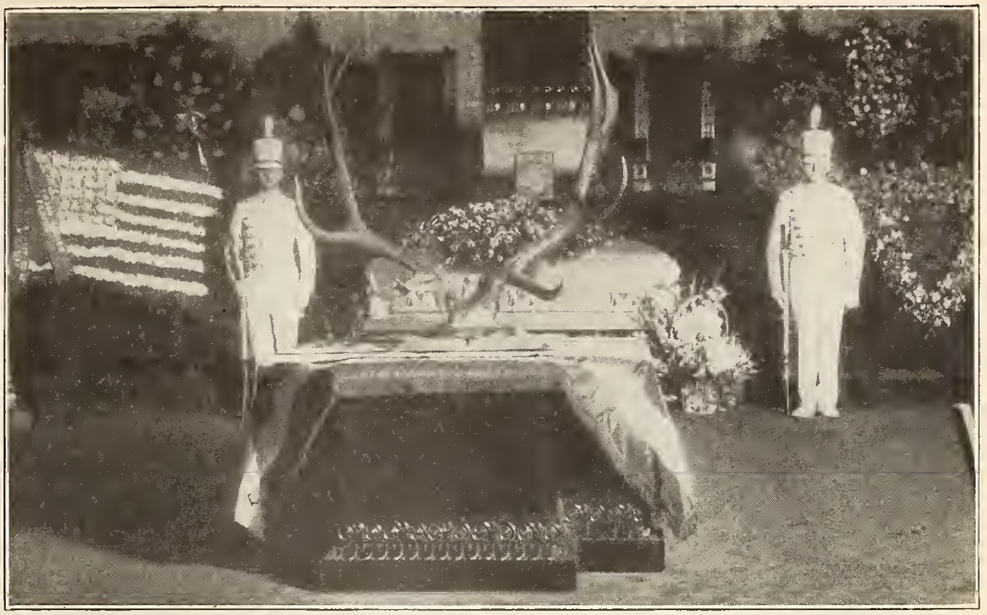
Nelson, John, Opera House, Wabasso, Minn.
Nichokon, T. A., Hoo Hoo theatre, Doucette, Tex.
Norris, Tom, Majestic theatre, Cotton Valley, La.
Norton, Thos G., Town Hall theatre, Allegany, N. Y.

O

Ober, Mrs. Frank, Boynton theatre, Boynton, Okla.
Ohlwein, J. G., Royal & Jewel theatres, New Boston & Joy, Ill.
Opera House, Dawson, N. M.
O'Rourke, Frank, Rex theatre, Portland, Ore.
Overmor, Julius, Gem theatre, Hillsboro, N. D.

P

Paddock & Stalker, Beekman theatre, Dundee, N. Y.
Page & Goetz, Gem theatre, Canton, Mo.
Pantages theatre, Memphis, Tenn.
Paquin, Donat, Laurier theatre, Hull, Que., Canada.
Paquin, Omer, Capitol and Eden theatres, Hull, Que., Canada.
Parnell, Charles E., Auditorium theatre, Piper, Ala.
Parsons & Johnson, Aladdin theatre, Kansas City, Mo.
Past, A. T., Sutherland Club theatre, Proctor, Vt.
Patrick, W. D., Trojan theatre, Troy, Ala.
Perkins, Mrs. D. M., Community theatre, Afton, Ia.
Phillips, William, Strand theatre, Newport, Ky.
Phoenix Amusement Co., Isis theatre, Florence, Ariz.
Picker, A. L., Ironwood theatre, Ironwood, Mich.
Polleng, G. M., Palace theatre, Anthony, Kan.
Ponton, Frank, Kenosha theatre, Kenosha, Wis.
Powell, William, Strand theatre, Williamsburg, Ky.
Price, J. A., Liberty theatre, Holly, Mich.



Elks conducted the impressive services in Los Angeles which marked the final tribute to Theodore Roberts. Guards stood at attention at the bier as the body lay in state at the Elks club. Most of the estate went to one nephew, Edward Robert Higgins, New York illustrator.

R

Raad, J. M., Strand theatre, Salem, W. Va.
Ramsden, Mrs. Helen L, San Juan theatre, Friday Harbor, Wash.
Rapp, Andrew, Theatorium theatre, Emlentown, Pa.
Rauenhorst, Geo., Crystal theatre, Fulda, Minn.
Reiss, Frank A., Grand theatre, Orrin, N. D.
Reynolds, J. M., Elwood Opera House, Elwood, Neb.
Rhoades, E. A., Grand theatre, Story City, La.
Rich, S. H., Rich theatre, Montpelier, Idaho.
Richards, B. F., First National theatre, Clayton, Ala.
Richardson, Kenneth, Richardson theatre, Seneca, S. C.
Robertson, F. E., Gem theatre, Lohrville, Ia.
Rodriguez Y Hno, A., Rodriguez' chain of theatres, Nuevo Leon, Coahuila, Tamaupilas, Zacatecas, Mexico.
Rolbiecki, H. A., Broadway theatre, Winona, Minn.
Rothrock, G. W., Campbell theatre, Macksville, Kan.
Rumph, P. P., Queen theatre, Quitague, Tex.
Rundell, John C., Colonial theatre, Montpelier, Ohio.
Russell, Paul, Russell theatre, Somerset, Ohio.

S

St. Anthony Hall, Hoven, S. D.
Sams, Jr., A. F., Auditorium theatre, Winston-Salem, N. C.
Sargent, Bert V., Crucible theatre, Crucible, Pa.
Schindle, Joe., Gem theatre, Granite Falls, Minn.
Schlez, J. F., Columbia theatre, Columbia, N. C.
Schmidt, Julius W., Grand theatre, Breeze, Ill.
Schofield, F. S., Mystic theatre, Weld, Me.
Schulte, E. J., Rialto Theatre, Ind., Casper, Wyo.
Scott, G. C., Liberty theatre, Pikeville, Ky.
Sears, James L., Liberty theatre, Humansville, Mo.
Severson, Andrew, Empress theatre, Osakis, Minn.
Sewing, Louis G., Sheboygan theatre, Sheboygan, Wis.
Sharp, J. P., Sharp theatre, Humboldt, Tenn.
Sheffield, B. V., Arcade theatre, Slidell, La.
Shugert, F. C., Park theatre, Columbus, Ohio.
Simons, C. W., Simons theatre, Las Animas, Colo.
Sims, J. I., Reliance theatre, Orangeburg, S. D.
Sink, F. F., Wayne theatre, Greenville, Ohio.
Smith, Mrs. Fred., Strand theatre, Rogers, Tex.

"Beau Geste" (Par)

Smith, Geo. W., Rialto theatre, Henry, S. D.
Smith, Neal B., Grange Hall, Williamstown, Vt.
Snell, Opal, Rialto theatre, Three Rivers, Tex.
Spalti, Oren J., Strand theatre, Pleasantville, Ia.
Sparks, J. B., Anco theatre, Arlington, Ore.
Stallings, Theodore, Imperial theatre, Warrenton, N. C.
Steele, George, Trianon theatre, Birmingham, Ala.
Steggall, A. J., Cozy theatre, Fayette, Ia.
Stocker, J. E., Myrtle theatre, Detroit, Mich.
Sumpstime, W. J., Bethany College theatre, Bethany, W. Va.
Sutton, C. L., Sutton theatre, Thomas, Wash.
Swan, H. M., Maynard Pavilion, Maynard, Minn.
Swiercinsky, C., Majestic theatre, Washington, Kan.
Syberd, O. J., Strand theatre, Moundsville, W. Va.

T

Tamalpais theatre, San Anselmo, Cal.
Teas, C. C., Rex theatre, Watertown, Minn.
Tewskbury, L. G., Opera House, Stonington, Me.
Tidball, L. C., Isis theatre Ft. Worth, Tex.
Torres, Felizardo, Noriega theatre, Hermosillo, Sonora, Mexico.
Tragsdorf, Wm. E., Trags theatre, Neillsville, Wis.
Troxell, J. R., Lyric theatre, Rhome, Tex.
Tubbs, M. F., Lawyers' Hall, East Durham, N. Y.
Turner, G., Family theatre, North Branch, Minn.

U

United States Motion Picture Service, United States.

V

Valuskis Film Corp., Garden theatre, So. Gate, Cal.
Van Allen, Rex. Merchants theatre, Ambia, Ind.
Vernon, J. E., Community theatre, Sanborn, N. D.

W

Walker, C. E., Bijou Dream theatre, Digby, Nova Scotia.
Wampler, Guy M., Royal theatre, Palestine, Ill.
Warner, Mrs. R. J., Temple theatre, Unionville, Mich.
Webster, R. R., Wigwam theatre, Stevenson, Wash.
Weddles, J. B., Walnut theatre, Lawrenceburg, Ind.
Wenger, R. S., Miami theatre, Union City, Ind.
Wessels, Alden V. E., Alden theatre, Steamboat Springs, Colo.
West, Harry, Greenville theatre, Greenville, Cal.
White, S. M., American theatre, Keytesville, Mo.
Witrowski, L. T., Boulevard theatre, Cleveland, Ohio.
Widger, G. W., Ione theatre, Ione, Wash.
Wilcox-Miller, Lake View theatre, Lake View, Ia.
Wilson, H. B., Palace theatre, Golden City, Mo.
Wolensky, Dave, Park theatre, Palmerton, Pa.
Wolfe, Floyd, Velda theatre, Lynch, Neb.
Wolfe, Jules S., Christie theatre, Toronto, Ont., Canada.

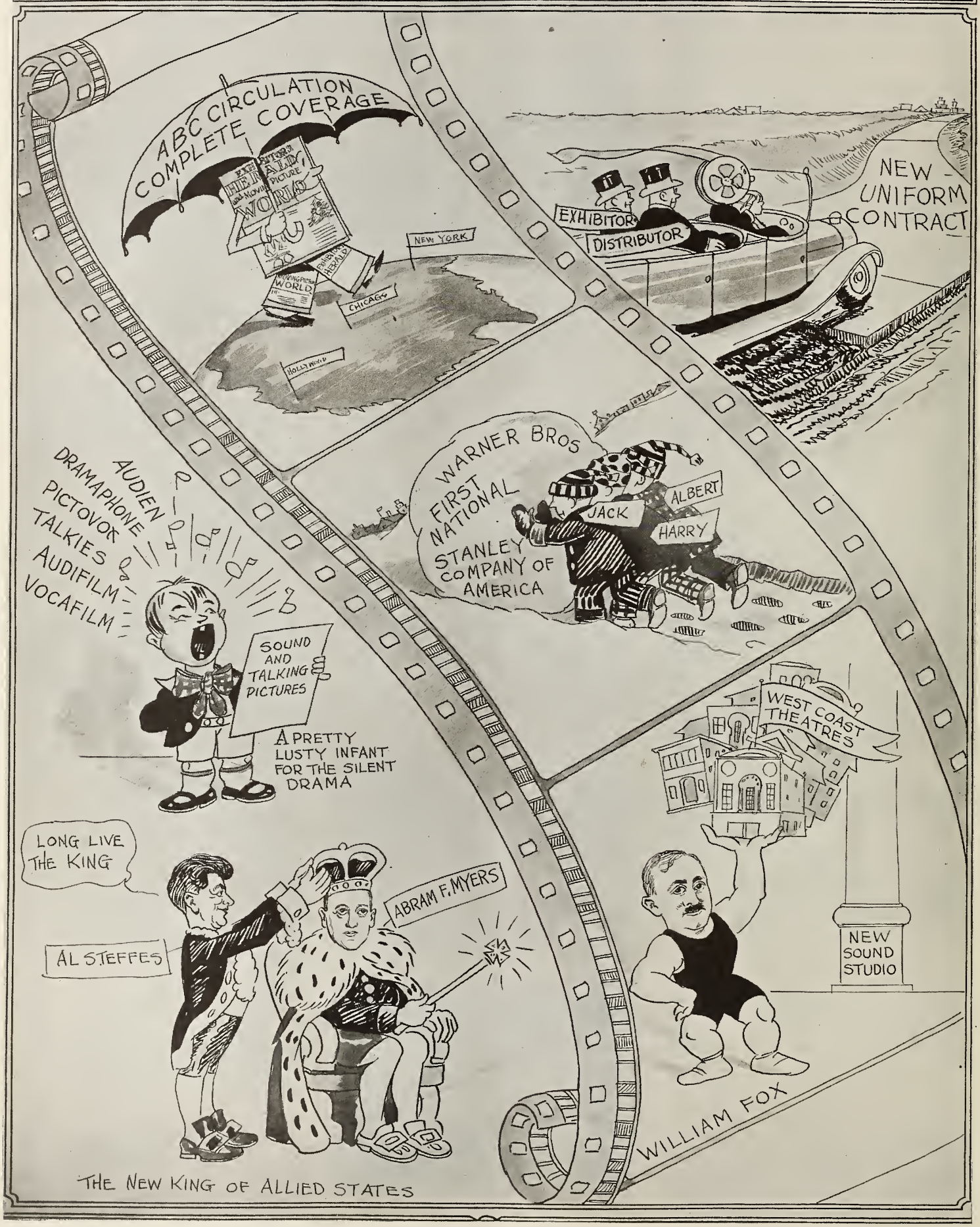
Y

Young, H. A., Rex theatre, Chaska, Minn.

Z

Zeman, James F., Zeman's theatre, Collyer, Kan.
Zimmerman, W. T., New Warrenton theatre, Warrenton, Mo.

The NEWS of the YEAR in PICTURES



Year 1928 Passes in Review

Mergers! In 1927 that was the tone of the year's review. This year it is the same.

Interested in the great mergers of this year are such companies as R C A, Warner Brothers, Fox Film Corporation, Keith-Albee-Orpheum, F B O, Pathe and others.

This year, too, has marked the greatest advance in sound pictures, with hundreds of theatres now playing this type of product. At the present rate of manufacture and installation thousands of theatres will have installed sound equipment by the end of 1929.

Other interesting highlights of the year's news follow:

January

Motion picture industry acclaims amalgamation of Exhibitors Herald and Moving Picture World as a "constructive move in the right direction."

—

Denial is made that William Wrigley, Jr., is entering the motion picture industry.

—

Al Smith denounces censorship, asking that statute in New York be repealed.

—

Inspiration, through three year contract, will release through United Artists.

—

St. Louis Jews protest showing of "King of Kings," declaring that picture tends to increase race hatred.

—

Fox prepares $100,000,000 program for five year period.

—

Skouras gets option on purchase of Missouri theatre building, St. Louis.

—

Herald-World survey reveals comedy-drama in public favor.

—

Radio Corporation of America requires substantial interest in F B O.

—

Warrensburg, Mo., closed Sunday by blue law advocates.

—

Receiver is appointed for Ascher Theatrical Enterprises of Chicago.

—

Midland Theatre and Realty Company pays $1,000,000 for interest in 24 Universal theatres in Missouri and Kansas.

—

Louis Kramer, well known publicist, dies.

—

Lines form for senate battle over bill to bar block booking.

—

The two theatre chains, Phoebus and Emelka, the latter controlled by First National, merge in Berlin.

—

Paramount earnings for 1927 total $8,050,000, as against $5,600,000 for 1926.

—

German government loses 6,000,000 marks in motion picture ventures.

—

New England Operating Corporation of Boston incorporates with an authorized capital of $25,000,000, for the purpose of expanding the properties of New England Theatres Operating Company.

—

Tom Mix leaves Fox for vaudeville tour at $8,500 a week.

February

Fox buys Wesco, the deal giving the producer full ownership of 350 houses.

—

Irving D. Rossheim is elected president of the Stanley Company of America.

—

The federal admission tax dropped $3,000,000 to $17,835,000 in 1927.

—

Arthur Brisbane attacks Brookhart bill in appeal against U. S. interference.

—

Film exports for 1927 total 231,995,018 feet of positive and negative film. This is an increase of 11,367,812 feet over 1926.

—

Joseph P. Kennedy, president of F B O, becomes associated with Pathe in an advisory capacity.

—

The Iowa Theatre Owners Association goes on record in opposition to the Brookhart bill.

—

New uniform contract is written at conference in Chicago.

—

Editorial in Hearst newspaper warns of dangers in Brookhart measures.

—

The Chicago Federation of Musicians, in its fight with radio stations, halts theatre broadcasts.

—

The Circle Theatre Company of Indianapolis sells the operating leases of four theatres to Publix, and Skouras Brothers.

—

Aaron Sapiro heads new exhibitor body, the Motion Picture Exhibitors Association of New York, to promote cooperative buying.

—

Mayor James J. Walker of New York City turns down a $150,000 a year job as president of Stanley Company of America, according to reports.

March

Dallas exhibitors awarded $337,500 in damages in suit against Paramount.

—

F B O signs to distribute a series of Tom Mix pictures.

—

Keith-Albee-Orpheum acquires an interest in F B O.

Block booking foes have their inning as hearings on the Brookhart bill open in Washington.

—

Fischer's Paramount Theatres of Chicago expands. Company plans 85 theatres in Illinois, Indiana, Ohio and Wisconsin.

—

The Stanley Company of America grosses $37,060,024 in 1927, as against $22,909,812 in 1926.

—

Michael L. Simmons succeeds Lon Young as director of advertising of Gotham Productions.

—

The federal trade commission disapproves Paramount's report of compliance with the commission's order to cease and desist the practice of block booking.

—

The federal trade commission threatens action against all companies booking in blocks.

—

Sunday opening loses in Kentucky, 26 to 6.

—

Theatre is influence for good among youth, declare Kiwanians in Herald-World survey.

—

J. D. Williams wins in suit against British National.

—

More than a million persons protest to congress against the Lankford bill which seeks Sunday closing in the District of Columbia.

—

Judge in Memphis states that the law must not interfere with religious film in ruling dissolving an injunction against showing of "The King of Kings."

—

Cecil Maberry is named sales head of Columbia.

—

U. S. sues Chicago exhibitors association and 11 distributors and managers, charging conspiracy in restraint of trade as a result of the operators strike.

—

First National nets $1,156,665 in 1927. Paramount control over F &R chain of 130 theatres is reported.

—

J. Louis Rome is elected president of the M P T O of Maryland.

—

Mrs. Charlotte Pickford, mother of Mary, dies.

April

Star broadcasts hurt theatre attendance, exhibitors hold.

—

Paramount and B & K set new high marks in net profits for year.

—

J. D. Williams is made director of new British company.

—

All companies selling in blocks are called before the board of review of the federal trade commission.

—

William Quigley is elected president of the M P T O of Northeastern Pennsylvania.

—

J. D. Williams' chain of 32 exchanges will sell 25 British pictures in the United States.

—

J. S. Dickerson, associate editor of Motion Picture News, dies.

—

Paramount denies block sale system handicaps exhibitors.

—

Fox-F & R deal is definitely off; financing plan unsatisfactory.

—

Terry Ramsaye is named editor of Pathe News.

—

New selling season opens with 800 features to be marketed.

May

Injunction suit is filed against 10 companies, the Hays organization and the film board of trade.

—

Federal trade commission rejects Paramount's block sales report.

—

Will H. Hays wins compromise from French on quota restriction.

—

Representative Hudson of Michigan offers new bill in congress to bar block booking.

—

R C A puts Photophone, new talking picture device, on the market.

—

Joseph P. Kennedy is made K A O chairman.

—

Colvin Brown is appointed executive vice president of Pathe.

—

The affiliation of Warner Brothers and Stanley gives each a stronger position.

—

Musicians vote a national benefit fund to be raised by a salary tax.

—

New Fox theatre building program will total $50,000,000.

June

Watterson R. Rothacker to resign as First National studio head.

—

Missouri M P T O refuses to represent non-members on St. Louis board of arbitration.

—

Three year quota in Australia is proposed by royal commission.

—

Joseph P. Kennedy is named First National advisor; Clifford B. Hawley resigns as president.

—

Irving D. Rossheim is elected president of First National.

—

Fox pictures go into B & K loop houses in Chicago.

—

20,000 theatres will have synchronization in three years, says Lasky.

—

Marks Brothers of Chicago sues Publix and others on trust charge.

—

F B O creates $30,000,000 budget to finance production for three years.

—

Sam Lears, former equipment organization head, dies.

—

Alexandria and finny tribe fete Herald-World readers.

—

Jury decides proprietor is guilty of instigating Hammond, Ind., theatre bombing.

July

Musicians are called to map fight as synchronization grows rapidly.

—

R. R. Biechele is elected president for the fifth time of the M P T O of Kansas-Missouri.

—

Herald-World presents status of synchronized pictures.

—

Spoken word on film must be censored, judge rules in Vitaphone case in Philadelphia.

—

U. S. court action for control of National Theatres is expected.

—

"Talkies won't hurt us," is belief of musicians union chief in Chicago.

—

Theatre admission war in Ohio creates bad situation, report.

—

Exhibitor organization readjustment is needed, declares Missouri-Kansas chief.

—

Fox buys Poli's 20 theatres in New England for $25,000,000.

—

J. J. McCarthy, roadshow wizard, joins Fox.

August

Chicago strike of electrical workers is viewed as part of labor's fight on sound films.

—

Richard A. Rowland resigns from First National.

—

Al Rockett heads First National studio.

—

William J. Sweeney, veteran exhibitor and organization worker, dies.

—

Cecil B. DeMille closes deal with M G M; sells studio interests to Pathe.

—

Synchronization fails to retard booking in country as a whole.

—

Paramount is named in $600,000 suit brought by former theatre man.

—

Joseph P. Kennedy rips up First National contract after clashing over control.

—

J. D. Williams organizes World Wide Pictures to sell imported films in U. S.

September

European exhibitors organize to contest U. S. film control.

—

Independent exhibitors beaten, Sapiro admits to interviewer.

—

Chicago exhibitors win labor issue; 500 musicians return.

—

Motion Picture Club opens in New York.

—

Warner Brothers control 300 houses by $100,000,000 Stanley deal.

—

Samuel Spring leaves First National.

—

Industry, paralyzed by storm in Florida, digs out of ruins.

—

Sapiro association will disband on December 1.

October

U. S. opens trust suit against West Coast and eight distributors.

—

L. C. Porter is elected president of the S M P E.

—

R C A getting control of K A O and F B O in $300,000,000 deal.

—

Col. H. A. Cole of Texas quits uniform contract group.

—

First National and Stanley merge with Warner Brothers.

—

Precedent seen as Chicago house plays sound film on non-synchronous device.

—

Lou B. Metzger is made general manager of Universal; Morton Van Praag heads sales department.

—

Radio-Keith-F B O deal closed with David Sarnoff as board head.

—

J. E. Otterson issues statement on interchangeability.

—

R. F. Woodhull is elected president of the M P T O A.

November

Exhibitor and sound firm sue producers.

—

Tri-State exhibitors—Arkansas, Tennessee and Mississippi, organize.

—

Welcome interchange if other device fills bill, says Vitaphone.

—

Recording license needed only by producers of sound films.

—

Acoustic-Sonora-Bristol deal brings new power to industry.

Joseph P. Kennedy on R K O directorate.

—

Carl Laemmle seeks sound data from public; HERALD-WORLD to print facts exclusively.

—

James N. Robertson of Detroit wins right to show sound films on own equipment.

—

Harry Marx quits Publix.

—

Hoover will follow Coolidge policy of non-interference.

—

Texas joins new Allied States; Cole re-elected president.

—

Pastor hurls monkey wrench into Canon Chase's film parley.

—

Allied leaders seek $75,000 as year's war fund.

—

Music and patent issues add new problems to interchange.

December

Federal trade commission finds nothing illegal in First National block booking practices.

—

Develop new Cinevox screen for synchronization.

—

Nat Rothstein leaves Universal.

—

Ohio exhibitors re-elect William M. James president.

—

849 theatres now equipped with Western Electric sound devices.

—

Joseph I. Schnitzer is named president of F B O; Kennedy retires; Hiram S. Brown becomes chairman of board.

—

Hiram S. Brown enters film industry as R K O president.

—

August J. Kleist, Jr., dies.

—

Universal maps $5,000,000 campaign of sound with public approval.

—

HERALD-WORLD starts drive to find suitable name for talking pictures.

—

Herman Starr is named president of First National.

—

David Sarnoff is elected chairman of the board of R K O.

—

Jerome Beatty resigns from First National; S. Charles Einfeld succeeds as director of advertising and publicity.

—

Antitrust suit against Publix looms as independent charges film corner.

—

Abram F. Myers appointed president and general counsel of Allied States.

—

Department of justice sues B & K and 16 other concerns.

—

Theodore Roberts dies.

—

R C A absorbs Victor company; links $116,000,000 properties.

—

Fred Thomson dies following operation.

The Rambling Photographer

[All Photos by Herald-World staff photographer]

All dressed up, but don't have to go any place—Alan Hale awaiting a visit from British newspapermen at the Pathe studio.

All done. Hence the smile on Chuck Reisner, who has finished directing Pathe's "Noisy Neighbors," with the Quillans and Alberta Vaughn.

At Warner Brothers—Archie Mayo, who has added, "On Trial" to his directorial achievements, with Darryl Zanuck, studio executive and author.

Little things that make life bigger. Here's one of 'em—Mary Anne Jackson, heartbreaker of Hal Roach's "Our Gang," discovered about to break a few Hollywood speed laws.

At United Artists—Park French, art director for U A productions, and Charles Rosher, who is the chief cameraman for Mary Pickford.

A lot of Fox folks engaged in making "The Ghost Talks." Here's who three of 'em are, anyway. Lew Seiler, the director, is seated at center, with Helen Twelvetrees and Charles Easton, the featured players, on each side.

First National Gets Benefit Of All Facilities of Vitaphone

New Product Will Be Known as First National-Vitaphone—Many Soundproof Stages Built and Planned—F N Employes Get Generous Bonus

(Special to the Herald-World)

NEW YORK, Dec. 26.—Herman Starr's ascendency to the presidency of First National Pictures has fired that organization with a new vitality and enthusiasm.

Two factors of importance, one for the public and the other entirely within First National's private confines, give testimony of the new spirit. For the public, it became known here today that First National is to have all the facilities of Vitaphone at command and hereafter its product will be known as First National-Vitaphone pictures. Privately, First National employes were made unexpectedly happy with a generous Christmas bonus.

The vigorous activities of Starr and his associates—who, by the way, make one of the youngest outfits in the industry—have taken away any sting left by First National's change of ownership during recent weeks. It can be said with truth that First National is still a considerable power in motion pictures.

Many Soundproof Stages

Future productions will gain the benefit of the many soundproof studio stages which have been built especially for the filming of talking pictures. These include eleven Vitaphone soundproof stages in California, one in Brooklyn, and another in the latter city which is nearing completion. Plans have been laid for four more stages to be constructed in the East and West. In addition, eight soundproof stages are nearing completion at the First National Studios at Burbank, and these all together will constitute one vast field of production for talking motion pictures.

Here to Stay, Says H. M. Warner

The present Vitaphone organization employs more than 300 technical experts who have been experimenting toward the perfection of talking pictures, and in this new affiliation, First National Pictures, Inc., will have the advantage of this trained machine and the millions of dollars which already have been spent in experimentation. It will, of course, be necessary to enlarge the organization roster as work progresses in the new combine.

H. M. Warner, whose company was responsible for the launching of Vitaphone, said today:

"I am glad to extend the privilege of Vitaphone to First National Pictures, Inc., and to such stars of the industry as Colleen Moore, Corinne Griffith, Richard Barthelmess, Milton Sills, Billie Dove, Dorothy Mackaill, Jack Mulhall and Alice White. I am certain that the public will welcome the opportunity to hear these great stars step out of the shadows and speak their lines as do the stars of the stage. Talking pictures are improving day by day as our experts continue their labors to reach perfection, and the reaction of the public toward them proves that they are here to stay."

Among the First National-Vitaphone productions listed are "Why Be Good," starring Colleen Moore; "The Divine Lady" and "Prisoners," starring Corinne Griffith; "His Captive Woman," starring Milton Sills and Dorothy Mackaill; "Weary River" and "Diversion," starring Richard Barthelmess; "The Man and the Moment," starring Billie Dove; "Children of the Ritz," costarring Dorothy Mackaill and Jack Mulhall, and numerous others.

Firm Heads Address Dealers from Screen

(Special to the Herald-World)

DETROIT, Dec. 26.—The audien has just been made a powerful business agent. A motor company that has a message to its dealers throughout the country is delivering that message by showing the world's first commercial film. Dealers instead of receiving a message by duplicated letter or through a representative of the the company, are addressed by the officers of the company in their own voices. Robert C. Graham was in Europe when the plan for the film was completed. His speech was recorded before the camera in London, rushed to America, fitted in with the recorded addresses of Joseph B. and Ray A. Graham, and was ready for delivery before he returned from abroad.

R K O Opens New House In Flushing, N. Y.; Screen Attraction Is Clara Bow

(Special to the Herald-World)

NEW YORK, Dec. 26.—The Keith-Albee theatre, R K O combination house in Flushing, N. Y., was opened yesterday. The structure is in Spanish Renaissance furnished lavishly throughout. The architect is Thomas Lamb.

The screen play on the opening bill was Paramount's "Three Week Ends," starring Clara Bow. Helen Brown, formerly of Ziegfeld's Follies and other shows, was the headliner on the stage bill.

The house is equipped for sound and has a Wurlitzer organ. Seats will be reserved from Monday to Friday, with continuous shows Saturdays and Sundays.

Columbia Signs R. William Neill and John P. McCarthy To Direct Their Pictures

(Special to the Herald-World)

NEW YORK, Dec. 26.—R. William Neill and John P. McCarthy, two well known directors, were signed last week to direct Columbia products for the coming season. Both directors are pioneers in the field.

Neill, whose first notable work was done on "Civilization," has directed pictures for Pathe, First National, United Artists, Paramount, and Fox.

McCarthy comes to Columbia from M G M. His latest pictures for M G M were "Lovelorn" and "Diamond Handcuffs."

Rebirth Predicted For Film Industry As Result of Sound

(Continued from page 19)

might heretofore have been found unsuitable for production.

"One thing is certain. All screen epics will be silent pictures because silent dramas can carry certain sweeps that the talkies cannot register. The past season's division and introduction of dialogue and sound has been helpful to everybody and has added a certain impetus to the industry with this new source of supply.

"Personalities, of course, will always be the greatest value to the screen, regardless of anything else. But now a personality is given added asset in voice as well as beauty, artistry and characterization."

Franklin Sees Growth

Franklin looks for "greater stability and continued growth."

"Nineteen twenty-eight will be recognized as the year when talking pictures talked themselves into the motion picture industry," he said.

"The coming of sound has brought a new chapter of progress to the motion picture. The industry is being born again. The advent of sound or talking pictures has resulted in the quickening of the pulse of every branch of the industry, the result being that we will see not alone a continual development of sound pictures, but also an improvement of the standard of the silent motion picture, all of which will result in a better type of entertainment.

"Nineteen twenty-nine will find practically every important producing organization well equipped to meet the new condition, and because of the stimulus that the entire industry has been given, it may be expected that the motion picture industry will in all probability enjoy its most prosperous period.

"The industry is indebted greatly to the efforts of Warner Brothers and the Fox Film Corporation for their recognition and pioneering in the development of sound.

"As a result of a survey made by the West Coast field staff, we have found that never in recent years have the coast states been in so favorable economic position as they are today.

Frazer Predicts Big B. O.'s

"That the talking picture is here to stay, is of course a foregone conclusion," says Frazer. "Whether the vogue will be for hundred per cent talkers is another proposition. This no one can be assured of. Talking pictures in some form, however, will always be with us. Their development depends entirely on the scope they can assume. Hundred per cent talking pictures, nor talking pictures in any form, cannot eliminate the silent picture, if their action must be interpreted in the cramped area they thus far have been confined to.

"The scope of the microphone must take in the same territory covered by the camera lens. The camera range must not be limited by the ability of the microphone to record the voice. That to me is the greatest problem the talking picture has to overcome right now, to be an unqualified success."

Three of Warner Foreign Sales Force in New York

(Special to the Herald-World)

NEW YORK, Dec. 26.—Three prominent members of the Warner Brothers foreign sales force arrived in New York for three weeks conferring with the executives on launching of the 1928-29 program. The members are Arthur Clavering, Gus Schlesinger, and Robert Schless.

THE STUDIO

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Hollywood."

Roberts Hears Own Voice Before Death

(Special to the Herald-World)

HOLLYWOOD, Dec. 26. — One week before the regrettable passing of Theodore Roberts, that grand old man heard his own voice on the screen. The picture was "Noisy Neighbors," a Pathe production featuring Eddie Quillan. His work before the sound recording cameras in this picture was his only experience with talkies and his last part on the screen. The recording of his voice fortunately supplies posterity with a record of the voice that millions of people have heard.

New Firm to Produce Talking, Color and "Depth" Attractions

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—An organization, headed by Halperin Brothers, in conjunction with Inspiration will produce pictures in the third dimension and natural colors, with sound synchronization.

A studio is being acquired in New York and plans are being completed to take over another studio in Hollywood. Features produced by the new company will present for the first time, a number of discoveries relative to the fundamental process of picture making.

The new organization includes a Broadway play company as well as a number of companies now allied with the motion picture industry.

The board of directors of the new enterprise includes: Henry King, William Walker, treasurer of the Motion Picture Capital Corporation of New York; Clifford Horne, of Elliott & Horne, Los Angeles, bond brokers; Mayo Rice, investment broker of Los Angeles; Arthur S. Friend, former treasurer of Paramount; S. A. Temple, former president of the Dallas Trust and Savings Bank of Dallas, Tex.; Marcus Marshall, capitalist, formerly of the bond house of Torrance-Marshall Company of Los Angeles; Serge Mdivani, husband of Pola Negri, and Victor and Edward Halperin.

Motion Picture Academy to Have Writers Dinner

(Special to the Herald-World)

LOS ANGELES, Dec. 26.—The Academy of Motion Picture Arts and Sciences will tender a dinner to writers brought here for work in dialogue picture. It will be February 2. Plans were made by the executive committee at its meeting this week. Joseph Farnham, chairman; Winifred Dunn, Jack Cunningham, Alfred Cohn and Waldemar Young are on the committee.

Colleen Moore Completes Big Flaming Youth Film, "Be Good"

Billie Dove Finishing "Man and Moment"; O'Brien and Moran in "True Heaven"; Paramount Launches Jannings Film from Schertzinger Story

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—John McCormick completed "Why Be Good," starring Colleen Moore yesterday. It is a red hot story by Carey Wilson that the author claims is another "Flaming Youth" in design, speed and human appeal.

McCormick has permitted lavish settings and costumes to go into the production with thorough confidence that it is the greatest idea that has ever been provided for a Colleen Moore production.

It is a story of a modern young woman surrounded by the gin-drinking youngsters of this era who are targets for much unjust criticism. It shows Colleen in the role of a humorous and pathetic role that is said to be the greatest role she has ever enacted.

One of the sets that is a high point of interest is a duplication of a large boiler room whose brass and steel is incorporated into all the furnishings of the set. The set is actually a carbaret. When the fire doors open the smoke and steam clears and there appear two dancers upon a roasting spit. Fire leaps from the crevices and the orchestra breaks into naked rhythm.

This tempo runs through the picture. It has been guided skilfully by the competent William Seiter.

First National will follow the release of "Why Be Good" with two other Moores before the expiration of her contract.

Dove in "Man and Moment"

Billie Dove's present picture, "The Man and the Moment," will be completed this week. It is the star's third picture under George Fitzmaurice's direction.

Henry Lehrman began his eighth feature production for Fox last week when he started shooting on "New Year's Eve." Mary Astor and Charles Morton have the leading roles. The cast includes Margaret Campbell, Florence Lake, Earle Foxe, Arthur Stone and Freddie Frederick. The screen play is by Dwight Cummings and is an adaptation of Richard Connell's story, "One Hundred Dollars."

Mervyn LeRoy started the direction of Alice White's next picture for First National during the week. It is "Hot Stuff," adapted from Robert S. Carr's college story "Bluffers." Adelaide Heilbron has written the continuity. William Bakewell has been cast in the leading role opposite Miss White.

Paramount launched production on another Emil Jannings picture a few days ago. Lewis Milestone has been assigned to the megaphone and will direct from a script by Hans Kraly, written from an original story by Victor Schertzinger and Nicholas Soussanin, noted Russian screen actor. Esther Ralston is cast in the leading feminine role and Gary Cooper is to play an important dramatic supporting role.

James Flood started the direction of "Life" for Tiffany-Stahl during the week. This is to be one of Tiffany's most expensive pictures for 1929 release and will be an audien directed by James Flood. Claire Windsor and Ricardo Cortez head the cast. The story is from an original by Frances Guihan. Cortez and Miss Windsor will go to New York early in January to make the talking sequences, which will be recorded by RCA service.

Neilan Starts Audien

Marshall Neilan started the direction of an all-talking picture for the British and Dominions Film Corporation, Ltd., at the new Metropolitan Sound studios. The picture is titled "Fog" and is taken from a New York state play. John Loder has been loaned by Paramount for an important role opposite Mary Brian, who plays the feminine lead. The cast includes James Kirk-

(Continued on page 52)

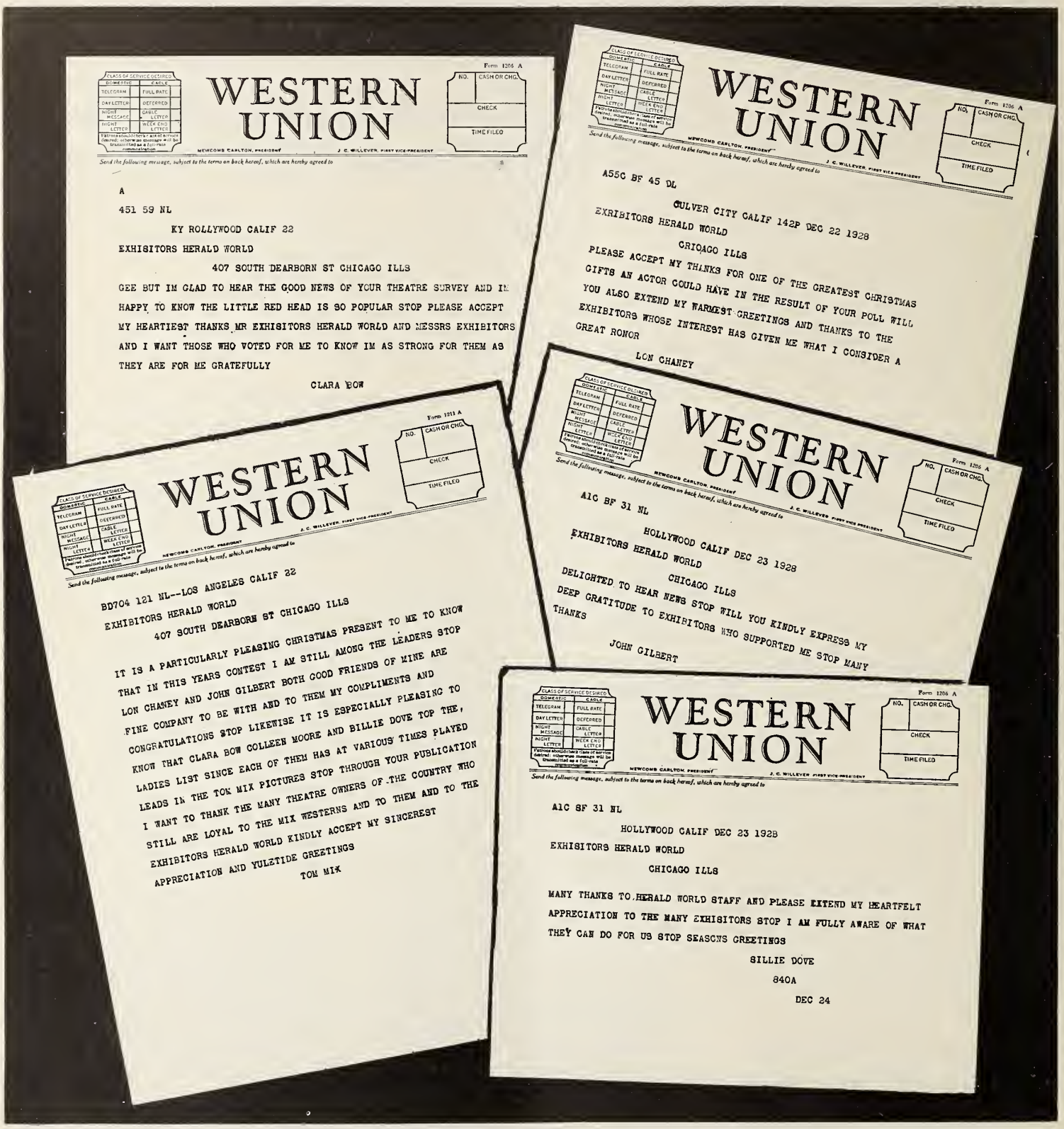
Season's Greetings

from

Charles Lamont

Educational Director

Thanks, Mr. Exhibitor!



WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

A

451 59 NL

KY ROLLYWOOD CALIF 22

EXHISITORS HERALD WORLD

407 SOUTH DEARBORN ST CHICAGO ILLS

GEE BUT IM GLAD TO HEAR THE GOOD NEWS OF YOUR THEATRE SURVEY AND IM HAPPY TO KNOW THE LITTLE RED HEAD IS SO POPULAR STOP PLEASE ACCEPT MY HEARTIEST THANKS MR EXHISITORS HERALD WORLD AND MESSRS EXHIBITORS AND I WANT THOSE WHO VOTED FOR ME TO KNOW IM AS STRONG FOR THEM AS THEY ARE FOR ME GRATEFULLY

CLARA BOW

WESTERN UNION

A55C BF 45 DL

CULVER CITY CALIF 142P DEC 22 1928

EXRIBITORS HERALD WORLD

CRICAGO ILLS

PLEASE ACCEPT MY THINKS FOR ONE OF THE GREATEST CHRISTMAS GIFTS AN ACTOR COULD HAVE IN THE RESULT OF YOUR POLL WILL YOU ALSO EXTEND MY WARMEST GREETINGS AND THANKS TO THE EXHIBITORS WHOSE INTEREST HAS GIVEN ME WHAT I CONSIDER A GREAT RONOR

LON CHANEY

WESTERN UNION

BD704 121 NL--LOS ANGELES CALIF 22

EXHIBITORS HERALD WORLD

407 SOUTH DEARBORN ST CHICAGO ILLS

IT IS A PARTICULARLY PLEASING CHRISTMAS PRESENT TO ME TO KNOW THAT IN THIS YEARS CONTEST I AM STILL AMONG THE LEADERS STOP LON CHANEY AND JOHN GILBERT BOTH GOOD FRIENDS OF MINE ARE FINE COMPANY TO BE WITH AND TO THEM MY COMPLIMENTS AND CONGRATULATIONS STOP LIKEWISE IT IS ESPECIALLY PLEASING TO KNOW THAT CLARA BOW COLLEEN MOORE AND BILLIE DOVE TOP THE LADIES LIST SINCE EACH OF THEM HAS AT VARIOUS TIMES PLAYED LEADS IN THE TOM MIX PICTURES STOP THROUGH YOUR PUBLICATION I WANT TO THANK THE MANY THEATRE OWNERS OF THE COUNTRY WHO STILL ARE LOYAL TO THE MIX WESTERNS AND TO THEM AND TO THE EXHIBITORS HERALD WORLD KINDLY ACCEPT MY SINCEREST APPRECIATION AND YULETIDE GREETINGS

TOM MIX

WESTERN UNION

A1C BF 31 NL

HOLLYWOOD CALIF DEC 23 1928

EXHIBITORS HERALD WORLD

CHICAGO ILLS

DELIGHTED TO HEAR NEWS STOP WILL YOU KINDLY EXPRESS MY DEEP GRATITUDE TO EXHIBITORS WHO SUPPORTED ME STOP MANY THANKS

JOHN GILBERT

WESTERN UNION

A1C SF 31 NL

HOLLYWOOD CALIF DEC 23 1928

EXHISITORS HERALD WORLD

CHICAGO ILLS

MANY THANKS TO HERALD WORLD STAFF AND PLEASE EXTEND MY HEARTFELT APPRECIATION TO THE MANY EXHISITORS STOP I AM FULLY AWARE OF WHAT THEY CAN DO FOR US STOP SEASONS GREETINGS

SILLIE DOVE

840A

DEC 24

FROM THE MONEY MAKING PLAYERS of 1928 come these telegrams of gratitude. Thank you again, Mr. Exhibitor!

CLARA BOW (PARAMOUNT)

LON CHANEY (M G M)

Herald-World Exhibitor Readers Name Money Making Players

By THE EXHIBITOR

In writing this story we will act as proxy for the exhibitor readers of the HERALD-WORLD, for through them this valuable information has been collected.

Who are the money making players?

Only the box office can answer that question, and in the answer of the box office there is mirrored the opinion of the public, the final criterion in star making.

This year's list will offer many surprises to some. There have been changes in the lineup from previous years, although the leaders of those years still maintain the higher percentage in the balloting.

Last year this was written: "Another amazing feature of this year's poll is the great advance made by Clara Bow, who, last year, ranked far down in the list. Her development into a 'name' during the last 12 months has been astounding."

This year Miss Bow leads both the money makers among feminine and male players.

Another who has climbed to the top of the list is Lon Chaney, a money-maker of past years, but never in the foremost position.

For the most part the money making names appear in the casts of the 104 Money Making pictures published on previous pages. There is a significance to this fact.

Now turn the page!

Tom Mix

Colleen Moore

Douglas Fairbanks

Bebe Daniels

The Money Making Players

FEMININE

CLARA BOW	255
COLLEEN MOORE	132
BILLIE DOVE	74
BEBE DANIELS	63
DOLORES DEL RIO	53
MARY PICKFORD	45
MARION DAVIES	39
LAURA LaPLANTE	28
NORMA SHEARER	27
JOAN CRAWFORD	22
JANET GAYNOR	18
GRETA GARBO	14
NORMA TALMADGE	13
ESTHER RALSTON	9
DOLORES COSTELLO	7
SUE CAROL	6
RENEE ADOREE	4
ANNA Q. NILSSON	4
CONSTANCE TALMADGE	4
ALICE WHITE	4
MARY BRIAN	3
LOUISE FAZENDA	3
LILLIAN GISH	3
CORINNE GRIFFITH	3
MAY McAVOY	3
GLORIA SWANSON	3
LOIS WILSON	3
VILMA BANKY	2
MADGE BELLAMY	2
BETTY COMPSON	2
DOROTHY MACKAILL	2
AILEEN PRINGLE	2
FAY WRAY	2
MARY ASTOR	1
BELLE BENNETT	1
OLIVE BORDEN	1
EVELYN BRENT	1
MARIA CORDA	1
HELEN FOSTER	1
PHYLLIS HAVER	1
ARLETTE MARCHAL	1
PATSY RUTH MILLER	1
MARIAN NIXON	1
MOLLY O'DAY	1
MARY PHILBIN	1
MARIE PREVOST	1
IRENE RICH	1

MALE

LON CHANEY	171
TOM MIX	112
JOHN GILBERT	98
HAROLD LLOYD	88
RICHARD DIX	86
WILLIAM HAINES	85
RICHARD BARTHELMESS	81
HOOT GIBSON	63
FRED THOMSON	63
KEN MAYNARD	62
MILTON SILLS	49
DOUGLAS FAIRBANKS	48
JACK HOLT	45
RAMON NOVARRO	40
EMIL JANNINGS	31
CHARLES CHAPLIN	26

Norma Shearer

Richard Dix

Greta Garbo

Milton Sills

Jack Holt

Joan Crawford

Charles Chaplin

Marion Davies

Dolores Del Rio

William Haines

Dolores Costello

John Gilbert

Emil Jannings

Billie Dove

Harold Lloyd

Janet Gaynor

BUCK JONES	20
GARY COOPER	19
GEORGE BANCROFT	18
JOHN BARRYMORE	16
THOMAS MEIGHAN	16
REGINALD DENNY	15
WILLIAM BOYD	14
WALLACE BEERY	11
VICTOR McLAGLEN	11
CHARLES MURRAY	11
CHARLES FARRELL	9
TOM TYLER	9
GEORGE SIDNEY	8
JACKIE COOGAN	7
AL JOLSON	7
GEORGE O'BRIEN	7
TIM McCOY	6
CONRAD NAGEL	6
CHARLES ROGERS	6
MONTE BLUE	5
BOB STEELE	5
GLENN TRYON	5
LEWIS STONE	3
SAMMY COHEN	2
BOB CUSTER	2
KARL DANE	2
JEAN HERSHOLT	2
JOHNNY HINES	2
JACK HOXIE	2
BUSTER KEATON	2
ADOLPHE MENJOU	2
RICHARD ARLEN	1
LIONEL BARRYMORE	1
BUZZ BARTON	1
BUFFALO BILL, JR.	1
HOBART BOSWORTH	1
CLIVE BROOK	1
LEW CODY	1
CHESTER CONKLIN	1
RICARDO CORTEZ	1
DOUGLAS FAIRBANKS, JR.	1
LLOYD HUGHES	1
FRED HUMES	1
RALPH INCE	1
ARTHUR LAKE	1
HARRY LANGDON	1
EDMUND LOWE	1
JAMES FARRELL MacDONALD	1
TED McNAMARA	1
EDDIE QUILLAN	1
RUDOLPH SCHILDKRAUT	1
ERNEST TORRENCE	1
CONRAD VEIDT	1
H. B. WARNER	1
TED WELLS	1
AL WILSON	1

TEAMS

BEERY-HATTON	17
DANE-ARTHUR	16
FARRELL-GAYNOR	8
COLMAN-BANKY	5
MULHALL-MACKAILL	4
WRAY-COOPER	3
BOYD-HALE	1
GARBO-GILBERT	1
GILBERT-ADOREE	1
LAUREL-HARDY	1
TALMADGE-ROLAND	1
THOMSON-SILVER KING	1

ANIMALS

RIN-TIN-TIN	17
RANGER	3
REX	2

Laura La Plante

Hoot Gibson

Mary Pickford

Richard Barthelmess

Madge Bellamy Quits Fox After Hit In "Mother Knows Best"

Carewe to Get Theme Soug for "Evangeline"; O'Malley Career Ended on Stage; Quarberg to the Land of Bounties; A "Ridic" P. A.

By DOUGLAS HODGES

HOLLYWOOD, Dec. 26.—Madge Bellamy, whose first big starring opportunity came with "Mother Knows Best," today announced she has broken her contract with Fox. She has been with the company for several years.

The break came, it is revealed, after Miss Bellamy was asked to follow the talkfilm with a short series of lighter comedy drama that is said to have been distasteful to her.

SHE says she is tired of roles like her latest one in "Fugitives" wherein she is a red hot dancing girl with an abbreviated costume. She wants to do artistic things. She must give her soul to the screen.

It is gossiped on the Fox lot that she has shown a fling for temperament and that temperament is not good for actors. Madge claims she has no temperament but that she is merely exercising her freedom of spirit.

"Fugitives," incidentally, is the story formerly called "Exiles," written by John Stone which was retitled this week.

* * *

Carewe to Get Theme Song

Edwin Carewe, producer-director, has decided to get a theme song for "Evangeline" by a contest. A local soloist and a studio orchestra will try out the various songs. Introduction of the songs will be by number, eliminating the danger of prejudice for authors and titles. Leading stars and musicians will form a committee to decide on the most likely song.

* * *

O'Malley Stage Career Ended

Pat O'Malley has come back to Hollywood for a job after trying the stage for a few months. When work got scarce here some time ago he sought his first love, the stage, and later gave that up when talking pictures grew popular. He believed that his stage itinerary would fit him for talking roles. He has landed a job at United Artists in "Nightstick."

* * *

Betty Compson Trip Postponed for Role

Betty Compson's trip to New York has been postponed because of her selection in "The Time, the Place and the Girl." It is a Warner Brothers production in which Grant Withers appears. Miss Compson will leave for the East in about six weeks.

* * *

Winner of some kind of a contest or other this week is a woman press agent who sends me a story saying: "New Year's Day will see Dorothy Dwan en route to New York to make a talking picture. Can you imagine a nicer Christmas than that?"

* * *

Quarberg to Wisconsin

Lincoln Quarberg, publicity director of Caddo Productions, is spending these blessed days in Mondovi, Wis. The reason for the retreat is chiefly that his home was there before he became a full fledged newspaperman and soldier of fortune. And if Quarberg gets back without accident it will mean "the Old Country ain't what it used to be." Ten years ago there was a bounty on Scandinavians up there.

* * *

Schildkraut-Fox Contract Cancelled

Joseph Schildkraut's contract with Fox has been cancelled by a telegram from Carl Laemmle. Schildkraut is under contract to Universal but had been loaned to Fox for "Through the Veil" in which Mary Astor would play the leading feminine role.

* * *

And that's all there is! Four or five holidays are approaching, among which is New Year's Day and a couple of birthdays. This column is for wishing all our happy readers a very happy New Year.

James Ford, an Extra Six Months Ago, Gets "Breaks" in New Films

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—James Ford has completed an important role with Jack Mulhall and Dorothy Mackaill in their First National dialogue picture, "Children of the Ritz."

Six months ago, Ford was a $7.50 a day extra. His first "break" came when Corinne Griffith noticed him working on the set for her picture, "The Divine Lady," and insisted that he be given a bit. This led to a screen test for a part in Miss Griffith's next picture and Ford got the role. He was then placed under contract by First National. Since that time he has played with Colleen Moore and other First National stars.

Settlement Is Pending In Goudal-DeMille Suit

(Special to the Herald-World)

HOLLYWOOD, Dec. 25.—The suit of Jetta Goudal against the Cecil B. De Mille Corporation for asserted back pay amounting to $42,500, was called for trial before Superior Judge Yankwich last week. Attorneys in the case asked a continuance on the grounds that a settlement is pending.

Miss Goudal claims the money involved is due her on a contract running from 1925 to 1930. She charges that on September 10, 1927, the De Mille corporation terminated her services.

To
Wesley Ruggles
Wishing You Continued Success
FRED MacKAYE

Colleen Moore Finishes Big Flaming Youth Film; "Why Be Good" Is Title

(Continued from page 47)

wood, Halem Cooley, Lloyd Hamilton and Robert Ames.

An untitled picture went into production at the Columbia Studios during the week. R. William Neill is directing Virginia Valli, Gaston Glass, Otto Metiesen and Andre de Segurola in the cast.

Dorothy Mackaill and Jack Mulhall, First National's popular young co-starring team, completed work in their latest production for that company last week. It is called "Children of the Ritz" and is a story of the ultra-modern, ultra fashionable younger set of today. John Francis Dillon directed from a story by Cornell Woolrich. Adelaide Heilbron wrote the continuity and screen treatment.

O'Brien and Moran "True Heaven"

Another popular young team of artists complete a picture during the past week. It is George O'Brien and Lois Moran, who have been making "True Heaven" for Fox Films. James Tinling directed. Malcolm Stuart Boylan is now titling the picture.

Paramount completed "The Case of Lena Smith" during the past week. Josef von Sternberg directed this Austrian story, which deals with the oppression of the lower circles of society and the repression of justice to any but the highest caste. Esther Ralston and James Hall head the cast, supported by Gustav von Seyffertitz, Emily Fitzroy and Ann Broday.

Willard Mack's first talking picture, "Hunted," which he has been directing for Metro-Goldwyn-Mayer, was finished during the week. Mack not only wrote and directed the picture, but is also appearing in the cast. Robert Ames, Sylvia Fields, and John St. Polis are also in the cast. The action of the picture takes place in the 24 hours succeeding a prison escape.

"Square Shoulders," Junior Coghlan's current vehicle for Pathe-De Mille was complete last week. E. Mason Hopper directed from a story by George Dromgold and Peggy Prior. Louis Wolheim, who is under contract to Caddo, was borrowed by Pathe for the role of Junior Coghlan's father. Phillippe DeLacy and Anita Louise are also in important roles.

Business Manager Is Facing Labor Charges

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—One of the most prominent "business managers" here is confronted with charges placed before the State Labor Commission of operating an employment bureau without a license. Basis for the charges grew out of his activity in negotiating for a big time male star who has recently signed a new contract. His client was found to be unable to sign the contract without the b. m.'s approval.

Robert Ellis Is Given Big Role in "Broadway"

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—Robert Ellis has been signed by Universal for an important role in "Broadway." Ellis will play the part of the mischief making bootlegger, which is the second most important role in the picture.

Claire Signed for Serial

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—Ethelyn Claire has signed to play the leading feminine role in Pathe's 10-episode serial, "Queen of the Northwoods."

Landy Producing Audien Trailers for F N Films Which Have No Dialogue

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—Warner Brothers and First National are preparing a number of Vitaphone trailers for pictures just being finished. George Landy is producing the trailers that accompany the First National product. It is the first time that a Vitaphone trailer was supplied a silent film.

Landy, who is studio director of publicity, has just completed a talking trailer for "Seven Footprints to Satan," a silent picture. He is also making a talktrailer for "Weary River" in which Betty Compson and Richard Barthelmess do a several minute dialogue. Although "The Divine Lady" has no dialogue its trailer will contain 100 per cent talking.

"Whispering Comedian" To Make Audien Film

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—Raymond Griffith will make his talking picture debut in a short Christie comedy sketch titled "Post Mortems." The story is by Charles Devine and will go into production soon at the new Christie sound studios.

There has been talk about Griffith as the "whispering comedian," and in "Post Mortems" the character of the bridge-playing burglar is ideally suited to Griffith and his unique whispering voice.

Audien Gives Alberta Her First N. Y. Trip

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—Alberta Vaughn, popular film star, is in New York, putting talking sequences into her latest picture "Queen of Burlesque," for Tiffany-Stahl. While Alberta has made many trips around the country on location and pleasure, this is the first time that she has had the opportunity to visit the bright lights. She may do another picture before she returns to the West Coast.

DeMille Recruits from Stage for M G M Film

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—After months of search for the right cast, Cecil B. DeMille has recruited two players from the stage for the leading roles in his first production for Metro-Goldwyn-Mayer, "Dynamite." They are Charles Bickford and Kay Johnson, both well known on the stage.

Jane McDonough Heads Woman Publicist Body

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—At a meeting held in the Roosevelt hotel, the Women's Association of Screen Publicists elected officers for the year. Jane McDonough was re-elected president, Helen Mason is vice president; Margaret Kimball, treasurer; Agnes Crawford, secretary and Shirley Moorman, auditor.

Dunn, Schwartz Wed

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—Winifred Dunn, scenario writer, and Harold Schwartz, well known sculptor, were recently married in Coronado Beach, Cal., it was announced today.

Star Makes Opera Debut

(Special to the Herald-World)

PHILADELPHIA, Dec. 26.—Hope Hampton, screen star made her debut last week in the title role of "Manon" with the Philadelphia Grand Opera Company.

ON A LOT OF THE LOTS

By FRAZIER

Regarding:

James Hall	Alice White
Jack Wade	Mervyn LeRoy
Jimmie Townsend	Louise Fazenda
Frank Tuttle	Henry King
George H. Plympton	John Monk Saunders
Frank Truman	

HOLLYWOOD, Dec. 26.—"James Hall Forgets Lines." This headline appeared in a Texas paper when Jimmie appeared in a Publix theatre on a short visit to his home town. He lived in Fort Worth and also in Dallas so he did the honors in both towns. But when he finished singing (and Jim has a marvelous voice) he was forced to take an encore. He offered a short talk on Hollywood for the bit. He finished up by saying that Hollywood was "great but 'Fort Worth' still has the prettiest girls." This speech was made in Dallas.

Poor boy was stagestruck,—perhaps.

—

After three years continuous toil on the Fox lot as a page, Jack Wade has been promoted to the movietone casting department, as an assistant to Jimmie Townsend. Jack knows everyone at the studio and is one of the most popular.

—

"The Canary Murder Case" looks like a natural, according to Frank Tuttle, director, who is putting the finishing touches on the 100 per cent talking picture, at Paramount studios. Incidentally this is the first picture with dialogue, that Tuttle has directed, but his former stage experience makes the task comparatively easy.

—

George H. Plympton, Universal scenarist, is writing the continuity for Ed Luddy's next directorial effort, temporarily titled "Attention." This epic was also written by the director, and will be in sound and dialogue. Production will start within a few days. Arthur Lake will be featured.

—

Many visitors have quizzed the employes on Alice White's set, when they have heard the young star call Mervyn LeRoy, the young director, "Uncle Mervyn." The name has passed around most of the First National lot. Alice started the term, when she was working in "Harold Teen." Now that she is starring in "Hot Stuff" the title is more popular than ever. The whole cast, including Louise Fazenda, is using it.

—

Looks like a frame up, when one golfer admits that he is beaten by another. This was freely admitted by Henry King in favor of John Monk Saunders. King has a reputation of being one of the best dubs in the industry, and a fisherman as well as golfer (if you know what I mean). Lack of practice can throw a person's game off. Probably this happened while he was making his latest 'She Goes to War," but he is sure to round into form again for the HERALD-WORLD tourney. Then we will report the details.

—

Frank Truman, Universal policeman, is not superstitious, but some of his friends are. For the past year he has been wearing badge number 13, but his number has been elevated to 15 with a new uniform and perhaps an increase in salary. Frank is one of the most congenial officers on any of the studio lots, and naturally has a host of friends. He was recently cited for his courtesy, when the French Navy paid a visit to the studio. He did, however, refuse the kiss on both cheeks by the officer in charge of the company.

Happy New Year to you all—

Lee Marcus to Hollywood

(Special to the Herald-World)

NEW YORK, Dec. 20.—Lee Marcus, general sales manager of F B O, left New York last Friday for Hollywood.

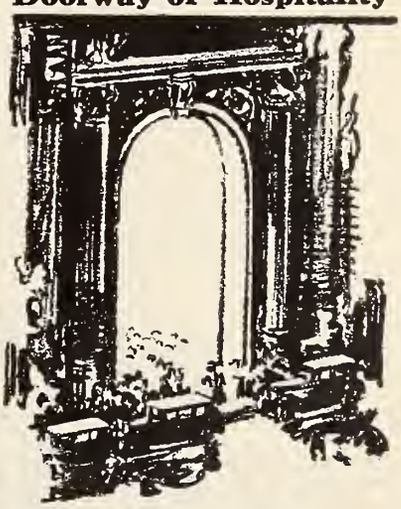
Vidor Suggests Zone Of Quiet at Studios

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—Because of developments by which talking pictures can be made outdoors, and because of constant interference from the noise of airplanes overhead, King Vidor this week proposed to the Academy of Motion Picture Arts and Sciences, the United States air mail authorities, and Councilman Albers of the Los Angeles City Council, a system of "quiet" zones surrounding studios during the making of such pictures.

Vidor proposes that each studio making talking pictures have a certain signal flag, to be raised when the mikes are open. Aviators will be asked to detour around such studios or fly high enough to prevent the sound of their motors reaching the studios.

THE
Doorway of Hospitality



WHEN in Los Angeles, this winter, you'll appreciate the hospitality of the Hollywood Plaza. Enter the doorway of this popular hostelry and you feel at home. When you leave, it is with pleasant memories that your visit is recalled.

The convenient location of the hotel, in the heart of Hollywood, is also a feature. Here you are in the midst of everything to see and do in Los Angeles.

Rates are reasonable . . . $3.50 and up singles and $5.00 and up doubles. Every room a parlor . . . new, modern, well furnished. European plan.

Wire for reservations.

THE HOLLYWOOD
PLAZA
HOTEL

Vine Street at Hollywood Boulevard
HOLLYWOOD, CALIFORNIA

SOUND PICTURES

FN Helps Theatres Sell Sound to the Public

FIRST National is offering every cooperation to the exhibitors with wired houses, without in any way forgetting the needs of the exhibitors playing silent pictures. A great deal of attention is being paid to every form of accessory and all advertising is designed to sell sound to the public.

Every press sheet issued on a picture with sound or talking has a special section devoted to sound advertising and exploitation. All matter is prepared so that the exhibitor may advertise any sound or talking picture without in any way misrepresenting the nature of the sound picture, for it is the company's belief that misrepresentation of sound pictures is not only bad for the exhibitor but for the entire industry as a whole.

For instance, it believes that to advertise a picture which contains only music and sound effects as a talking picture is absolute misrepresentation and that such a practice inevitably will hurt business. Accessories therefore are provided for use in either type of picture.

First National very rightly believes that stories telling how sound and talking pictures are made are still news and that the newspaper editors and the public will welcome such stories. In view of this, press sheets carry this type of stories which may be used by the exhibitor for press material. For instance, in the special sound supplement issued on "The Barker," the picture of carnival life starring Milton Sills, two stories of this nature may be found. One story carries the head, "Panchromatic Makeup for All Talking Films," a story telling of the new makeup used by the actor and made necessary by the use of panchromatic films and incandescent lighting for talking pictures.

The special sound supplement on "The Barker" carries these suggestions for lobby cards to be used with the picture. The ideas are just another instance of First National's aim to cooperate in every manner with the exhibitor to put over his sound and talking pictures.

Tells How Sequences Are Filmed

Another story tells just how the talking sequences in "The Barker" were filmed. The public is always interested in how things are done, and at this time especially interested in how talking pictures are made, so that these stories and others which First National is putting in its press sheets should have no trouble in reaching the newspaper columns.

A number of "sound" and "talking" snipes have been prepared and are available for exhibitors. These snipes come in different sizes and are for use with either type of picture.

Special One-Sheet Snipes

Special one-sheet snipes will be prepared for the First National Specials, and one already has been prepared for "The Barker." This snipe reads "Hear 'The Barker' Talk." All 24-sheets are cleverly designed so that these snipes may be stripped right on the 24-sheet without in any way spoiling the appearance of the poster. On the other hand, where the poster is to be used to advertise the silent version, the poster is just as effective without the snipe. All posters are designed with this in view.

A special lobby streamer is now available. It can be used as a permanent lobby display and can be stretched from six to eighteen feet. It may be adjusted to read either, "Our Screen Speaks" or "Our Screen Sings," simply by detaching the "Speaks" or "Sings" unit from the string.

Seventeen Slugs Prepared

Seventeen slugs have been prepared for insertion in the newspaper ad copy, for use with either sound or talking picture ads. These slugs have been made quite small so that they will not take up too much space and can be easily sniped into any ad, yet their effective design will attract attention to the reader.

Press sheets also carry drawings and suggestions for lobby card displays, catchlines, sound exploitation ideas and many other features to help the exhibitor put over every sound and talking picture to a box office success.

"Talking" snipes for posters. These snipes come in two sizes, 27 by 4, and 27 by 8.

Here is another type of one-sheet snipe to be used on the 24-sheet posters.

One-sheet snipe prepared for "The Barker."

VITAPHONE INSTALLATIONS

With announcement by George E. Quigley, vice president of the Vitaphone Corporation, that more than 1,800 theatres in the United States, including several of New York's leading "legit" theatres, are now equipped or are about to be equipped with the Western Electric system for reproducing Vitaphone, following is a list of 179 houses that recently have contracted for Vitaphone:

Sam Harris theatre, New York; 44th Street, New York; Booth, New York; Shubert, New York; Avalon, Brooklyn; Farragut, Brooklyn; Midwood, Brooklyn; Marine, Brooklyn; Patio, Brooklyn; Grove, Freeport, N. Y.; Huntington, Huntington, N. Y.; Merrick, Jamaica, N. Y.; St. Albans, Long Island City, N. Y.; Beacon, Port Washington, N. Y.; Oasis, Queens, N. Y.; Queens, Queens Village, N. Y.; Ritz, Port Richmond, N. Y.; Strand, Summit, N. J.; Roxy, Ashland, Pa.; New Virginia, Harrisburg, Pa.; Opera House, Philadelphia;

* * *

Capitol, Scranton, Pa.; Poli, Wilkes-Barre, Pa.; Royal, Baltimore, Md.; Masonic, Clifton Forge, Va.; Colony, Portsmouth, Va.; Strand, Staunton, Va.; Howard, Washington, D. C.; Empire, Winchester, Va.; Strand, Washington, D. C.; Majestic, Boston; Albert, Berlin, N. H.; Majestic, Burlington, Vt.; Capitol, Concord, N. H.; St. George, Framingham, Mass.; Orpheum, Gardner, Mass.; Empire, Lewiston, Me.; Playhouse, Montpelier, Vt.; Fays, Providence, R. I.; Regent, Norwalk, Conn.; Capitol, Binghamton, N. Y.; Symphony, Binghamton, N. Y.; Star, Binghamton, N. Y.; Lyric, Endicott, N. Y.; Strand, Endicott, N. Y.;

Rialto, Glens Falls, N. Y.; State, Mechanicsville, N. Y.; Strand, Plattsburg, N. Y.; Congress, Saratoga, N. Y.; Orpheum, Utica, N. Y.; Olympic, Watertown, N. Y.; Palace, Jamestown, N. Y.; Diana, Medina, N. Y.; Andrews, Salamanca, N. Y.; Babcock, Wellsville, N. Y.; Virginia, Fairmont, W. Va.; Strand, Greensburg, Pa.; Princess, Jeanette, Pa.; Metropolitan, Morgantown, W. Va.; Keith Albee, Columbus, Ohio; Rialto, Columbus, Ohio.

* * *

Strand, Dayton, Ohio; Ohio, Sidney, Ohio; Palace, Canton, Ohio; State, E. Liverpool, Ohio; Palace, Marion, Ohio; Capitol, Steubenville, Ohio; Birmingham, Birmingham, Mich.; Redford, Detroit, Mich.; Fuller, Kalamazoo, Mich.; Royal Oak, Royal Oak, Mich.; Miller, Jefferson City, Mo.; Palace, Anderson, Ind.; Indiana, Marion, Ind.; Mars, Lafayette, Ind.; Majestic, Louisville, Ky.; National, Louisville, Ky.; Orpheum, Huntington, Ind.; Rialto, Louisville, Ky.; Palace, Gary, Ind.

Indian, Kokomo, Ind.; Alhambra, Milwaukee, Wis.; Grand, Devils Lake, N. D.; Orpheum, Grand Forks, N. D.; Opera House, Jamestown, N. D.; New Logan, Minneapolis, Minn.; Piller, Valley City, N. D.; Swan, Columbus, Neb.; Empress, Kearney, Neb.; World, McCook, Neb.; Keith, North Platte, Neb.; McSwain, Ada, Okla.; Liberty, Hartshorne, Okla.; Liberty, Alva, Okla.; Grand, Holdenville, Okla.; State, Pawhuska, Okla.; State, Seminole, Okla.; Circle, Oklahoma City, Okla.; Odeon, Shawnee, Okla.; Savoy, Shawnee, Okla.; Key, Wewoka, Okla.; Rex, Wewoka, Okla.; Orpheum, Phoenix, Ariz.; Chimes, Berkeley, Cal.; Tokay, San Jose, Cal.; Coliseum, Seattle; Columbia, Seattle; Main, Salt Lake City; New Virginian, Harrisonburg, Va.; Brooklyn Paramount, Brooklyn, N. Y.; Palace, Port Richmond, S. I.

* * *

Thompson Sq., Charlestown, Mass.; Park, Fall River, Mass.; Strand, Fall River, Mass.; Lawler, Greenfield, Mass.; State, Manchester, N. H.; Riverside, Medford, Mass.; Shea's Opera House, Jamestown, N. Y.; Strand, Niagara Falls, N. Y.; Circle, Philadelphia; Globe, Philadelphia; Harrowgate, Philadelphia; 333 Market St., Philadelphia; Earle, Atlantic City; Embassy, Atlantic City; Grand, Camden, N. J.; Washington, Chester, Pa.; Capitol, Farrell, Pa.; Broad, Pennsgrove, Pa.; Arcadia, Wellsboro, Pa.; Queen, Wilmington, Del.; Granada, Bluefield, W. Va.; Rialto, Danville, Va.; Capitol, Winchester, Va.; Arcade, Pittsburgh; Capitol, Pittsburgh; Garden, Pittsburgh.

Hippodrome, Pittsburgh; Pitt, Pittsburgh; Liberty, Ellwood City, Pa.; Majestic, Ellwood City, Pa.; Grand, Moundsville, W. Va.; Capitol, Newcastle, Pa.; Broadway, Columbus, Ohio; Columbia, Portsmouth, Ohio; Park, Cleveland; Capitol, Bellaire, Ohio; Kent, Kent, Ohio; Midland, Newark, Ohio; Ohio, Piqua, Ohio; Detroit Opera House, Detroit; Tiger, Auburn, Ala.; National, Greensboro, N. C.; Wilson, Wilson, N. C.; Mecca, New Orleans, La.; State, McComb, Miss.; Capitol, Monroe, La.; Wilbert, Plazquemine, La.; Maplewood, St. Louis; Lyric, East St. Louis, Ill.

* * *

Arcade, Paducah, Ky.; Fountain Sq., Indianapolis, Monroe, Chicago; Olympic, Chicago; Merrill, Milwaukee, Parkway, Milwaukee; Lagoon, Minneapolis; Nokomis, Minneapolis; Park, Austin, Minn.; Riviera, St. Paul; Amuse U, Muscatine, Ia.; Capitol, Dallas; Strand, Orange, Texas; Pettit, Hominy, Okla.; New, Lawton, Okla.; Balboa, Los Angeles; Boulevard, Los Angeles; Fox, San Francisco; State, Stockton, Cal.

NOW *YOU CAN HAVE ANY PICTURE* SYNCHRONIZED with SOUND EFFECT RECORDS

THE OPPORTUNITY OF A LIFETIME

Now available to every showman who owns a double turntable or non-synchronous device.

$1.00 each Following effects now released. Ready for immediate delivery. **$1.00 each**

F.O.B. Omaha **F.O.B. Omaha**

1. Sidewalks of New York—Beautiful Ohio.....Calliope
2. Carnival.....Cheering, Calliope and Crowd
3. Airplane....First with Orchestral Background—Last Part without Orch.
4. Storm (Thunder and Wind).....Orchestral Background
5. Gong, Cuckoo, Horses' Hoofs
6. Church Bell.....Orchestral Background
7. Gun Shots, Auto Horn, Crash, Siren
8. Applause.....Crowd, Handclapping, Crowd, Cheering
9. Sleigh Bells—Steam Boat Whistle.....Orchestral Background
10. Passenger Trains—From Life.....Approaching, Passing, Receding
11. Freight Trains—From Life.....Approaching, Passing, Receding
12. Airplane Effects—(a) Varied, (b) Constant
13. Fire Apparatus—(a) Intermittent, (b) Continuous
14. Airplane and Shots—(a) 1 Volley, (b) 2 Volleys, (c) 3 Volleys, (d) 4 Volleys, (e) 5 Volleys
15. Gun Shots—Miscellaneous: Single shot to five in succession, Volleys, etc.

DON'T WAIT -:- ORDER TODAY

To Synchronize Perfectly Order the Complete Set of Fifteen

EXHIBITORS RECORD SERVICE CO.

Room No. 1, Film Exchange Bldg., Omaha, Neb.

Christie Signs Griffith To Star in Short Audien

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—Al Christie has signed Raymond Griffith for one of the short talking films which he is producing for Paramount. Griffith will be starred in "Post Mortems," an audien, playing the part of a bridge-playing burglar.

Roach Comedy to Be Made At Victor Recording Plant

(Special to the Herald-World)

NEW YORK, Dec. 26.—"Ruby Lips," Hal Roach comedy starring Charley Chase, will be synchronized at the new Victor recording plant. It is expected that many more Roach comedies will be made at this studio.

Pathe Begins 2 for Sound; Plans Audien

(Special to the Herald-World)

CULVER CITY, Dec. 26.—Production of sound and silent pictures at Pathe the past week has resulted in the completion of the silent edition of "The Missing Man," the beginning of two sound versions and a silent picture, preparations being got under way for two forthcoming features, one of which is "Listen, Baby," audien.

"The Missing Man" is a mystery melodrama directed by Benjamin Glazer. In its dialogue edition it marks Pathe's initial audien venture. The cast has Lee Patrick and George Barraud in the leads.

Sound Going into 200 Films, Says Otterson

(Continued from page 21)

ful recording and amplification in conjunction with motion pictures.

"About three years ago, the Bell Laboratories had progressed sufficiently in the developing of talking picture technique to justify public presentation. This development had been carried on along two lines; first, by the recording of sound on disc records operated in synchronism with the film, and second, by the recording of sound on the edge of the film itself by means of a photo-electric cell.

Evening's Entertainment on Screen

"In April, 1926, the Western Electric Company licensed Warner Brothers to produce talking pictures under its system and patents, and that company elected to use the disc method which it called the 'Vitaphone.' The following August, Warner Brothers presented in New York City the first full length motion picture with a synchronized accompaniment. It was John Barrymore in 'Don Juan' and it was preceded by a prologue of special Vitaphone acts including singing, instrumental and vaudeville numbers. Here was an excellent evening's entertainment presented entirely from the screen without the presence of orchestra or artists. It immediately aroused great interest.

"Meanwhile, Mr. Fox of the Fox Film Corporation had been working with Mr. Case of the Case Laboratories in the development of a system which also employed the sound-on-film method. In April, 1927, the Fox-Case Company was also licensed by the Western Electric Company to record and reproduce sound pictures under its system, using the name 'Movietone.'

Talking Newsreel Big Contribution

"Mr. Fox, in addition to studio work in connection with dramatic productions, turned his attention to the development of the talking newsreel wherein the record of sound as well as action is made of current news events with portable talking newsreel cameras specially designed for such work. This Movitone talking newsreel proved to be of great popular interest and has been a distinct contribution to the development of talking pictures.

"In October, 1927, Warner Brothers presented the 'Jazz Singer' with Al Jolson in the leading role. In this production Mr. Jolson sang a number of songs most effectively and in addition, there was a small amount of spoken dialogue. The 'Jazz Singer' proved a great popular attraction and likewise made a substantial contribution to the public acceptance and further development of the art.

"Early in 1928 additional licenses were granted by Electrical Research Products on behalf of the Western Electric Company to Paramount, Metro-Goldwyn, United Artists, First National, Universal, Christie Comedies, Hal Roach and the Victor Talking Machine Company. This meant the adoption of talking pictures by practically the whole of the industry.

"Progress since has been extremely rapid, both in the development of studios for the production of sound pictures and the installation of equipment in theatres for their reproduction.

Break All Records

"Pictures accompanied by sound have broken all records for attendance and box office receipts and the theatres that have installed the equipment are highly successful. One thousand theatres now have reproducing equipment installed. Our manufacturing program for next year calls for at least an additional three thousand, making four thousand by the end of 1929. There will be 500 installed abroad. Eighty studios have been equipped, 30 are now being installed; 140 portable equipments have been ordered, 40 are now in operation. All were produced at the Hawthorne plant. There are 3,000 employes working on sound equipment and the plant has 300,000 square feet of floor space. There are 100,000 piece parts and we have invested $1,000,000 in addition to the Western Electric equipment for the telephone.

JOHN E. OTTERSON

"Theatres in every state in the country have been equipped.

"Hollywood studios are being equipped for the production of talking pictures in the thorough way characteristic of the American motion picture industry, which is destined to maintain in this new field the position of leadership it has already built for itself in the world.

"Directors are studying and mastering the new art and contributing to it the benefits of their talent and genius.

"Authors, playwrights and scenario writers are busy rewriting and recasting stories and plays to adapt them to the new medium.

"Actors of the speaking stage are finding a new field for their talents and actors of the silent screen, with amazing versatility, are developing their latent powers, finding their voices and discovering in talking pictures a new form of expression that lends scope and variety to their art.

"Among the famous artists who have already been recorded or who are in the process of being recorded, we find:

"Al Jolson, Beatrice Lillie, Dolores Costello, Raquel Meller, Mme. Ernestine Schumann-Heink, Marion Talley, Martinelli, Gigli, Efrem Zimbalist, Gertrude Lawrence, Elsie Janis, Chic Sales, DeWolf Hopper, Richard Bennett, Harold Bauer, Anna Case, Reinald Warrenrath, John and Lionel Barrymore, Mary Pickford, George Arliss, Fannie Brice, Gloria Swanson, and Mischa Elman.

"Among the famous public men who have been recorded are:

"Persident Coolidge, Colonel Lindbergh, the King of Spain, the Prince of Wales, Premier Mussolini, Bernard Shaw, Lloyd George, Ambassadors Herrick, Fletcher and Hammond, Aristide Briand, Governor Smith, Secretary Hoover, and the Vatican Choir.

Same Story Abroad

"Abroad it is the same story. This summer I visited England and France and talked with producers and exhibitors from England, Ireland, Scotland, France, Germany, Central Europe, Italy, Spain, South Africa, Australia, and India, and the same interest exists throughout—the conclusion that talking pictures have come to stay and the development of plans to meet their own needs differing from this country only as the activity in the foreign field differs from that in America.

"In the beginning we felt that the addition of sound to motion pictures was only an embellishment, an effect comparable with that of a new system of lighting or of coloring, but today we are confident that here is something more than effect. Here is born a new art that will be revolutionary in the field of entertainment not only in motion pictures, but with an effect upon the legitimate stage as well. We now have contracts to equip the Shubert and Erlanger theatre chains.

"I recently scanned the production program of our licensee companies and I find that there are more than 200 major productions with musical accompaniment or dialogue or both, on the schedule for the next year.

"Mistakes will be made that will result in indifferent production that will lead you to question the accuracy of my judgment and appraisal; but these mistakes have been and will be nothing more than is naturally inherent in the development of any new art. They are certainly likely to be no more serious than those that were attendant upon the introduction of the silent movies.

Sees Use in Many Fields

"Were I to enter the field of prophecy, it would be to speak of the application of talking pictures to the fields of advertising, politics, education and religious teaching.

"I visualize the use of talking pictures to deliver the message of factory executives and sales managers to their employes, to their conventions, to prospective customers in sales and demonstration rooms throughout the world;

"Political campaigns in which the Governor Smiths and the Secretary Hoovers will speak in screen person to thousands of audiences throughout the country in place of submitting to the limitations of their physical endurance to withstand the hardships of speaking tours;

"Schoolrooms where children are privileged to listen to the lectures of great teachers and national leaders and to receive the inspiration of their speaking personalities;

"Small churches where the shrinking congregations may be replenished and awakened to a new interest in spiritual life by the opportunity of hearing and seeing the really great ministers and religious leaders;

New Basis to Record History

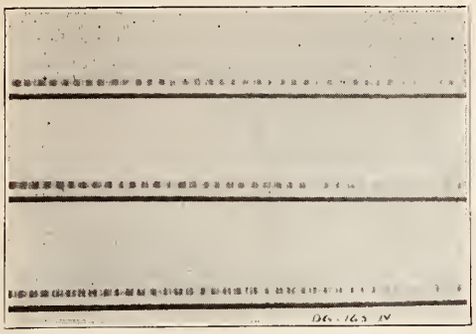
"Future generations that may see and hear the great characters of this generation and generations to come—for here is a new basis for recording history.

"What would it mean to the youth and patriotism of this day if we could have such a record of Lincoln when he delivered his immortal Gettysburg address?

"I have spoken of the talking pictures as a byproduct of the telephone. One fundamental difference between ancient and modern civilization lies in the improved means of communication characteristic of modern times—but communication in its broadest aspect is any means that brings people closer together and makes for better understanding.

"In that sense, may it not be fairly said that talking pictures are in reality a means of communication whereby the art and inspiration of great actors, teachers, preachers, and statesmen may be carried from the sphere in which they move, to the ever widening sphere of world interest and to future generations who may find in the better understanding of our lives, our achievements, and our dreams the inspiration and example that will lead them to a still higher civilization in the days to come?"

Sound by Telephoto



NOW comes the transmission of photographed sound by telephoto. A sound strip (Movietone light record) of three words spoken by William Haines were received by A. T. & T. officials in New York seven minutes after they were sent from Los Angeles. The three words, "Is that so?" are to be incorporated in M G M's "Alias Jimmy Valentine," now running at the Astor theatre.

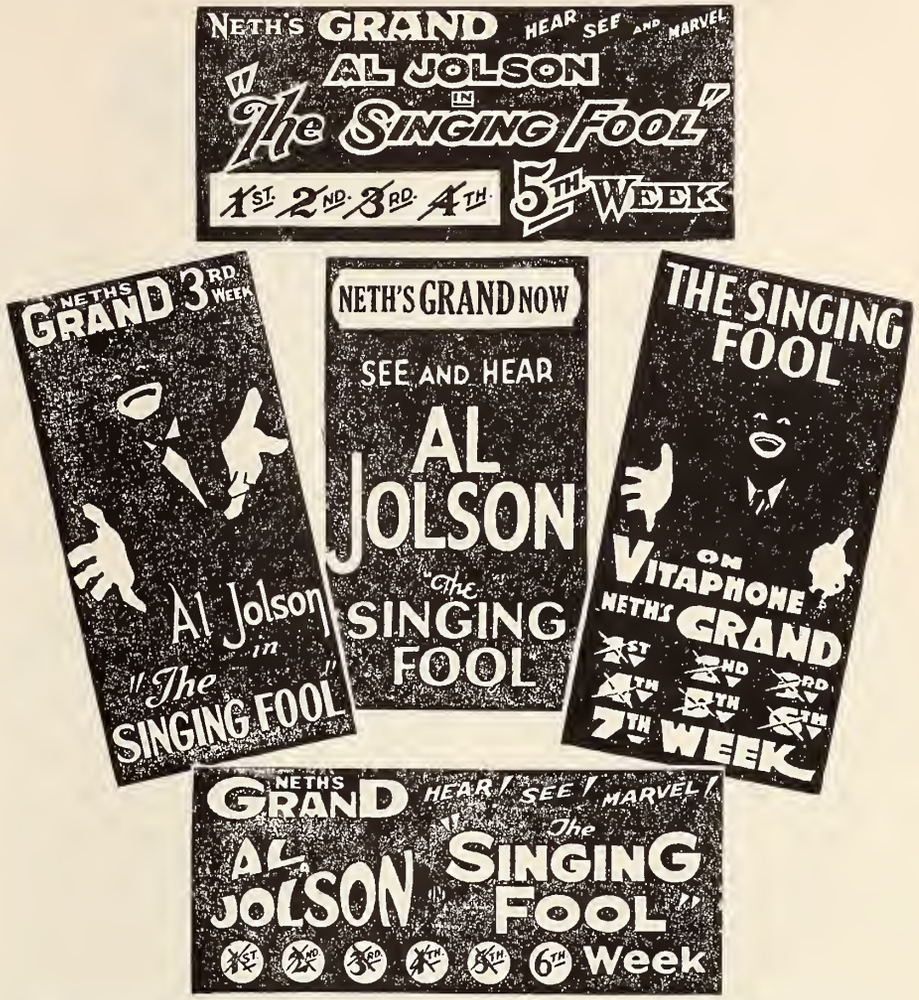
Neth Favors Black Background to Ad; It's Striking too!

"J. Real Neth, owner of the Neth Theatres (Grand and Cameo, Vitaphone-Movietone houses, and the State, Clinton, and Eastern, suburbans) favors black backgrounds for his daily ads," writes Jean La Roe, publicity director for the Neth circuit.

"Here are five of the seven dailies used during the run of 'The Singing Fool' at Neth's Grand, Columbus, Ohio.

"If it seems strange that Vitaphone is not stressed, it is because these ads were preceded by two full-page ads (Warners 7 col., and Neth 1 col.), so further insisting that the picture is a sound film seems almost as unnecessary as to hang a large placard on 'Uncle Tom's Cabin' explaining that 'Harriet Beecher Stowe wrote this.'

"'The Singing Fool' closes at the Grand after the seventh week, making place for 'The Air Circus.' 'The Jazz Singer' played the same house nine weeks, but to a slower start."



This layout was submitted to "The Theatre" by Jean La Roe, publicity director of the J. Real Neth Theatres Company at Columbus, Ohio. Note the use of black background. La Roe's letter is printed in another column.

Brophy, Roehrenbeck, Grinde at N. Y. Plant

(Special to the Herald-World)

NEW YORK, Dec. 26.—Edward Brophy, who worked with the "West Point" and other location units and had his experience in practically all branches of picture-making on the coast, has been appointed general production manager at the New York sound studio of Metro-Goldwyn-Mayer.

Frank J. Roehrenbeck, formerly assistant to Major Edward W. Bowes at the M G M home office, is studio business manager, while Nick Grinde is supervising director for all current sound production in the East.

Rogers Names Three to Bristolphone Sales Posts

(Special to the Herald-World)

NEW YORK, Dec. 26.—Budd Rogers, sales manager of Sonora-Bristolphone, has appointed three new special field representatives for the sale of the disc device. They are Nat Liebskind, formerly with Fox and Universal; Alex Singelow, to work out of the Seattle office; and Arthur Newman, formerly with Warners, who will cover the Mid-west territory.

Rogers also placed Robert Savini on a special field assignment around the Atlanta territory.

Powell for Audiens

(Special to the Herald-World)

NEW YORK, Dec. 26.—William Powell's present Paramount contract has been torn up and a new one substituted which specifically provides for his services in talking films. "Interference," in which Powell has an important role, is now in its sixth week at the Criterion theatre here.

Musical Comedy Scene Shot in Theatre for Sound

(Special to the Herald-World)

NEW YORK, Dec. 26.—Broadway stretched itself lazily out its full length. It was Sunday morning. A nice, peaceful, sleepy Sunday morning. Somewhere, a way off, a church bell tolled. The theatres had that bleak, withdrawn look enforced idleness creates.

At a stage entrance of one of the largest theatres in Times Square, girls trooped in and mechanics with large coils of wire hurried back and forth. In the dressing rooms, forty girls scrambled for mirrors and shed their street clothes for the filmy garments of a musical comedy chorus.

Tiffany-Stahl and R C A Photophone were shooting the musical comedy scene of "Lucky Boy," starring George Jessel, and were making it in an unsoundproof interior. A Broadway chorus sang and danced in a picture that recorded every sound they made.

Paramount Erecting Auxiliary Building at Eastern Sound Plant

(Special to the Herald-World)

NEW YORK, Dec. 26.—Construction of an additional building, 50 by 200 feet, has been begun by Paramount at its Long Island studio, where the company is engaged in making Audien pictures with Broadway stars. The new building, according to John W. Butler, executive manager of the studio, will house the motor generators, heating plant, carpenter shop and all other mechanical departments now located in the basement and wings of the studio building. It will remove entirely all the supplementary machinery which might cause noise or vibrations to delay the making of talking pictures, and it will more than double the available floor space for picture sets on the lower stage. It is expected the construction will be completed by March 1. The usual hammering and other sounds of construction around the studio will be greatly reduced, it is believed, through the plan for building all sets complete in the new shops and bringing them on rollers to the stages.

Synchronized Score of Film Broadcast by WJRN

When "Uncle Tom's Cabin" played at the Venetian theatre in Racine, Wis., the management made arrangements to have parts of the synchronized score broadcast over WJRN radio station.

THE SHORT FEATURE

Incorporated in this department of Exhibitors Herald is the Moving Picture World department, "Little Pictures with the Big Punch," which has presented news, reviews and exploitation on short features and serials.

Educational Adds New Fun Series In Preparation for Best Year

Addition of a new series of six comedies to be called Coronet Talking Comedies, coupled with the appearance of the first All-Talking Mack Sennett Comedy. "The Lion's Roar," the starting of production of a Lupino Lane and a Jack White Talking Comedy, and preparation of a representative silent program, Educational is launching its greatest production year.

"We have contemplated with infinite care the balancing of our production schedule for the forthcoming year," said President Hammons. "We have been leaders in silent short subjects for years, and we are now taking the lead in talking comedies as well."

Announcement of the new "Coronet Talking Comedies," is made after work has been completed on the first of the series. Under the supervision of Sidney Brennecke, for years Hammons' personal representative on the West Coast, the Coronet Comedies, Inc., operating as an Educational unit, will produce the Coronet Talking Comedies. The first subject, "The Eligible Mr. Bangs," features Mr. Edward Everett Horton supported by a cast including Johnny Arthur and Florence Eldridge.

One of the most significant developments on Educational's program is Lupino Lane's entry in the sound field. He comes from a long line of stage folk, which fits him for combining talk with pantomime.

The Jack White Talking Series will deviate from the straight comedy type.

As to Educational's strictly silent short product, the release schedules have shown no curtailing of production activities.

To Jack White's Mermaid Comedies have been added such favorites as Al St. John, George Davis and Estelle Bradley, and now Monty Collins.

"Big Boy," juvenile has five more of his two-reel pictures forthcoming. Jerry Drew is scheduled to make several more Ideal Comedies. Forthcoming from the Educational Studios are also several Tuxedo Comedies, with Dorothy Devore. A number of new Cameos appear on the present production schedule. This series has long withstood the test of time.

The first two releases of the new series, Russ Farrell, Aviator, with Reed Howes, have proved air thrillers. These are adaptations of the flying stories in the American Boy Magazine, so that the series found a ready market among the younger element.

The Hodge Podge and Our World Today Series, monthly features, will appear for the remainder of the season with their usual regularity. Each of these subjects is a novelty.

Kinograms, of course, will continue to bring to the screen twice a week, the latest and most interesting news of the day.

Student Wins Paramount Contract

NEW YORK.—William N. Robson, II, student of George P. Baker's drama class in Yale, has been signed to a new contract by Paramount. He wrote "The Genius."

A fanfare for the contestants! Here are some of the entrants in the Educational Harmonica Playing Contest tuning up for the awards at the West End theatre, Newark.

Releases

WEEK OF DECEMBER 30

EDUCATIONAL—"In the Morning," Vernon Dent, Cameo comedy, one.
F B O—"The Beef-Steaks," Barney Google, two.
M G M—"Untitled," one.
PARAMOUNT—"Should Scotchmen Marry," Sandy MacDuff, two.
PATHE—"His New Stenographer," Tired business man series, two.
UNIVERSAL—"Sleeping Through," Arthur Lake, one; "International Newsreel," No. 104; "The Fatal Shot," Mystery Rider series, No. 6, Desmond, two; "Sailors Suits," Stern Brothers, two; "International Newsreel;" "Tracked Down," Art Acord, two.

WEEK OF JANUARY 6

M G M—"Napoleon's Homeland," Oddity.
PARAMOUNT—"Nifty Numbers," Confessions of a Chorus Girl series, Francis Lee, two.
PATHE—"Clunked on the Corner," Handy Andy series, two.
UNIVERSAL—"Homeless Homer," Oswald, one; Issue 2, Serial No. 7302; "Collegians, No. 3; "International Newsreel," "Speeding Youth," "Hurled Thru Space," Mystery Rider series No. 7; "Out at Home," Buster Brown Series, two; "International Newsreel," No. 3—"The Range of Fear," Bob Curwood, two.

WEEK OF JANUARY 13

EDUCATIONAL—"Walking Fish," Our World Today, one; "Going Places," Davis, Mermaid, two; "What a Trip," Dent, Cameo, one.
M G M—"Untitled," Events; "Election Day," Our Gang, two.
PARAMOUNT—"Why Gorillas Leave Home," Bobby Vernon, two.
PATHE—"Untitled," Smitty Series, No. 4.
UNIVERSAL—"Shadows," Snappy Comedy, one; "International Newsreel," No. 4; "Unmasked," Mystery Rider series, No. 8, Desmond, two; "Three Brox Sisters," Movietone act, one; "Hold Your Horses," Mike and Ike, Stern Bros., two; "International Newsreel," No. 5; "Claim Jumpers," Forest Ranger series, Cobb, two.

WEEK OF JANUARY 20

EDUCATIONAL—"Only Me," Lupino Lane, two; "Untitled," Hodge Podge, one.
M G M—"Uphill and Down," oddity; "Untitled," Chase, two.
PATHE—"Baby's Birthday," Smith family series.
UNIVERSAL—"Yankee Clippers," Oswald, one; "International Newsreel," "Doomed," Mystery Riders Series No. 9, Desmond, two; "Bailey and Barnum," movietone short, one; "The Winning Point," Collegians, No. 11; "Newlyweds Headache," Snookums, two; "International Newsreel, No. 7—"Men in the Raw," Hoxie, two.

Newspictures

KINOGRAMS NO. 5458—Prince George, youngest son of the King arrives in New York on way to England—Nurmi, Finland's champion runner arrives in New York and will remain amateur—Hoover sees his son get initiated.

M G M NEWS NO. 37—New Engine capable of pulling 2-mile train in Schenectady—S-4, submarine that sunk with 40 people last year is ready for use again—Prince George arrives in New York on way to father's bedside.

PARAMOUNT NEWS NO. 42—Paavo Nurmi, Finland's flash arrives in New York to attempt to break old records—President-elect Hoover arrives in South America on goodwill tour—Two Washington flyers receive medal for flying 1,251 hours without one accident.

INTERNATIONAL NEWSREEL NO. 101—Navy sinks S-4 in test of new device to save wrecked submarine crews—Prince George, 26-year-old son of the King hurries to sick father's bed—Hoover gets big laugh as he sees his son get initiated on board Battleship Maryland.

SEASON'S GREETINGS

HW

PRESENTATION ACTS

Circuits for Stage Acts Growing

Stageshow Return Is Exploited Heavily For Texas Theatre

With the settlement made between the Texas theatre at San Antonio and stagehands who had been out for six weeks, a thorough selling campaign of a shock nature was launched to bring back the Publix stage shows and band policy, with Lindy Coons as master of ceremonies. Owing to the fact that the bandshow bookings were not verified until one week before opening, the advance selling had to be confined to this period, making it all the more intensive.

Posting

40 regular 24 sheet stands 4 days advance.
50 14 x 84's streamers on band leader sniped in downtown windows.
300 one sheets throughout town.
200 22 x 28 institutional cards downtown and community centers.

Miscellaneous

Screen announcement one week in advance.
Parade for Coons and stageshow Saturday of opening, with local merchants participating. Dodges, Reos, Buicks and Auburns in parade, each with banner on some feature of show. Four local bands used on flat top trucks, with high school bands leading off parade. Coons directs combined band front of theatre after parade. One truck to carry motion picture cameramen grinding empty cameras.
Twelve-foot balloon extended 100 feet in air with 30-foot banner having copy on stageshow.
Reception for Coons every night on mezzanine of Texas after first show with solo, talks, etc.
Reception at St. Anthony Roof Garden Wednesday of playdates, for Coons and Unit talent with ads, stories and hotel lobby announcements.
Lindy Coons joins Earl Abel's Whoopee Club Friday night after opening—good for stories and cuts in papers.
Lindy Coons Sundae in all drug stores one week advance. 100 water colors windows throughout downtown community centers three days advance.
Slugs in merchants' ads, reading "Welcome Lindy Coons and Greater Publix Stageshows at the Texas."
Scatter ads in all papers starting three days in advance.
Sirens and bells on factories and stores Saturday of opening during parade.
Tieup with Public Service Co. whereby cards given to every rider of street car are good for one street care ride to every patron of Texas when properly stamped.
Man riding street car all over city three days advance opening with sign on stageshows.
Telephone girl calling residents and saying that she is speaking for Earl Abel, organist, and wants to tell all his friends that Lindy Coons and greater Publix stageshows will be in town Saturday.
Accident and disability insurance taken out on Lindy Coons' voice, with stories.
Call assemblies at four senior high schools, with Lindy Coons and Earl Abel putting on entertainment for the students together with a sales talk on greater Publix stageshows at the Texas.
Thirty-foot banners on eight buildings on Coons.
Float in river anchored adjacent Houston street with copy on Coons and stageshow.
Heralds at all luncheon clubs, hotel lobbies and hotel boxes.
Lobby decorated in gay colors, ribbons, cut-out panels, electric display letters.
Lindy Coons furnished suits every week by Victory Wilson on which one ad per week will be run by that company.
One hundred process cards throughout downtown stores on Coons and stageshows.
Find the line contest in classified section of "Light" with passes to see stageshows and Coons and 16-inch display ad daily free.
Newspaper ad to be increased slightly over regular space allotment playing up big return of greater Publix stageshows.

Pauline Gaskins

Here is a young lady who graduated from the Floor shows into the presentation field—Pauline Gaskins is her name and she formerly danced and sang her way into the hearts of Chicago amusement seekers in the various night clubs. Pauline is now playing picture house units and has just completed a tour with Publix. Her type of work may some day get her a part into a musical show.

Held Over Again

After playing his first Broadway engagement at the Paramount theatre in November, Dave Rubinoff, the famous violinist and musical conductor was brought back by Publix for a return engagement at the Paramount in which he was held over for three weeks instead of one. During the three weeks' engagement, Rubinoff conducted the pit orchestra and played violin solos. One of his specialties was the "Varsity Drag" played in six different native styles.

Here's Our Sally

Sally Tilden is now breaking a new vehicle written by Billy Stevens for presentation theatres. The act is an original script with a new face in a new idea that has never been done before in picture houses. Sally happens to be a Chicago girl and is a discovery of one of the reporters of the EXHIBITORS HERALD-WORLD.

Here's an Idea

Paul Ash has found a way in which his patrons at the Brooklyn Paramount can be amused while waiting in the lobby for seats. He has instructed Paul Small and his piano and trombone players to play a few popular numbers while Small delights them with his voice. You must admit this is a novel way of keeping the customers patient if they are requested to wait long.

Fox Chain Will Book Largest Route Soon

More Theatres are Installing Stageshows in Spite of Sound Films

By A. RAYMOND GALLO

Another year is closing and with it also closes another page of entertainment history. Looking back at the past 365 days we wonder where the expression "business is bad" ever originated from. It seems that in all the years gone by the amusement business more than any other line is always letting out a cry of discontent. Admitting that conditions were not so good as they should have been in the past year, we are inclined to believe that the amusement business has had its share of good businss. Naturally when there is a depression, as in this case it was a general one in all lines, it stands to reason that all entertainment enterprises are affected, especially the theatre business.

When you stop to consider the number of beautiful deluxe theatres that have been built in the last year at a cost of several millions of dollars, you will also wonder why people in the amusement business continue to circulate the expression "business is bad." Business cannot be very bad when new theatres are being built every day. For a time this expression was connected with the presidential election. However, election had nothing to do with the depression in the amusement business and probably very little to do with any other line of business. It is just one of those things that happens every so often that no human being can define or have any control over.

Term Fits Into Deluxe Theatres

Take the Presentation policy for instance. This style of entertainment originated more than four years ago in the form of stageband shows and the spot in which it originated is none other than Chicago and the man responsible for this particular type of entertainment is none other than Paul Ash. The term "Presentation" as stated in this department many times before, does not necessarily mean stageband shows. It may also be applied to stage prologues, to film presentations, organ specialties and other

Merry Christmas

to

Mother and Dad

and

All Our Friends

Fritz and Jean Hubert

(The Drunks)

From the
COLONY THEATRE
Broadway, New York

EDDIE FORD

Organist

Extends Heartiest
Season's Greetings
to All His Friends
1928

AL MOREY

With

"Bean-Kay"

Takes Great Pleasure
in Presenting a Little Girl
You Will All Enjoy

"Miss 1929"

forms of entertainment offered in a theatre or any other place of amusement. However, the term really originated with the band-show policy and means that any form of stage attraction offered in a picture house merits the title of "presentation."

Some ten years ago Paul Ash presented the same class of entertainment on the West Coast with very little success, proving that the time was not yet ready when the public would accept such a new way of being entertained. The mere fact that now it is a huge success all over the country further proves that it is not what you do and how you do things that count but when you do them. First of all you must have a novel idea and with this idea in hand you then start to develop it and if the time is ripe you present it to your people providing, of course, that you are assured they are in a receptive mood for such a novelty. This very same thing happened with the presentation policy. It was an idea, novel, had its values, it was presented and it is flourishing yet. How long it will continue is a hard question to answer. However it is easy to assume that any drastic change from one policy to another takes a long time after a new policy has been imbedded in the minds of the theatre going public.

Fanchon & Marco Started Policy

For example, Fanchon & Marco at one time were known as the leading dancing team in the country but not until they began to augment their ideas for other theatres did they really enjoy wide popularity. Today Fanchon & Marco are the foremost producers of presentation stageshows on the West Coast and probably control that situation there. They now can offer other artists more than 20 weeks of solid bookings, and with their recent affiliation with Fox through his West Coast theatre holdings and his absorption of the Poli circuit in New England, they probably will be the most important factor in the presentation field within the next year. This affiliation enables them to add another 30 weeks or more to their booking schedule and means that they can now offer presentation acts an entire year's work without a layoff.

More Bookings for Artists

The recent merger of Warner Brothers with First National in which the former have taken over their theatre holdings that have been operating under the name of the Stanley Company of America, increases the possibilities of the presentation field in more ways than one. In acquiring these theatres Warner Brothers will make it possible for presentation acts to obtain at least 10 weeks of solid bookings throughout the East with the possibility of more being added in the very near future. This in addition to the Loew circuit of theatres which now offer about 10 weeks throughout the East on a strictly presentation policy, means that for 20 weeks or more acts can now play in and around New York without moving out of that territory.

In spite of the fact that talking pictures have caused many theatres of a deluxe nature to discontinue the presentation policy, new ones are being opened right along to replace these vacancies. Publix which up to this time is considered the largest circuit in the country can now offer 35 consecutive weeks of bookings to all acts and units that they contract for. Whether or not Publix will still lead this field next year is a matter that is yet too new to decide. The indication so far points in the direction of William Fox who is destined to become one of the most powerful men in the motion picture business. So far Fox has turned out more successful motion pictures in a short span of time than any other producer of his standing and with the Roxy affiliation is bound to establish a chain of first-run motion picture theatres that will make the others sit up and take notice.

Business Is in Good Hands

The motion picture business in all its phases is not a business meant to be controlled by one individual or one organization. It is a business that can also be classed as an art and so far the activities and the destinies of this huge business have been thrust into the hands of combination men. These men are capable of guiding their organizations through a successful period by responding to the public's demands. In complying with these demands they never lose sight of the fact that two things are always important to make the motion picture business a success, and they are artistic ability to entertain and commercial ability to draw the public's money at the box office. The limit of their possibilities rests entirely upon the individuals guiding the destinies of these organizations. If they are equipped with sufficient knowledge and experience and have surrounded themselves with capable people so that they are always able to meet situations as they present themselves, there is no fear that they will not grow.

Talking pictures have put a somewhat different color in the motion picture atmosphere. They also have given the industry a unique position in the world of arts. However the future is hard to predict but it is a foregone conclusion that talking pictures, and when we say talking pictures we mean dialogue sequences and not musical sound or orchestral accompaniments. Dialogue is to become an important part of motion picture productions, and in spite of all the adverse criticisms it is here to stay for quite some time, but your mechanical music, commonly expressed by some as "canned music" does not possess a very long life.

"Sound" Helps to Bring Back Organs

In former articles we have stated our opinion and it would be ridiculous to waste more space in repeating our same sentiments. As we said then, so shall we say now—what could ever replace the human element instilled in a photoplay by an orchestral accompaniment or an organ synchronization. And with this we will conclude by saying that no matter how many talking short subjects are being produced and booked into deluxe motion picture theatres, the public will become more interested in seeing the performers in the flesh after they have had their taste of celluloid personalities. All fads have their flicker and instead of being a permanent detriment they serve to more or less enhance the real value of the true objects.

"The Man Who Put Community Singing on the Map"

Presentation LETTERS

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

PRESENTATION ACTS—To the Editor: If you haven't already inserted that article I sent in a week or so ago, about "Impressions of Community Singing," I'd like very much to exchange it for another that is more distinct a novelty, and something new.

Many of the theatres are using organ and orchestra accompaniment to singers on the Movietone and Vitaphone, but we've just tried something different, with great success. It was a Tiffany Color Classic—"In a Persian Market" made for the suite of the same name, composed by Ketelbey. I used the piano copy for this, and after rehearsing the flash-backs, etc., a few times, used it today in connection with our regular program. There are many instances in this bit of scenic that the orchestra doesn't fill in properly, especially where the dancing girls are displaying their charms (?), and the Kinura without tremolo made the scene realistic, more so because the musicians in the picture were using only a musette and tom-tom. There were also many places where the organ built it up with surprising beauty.

If, perchance, you have any extra space after the holidays, Mr. Gallo, I would surely appreciate your swapping this for that community stunt. So far, I haven't heard of anyone else trying such. Most respectfully yours,—Kenneth T. Wright, Lloyd's theatre, Menominee, Mich.

Regards From

SID LORRAINE

AND

JIMMY EGGERT

Ager, Yellen & Bornstein—Chicago Office

STAGE SHOWS

Chicago *Paradise*

Week Ending December 21

Mark Fisher's syncopated revue, "Nite Club," is snappy, brisk, and contains some real talent. The performance opens with the Corps de Ballet doing the usual routine, after which the Patterson Twins come out and do a fast dance that is very entertaining. They received a good hand.

"Avalon Town" was the number chosen for the first orchestral arrangement, and a good one it was. The vocal chorus rendered by the entire band, including Mark Fisher, was good. Following this was one of the best impersonators seen on the presentation stage—Jean Boydell. Her first song number was "A Wild Woman Am I," following which she gave burlesque imitations of various dance acts, spring dance, Pat Rooney, adagio, Egyptian. She was so good and seemed to enjoy herself so much that the audience clamored for more, but she had time for only one encore, which was the wooden soldier dance. The band number following, "Me and the Man in the Moon," included some singing by Mark Fisher. The ballet came on with some sort of shadow dance, while a young lady in the background sang "Under the Moon." Fisher's voice held an added pathos, possibly due to his recent illness, which seemed to add to the song.

Douglas Wright & Company came on next, with a Spark Plug act which was very funny. The good natured audience applauded generously, but received a genuine surprise in the quality of the act following—Geraldine and Joe, two youngsters of about 4 and 6, respectively, whose dancing and stage poise were truly remarkable. Geraldine seemed to be the announcer of the act, and she sang several numbers that went over big, "Sonny Boy" a la Al Jolson and later on "My Man" in French. Joe's first dance was of an acrobatic nature and included some turns and twists that caused much comment; and later both did an Apache dance which was one of the best seen.

These two kids copped the honors of the bill, or at least shared them with Jean Boydell. The closing band number was "Rose of Mandalay," with Mark singing, and included a very picturesque setting. A particularly good show, all around.

New York *Roxy*

Week Ending December 21

1. The Roxy Symphony Orchestra, under the direction of Joseph Littau, offered the Third and Fourth Movements of Tschaikowsky's "Fourth Symphony."

2. "A Romance of the Cards," in which Patricia Bowman, as the Queen of Hearts, George Kiddon, King of Hearts, and Leo Pernikoff, as the Jack of Spades, offered their impression of the figure cards would act in a dance divertissement.

3. Beatrice Belkin, coloratura soprano, next offered "Caro Nome" from "Rigoletto." She was well received.

4. "Sea-going Steppers," Russell E. Markert's 32 Roxyettes, featured this number, and it was very well done.

5. Paramount, Fox and M G M News Reels.

6. "Ayr De Moscow." The stage was built to represent one of Russia's famous rendezvous for professional people. Featured are Hans Weiner, a well known European modern dance exponent. He makes his first American appearance at this house and features his interpretation of Debussey's "Golliwog Cake-Walk." Theodore Stepanoff, former dance partner of Anna Pavlowa, offered his famous "Flirtation Dance."

Regular Roxy staff artists in the production are Viola Philo, M. Vodnoy, Douglas Stanbury, Harold Van Duzee, Nina Sergeyeva, Gregory Dnestroff, the Roxy Ballet Corps and Chorus.

The finale was a beautiful picture of burning of St. Petersburg. The entire ensemble sang in a seemingly burning stage and worked its way into the motion picture, "The End of St. Petersburg."

Note: The productions of S. L. Rothafel, "Roxy," are in advance of any stage productions in America.

Minneapolis *State*

Week Ending December 28

"Spain" provides a colorful presentation at the State theatre this week. The scene is that of a terrace in front of a Spanish home where John Ingram and his stage band are engaged in playing a medley of Spanish airs while Spanish senoritas and senors stroll back and forth.

A chorus of six is recruited from the passersby, who, dressed in a variety of colors, come to the front of the stage to dance. Nelson Sasserson, member of the orchestra, is on next with a violin solo, "Chiquita."

Margherita D'Auria, soprano, offers as her contribution a number of Spanish songs. Miss D'Auria has a fine voice. Julian Neville, tenor, who is much in demand in Minneapolis because of his singing ability, lived up to his reputation, singing a number of Spanish airs that have been popular within the last few years.

The chorus' second offering was a dance in which there is much manipulation of Spanish shawls. Ruth Weber and John Williams follow the chorus with a tango duet.

The Midnight Trio, three mulatto dancers and acrobats, close the show with a bang. The boys do a variety of dance steps and end up with more than just difficult acrobat stunts. One, for instance, is diving headlong over three chairs, snatching a handkerchief on the floor at the end of the dive, turning a complete somersault and landing feet on the floor.

Indianapolis *Indiana*

Week Ending December 22

The stage show is called "The Jazz Derby." The band plays a new tune written by Charles Davis, band leader, called "Orchids." They also play other breezy tunes.

The remainder of the show is in keeping with the pace set by the band. Coleman Goetz, a comedian familiar to movie patrons, has a new line of chatter. The Slate Brothers, three of them, are admirable dancers. George Griffin sings, Rosette dances gracefully and charmingly, and Irene Wolf sings a song or two. The Foster Girls have several good routine chorus numbers.

For a finale one sees the finale of a derby, with horses racing on a treadmill.

St. Louis *Missouri*

Week Ending December 14

Eddie Peabody led the stage show which commemorated the eighth anniversary of the Missouri theatre. Eddie's banjo strumming was the outstanding feature.

Others on the bill of fare were: Pasquali Brothers, Richy Craig, Agnes Gilroy, dancer; Nick Lang, tenor, and the Missouri Rockets.

Leonid Leonardi and his orchestra offered the overture from Faust. Milton Slosser was at the organ in a neat selection.

San Francisco *Warfield*

Week Ending December 21

Youth filled the stage at the Warfield theatre this week and again ably demonstrated that it's the stuff life is made of. Fifty youngsters, bubbling over with animation and enthusiasm, went through their paces

Where the holiday spirit prevails the whole year 'round

"The Leaders for Half a Century"

KEITH-ALBEE ORPHEUM

CIRCUIT OF THEATRES

EVERYWHERE—PRESENTING

VAUDEVILLE AT ITS BEST and FEATURE PHOTOPLAYS IN ANIMATION AND IN SOUND

¶ Composite Programs of Novelty and Distinction, embracing all the Newest and Most Advanced Devices of Modern Amusements.

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¶ STUPENDOUS PROGRAM of Silent Productions, including Western Super-Features starring Tom Mix and Trade's Greatest Line of Short Products.

¶ Now, more than ever—
MASTER SHOWMEN of the WORLD!

"BUILT ON A FOUNDATION THAT HAS NO EXACT PARALLEL IN AMUSEMENT HISTORY"
—*New York Times*

and offered a show that for freshness and color has no equal. While booked as a Fanchon and Marco presentation, the **O'Neill Sisters' Kiddie Revue** is purely a local organization, made up of San Francisco children trained by **Peggy and Helen O'Neill.**

The show opened with **Rube Wolf**, orchestra leader and master of ceremonies, appearing before the curtain and stating that a classical number would be offered to demonstrate that even a theatre orchestra is not abashed by a number written for the highbrows. The curtain went up on a stage suggestive of Christmas, with a great illuminated Christmas tree and a huge fireplace, with the orchestra in the rear almost hidden behind music stands in the form of toy building blocks.

The opening selection was the "William Tell Overture," with a trumpet solo by Rube. This was followed by a selection of quite another character, "No Matter How Old the Prune," with the words sung by Rube and members of his merry gang, and the air finally played on cow bells.

Then on danced a chorus of thirty tiny tots with the same precision you might expect of a Broadway revue and a couple of manly little fellows sang, "You Tell Me Your Dream and I'll Tell You Mine." Four boys came out and sang and were joined by a miniature Pavlowa, who danced and posed.

Act after act followed in close succession, there being no time taken up with announcements. There were singers, tap dancers, comedy numbers, a Bowery dance and numbers by tiny colored folks, including negro spirituals. On one occasion thirty-three girls offered a dance to one of Brahms' Hungarian Rhapsodies. A boy in red sang, "Is There Anything Wrong in That," and a boy and girl offered, "Without You, Sweetheart."

A chorus of thirty sang, "There's a Rainbow 'Round My Shoulder," and the soloists came on one at a time and offered a snatch of their act, each coming in for rounds of applause. Honors went to the colored quartette, the only group giving an encore.

The act closed with the juvenile performers lifting their clear voices in "Holy Night" and Santa Claus making his appearance through the snow outside.

The O'Neill Sisters' Kiddie Revue, which has become such a popular institution, gets better each year. It reflects much credit on its instructors and uncovers and develops some real talent.

Paul Ash Plays Santa Again This Year

Paul Ash and a host of celebrities at the Brooklyn Paramount Theatre helped to make this a Merry Christmas for many poor families in New York by offering their services to a Benefit show under the auspices of the New York American newspaper.

Star talent appeared on this bill and it was the finest benefit show ever witnessed by this reporter. At midnight the orchestra under the able direction of Edward Paul played an overture of "La Traviata" as Stella Powell sang. Henry B. Murtagh at the organ then played "The Gangs All Here." Paul Ash then explained the "whyfor" of this show. There were so many on this bill, that we will not be able to give everyone credit, but the following is a list of those who contributed: Richard Dix, Catos Brothers, George Jessel, George Dewey Washington, Helen McFarland, Harry Rose, Karavieff, Baby Charlotte, Grace and Marie Eline, Milton Watson, with Paul Ash playing the piano for him, Dolores Eddy and Co., Jack North, Helen Kane and Mr. Freeman playing the piano for her, and Marc Letty who moved the piano for her Baby Ester.

Every act on this bill was a show stopper and everyone in the audience went home pleased and satisfied that they had helped some poor family to be happy.

Chicago *Marbro*

Week Ending December 28

"Kris Kringle's Jingles" is the title of this week's performance at the Marbro, and is headed by **Charles Kaley**, who was absent on the first day of the show, which perhaps helped make the presentation as poor a one as has ever been reported.

The show opened with the ballet girls in beautiful white skating outfits doing a routine, while singing something about "Christmas Comes But Once a Year." Following this the **Bribo Sisters**, dressed in comic costumes, did a clown dance that was pretty good and got only a fair hand.

The band arrangement following, "Mia Bella Rosa," included a vocal chorus by one of the band whose singing is nothing to brag about; he should stick to his instrument. **Chris Richards** was next on the list, doing some clowning, some dancing, and many foolish and unnecessary actions which were no doubt intended to be funny. The surprise was that the audience at this performance applauded him quite enthusiastically. Maybe he wasn't as bad as he impressed the writer.

The band arrangement following was unannounced and the ballet came out in beautiful orchid costumes, while **Olive Faye** did a dance that was graceful and quite well received. **The Bribo Sisters** came on again for a tap dance that was good. Incidentally, these girls came closest of any other performers on the bill to being good.

Northlane and Ward followed with some dancing, playing odd musical instruments, etc., that was fair.

The show as a whole was not at all good, but the settings and the costumes were very beautiful.

Omaha *Riviera*

Week Ending December 20

"Harem Scarum" was the stageshow at the Riviera, with scenic ideas reminding you of "Beau Geste." **C. A. Niggemeyer** of the Publix organization succeeded fully in making it different from other shows. **The Foster Girls**, whether dancing shebas or French poilus, were good to look at, for themselves and for their dancing.

Jay Mills, master of ceremonies, carried a heavy load of the performance himself, serving as foil for **Harry Savoy**, comedian, and others' acts, singing a couple of numbers and dancing a number. The two **Tumbling Clowns** and **Rose Stahl** were other acts on the program, both good.

With **Harry Brader's** grand orchestra tied up with a FitzPatrick feature, "Handel's Memories."

Season's Greetings

To All My Friends Where Ever You May Be

I'm Glad to Tell You I Am Publishing the Sensation of the Year

"LOMBARDO'S"

Smashing Hit

FEATURED BY GUY LOMBARDO AND HIS ROYAL CANADIANS

"SWEETHEARTS ON PARADE"

ARE YOU FEATURING IT?

AND HERE ARE OUR OTHER HITS

Dream Train

He She and Me

It's Just Because It's You

Don't You Remember Sally

That's What Puts The Sweet in Home Sweet Home

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UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way N. Y. City

New York *Paramount*

Week Ending December 28

"Just Kids," a remarkable presentation featuring **Ad Carter**, cartoonist and originator of that famous comic paper strip, was the Christmas show here. **Bennie Krueger** and the Paramount Stage Orchestra furnished the music. This fine show was devised and staged by **C. A. Niggemeyer**, with the help of Ad Carter. All special lyrics and music were written by **Cliff Hess.**

The show opened in street set, with Officer Branner (**Robert O'Connor**) singing the introductory song as twelve **Dave Gould Girls**, as cops, offer a smart drill. This closed novelly, with a moving picture effect.

Bennie Krueger announced Ad Carter's famous cartoon "Honesty" with **Mush, Fatso, Officer Branner, Peanuts** and **Mom** depicting it. The characters were portrayed by **Al Gale, Eddie Matthews, Robert O'Connor, Marietta Sullivan** and **Charlotte Granert.** They were received well.

Bennie and the boys next played "You're the Cream in My Coffee," with **Bennie** soloing on his sax. The sweetheart of Toy Town, Marjory Jones (**Cecile Blair**), offered some fine acrobatic work to a good hand. Pat Finnegan (**Anna Chang**) pleasingly sang "That's Heaven to Me" and "Shanghai School Days." She then danced with the ballet in a cute routine. Anna was very well received.

The Street Cleaner (**Charles Rozelle**) entered smoking a pipe, but it turns out to be a black saxaphone which he plays well. He also plays on a whiskbroom, which is a fife, and then he takes his large broom (bassoon) and plays on that. He received a good hand.

Mush (**Al Gale**) then sang "Gateway to Home" and earned an encore of "Along Comes Sweetness," with the entire ballet acting as "Sweetness." Al then dances in a cute routine with the girls. He received a very good hand. **Krueger** then offered a sax solo that just got a fair hand.

Ad **Carter** entered to a good reception, and as he drew a cartoon of Mush, Al Gale sang "Just Kids." Carter then drew Pat Finnegan, and Anna Chang joined in the song "Just Kids." Ad then drew a few trick cartoons as the entire ensemble entered for the finale.

The entire show was fine, but it seemed like the crowd did not appreciate the efforts of the producers and artists.

Detroit *Fox*

Week Ending December 14

Draw up your chairs, all you producers of band shows, and listen to the idea developed by **S. J. Stebbins**, manager of the Fox theatre.

For a long time, the idea of having a master of ceremonies is to engage a sleek haired young man who will endear himself in the hearts of all feminine theatre goers. So Mr. Stebbins decided to introduce a novelty, and what do you think he did? He invented an "Invisible Master of Ceremonies."

Yes, sir! The show went merrily on this week with the usual introductory talks and wise cracking by the master of ceremonies, but said master of ceremonies was nothing but a loud speaker horn high up under the proscenium arch. Stebbins gave the novelty a lot of space in his advertising, and if it proves successful he probably will keep the innovation for some time.

As usual this week, the stage program was long and varied. So we will take it in order. First there was a dancing novelty by the **Fox Tillerettes**, entitled "Lamp Light," with vocal interlude by **Markell** and **Faun.** Then there was another dance creation, "Blue Moon," featuring **Margaret Donaldson.**

The stage program was broken for a moment by a Movietone of Chic Sale, that inimitable delineator of rural characters. The playlet was called "The Star Witness," and it was that familiar little piece in which Chic, as a crossing watchman, tries to tell the jury just how a train smashed an automobile.

Then back to the stage for the revue "Syncopation." It was an elaborate presentation with a galaxy of Broadway entertainers, the featured ones being **Seb Meza**, jazz dancer de luxe; **Benny and Western**, known as "Two Broadway Aces," and **Dagmar**, possessor of a talking violin.

The symphony orchestra production was selections from "Carmen." The excerpts played were "The Toreador Song," the famous sextette number and "The Flower Song." **Clay Inman** and **John Griffin** were the featured soloists, and the Fox Choral Ensemble of 50 voices was used effectively in the presentation.

Salt Lake City *Capitol*

Week Ending December 21

The Capitol theatre presents one of the most beautifully staged and elaborately costumed stage acts Fanchon and Marco have yet offered this week, it being a Bohemian revue of color and melody titled, "Artists" idea.

Art **Hadley** and **Romeros** were featured in this act, Hadley being a cartoonist of national reputation, who draws with amazing speed characters in differing poses.

The **Romeros** composed a dance act of three brothers and three sisters offering a variety of interpretive Spanish dances in a decidedly new form.

The **McCune Sisters** entertained with dances and late melodies. **Florence Foreman** is a high kicking dancer who is very entertaining in that line. **Babe Morris** pleased very much with her tap dancing.

Phil Kalar, who has delighted Capitol theatre audiences for three weeks past with his sensational character numbers, was well received as usual.

Oliver Alberti, master of ceremonies, and his Capitol band offered some new concert numbers, as did **Alexander Schreiner** at the organ.

St. Louis *Ambassador*

Week Ending December 14

Ed Lowry called his stage entertainment this week "House Boat" and featured **Dave Apollon** and his Russian steps; the **Felecia Sorel Girls**; **Vera Van**, singer; **Danzi Danzig** and Apollon's Manila String Orchestra.

Dave Silverman directed the orchestral overture.

Chicago *Chicago*

Week Ending December 22

Dave Appollon the "all around man" was at the Chicago this week and Dave had every person sitting up in their seats and taking notice to what he was doing. Minus Dave the stage show without a doubt would have been a failure. **Eddie Perry** was seen once throughout the show and that was when he made his first appearance and introduced Mr. Appollon. This fellow Dave first led the orchestra, then he danced as few others can, then he played 4 or 5 different instruments. If the presidential election was now, Avalon would have been the people's choice.

The **12 Felcia Sorrel Girls** scored heavily on their first appearance. The girls, every one attractive, did an interesting novelty dance that clicked.

The **Manila Band**, led by Appollon, played for their first number "Road to Mandalay." One of the members of the band sang the chorus. He was called back for an encore and sang "Angelia Mia."

For the closing number the entire cast did a review of their act and the curtain dropped. This fellow Dave was the one that counted.

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DeSylva, Brown & Henderson Will Write Fox Pictures

Buddy DeSylva, Lew Brown and Ray Henderson (who constitute the music publishing firm of DeSylva, Brown & Henderson, have been commissioned by William Fox, the motion picture producer, to write several stories for his organization to produce into motion pictures. The boys are now on the way to the West Coast to prepare several scenarios.

Since the firm has been organized a little over a year and a half ago they have made rapid strides until they now occupy one of the most prominent places in the music publishing business ever occupied by any young firm. Their catalog has the most varied group of songs that the most consistent sellers in the country have. The boys first rose into prominence as song writers and then added to their popularity as the writers of the "George White's Scandals." In the past year they have written four successful musical comedies that are now playing on Broadway. They are "George White's Scandals," "Good News," "Hold Everything," and "Three Cheers." This is a record that has never been achieved before by any group of writers. They also have a new production under way called "Follow Through" which is expected to be the masterpiece.

In spite of the fact that the firm enjoys the reputation of having the best combination of writers in the country as well as the best songs in the business, credit must also go to Bobby Crawford, the president and guiding business genius. He is assisted by a capable staff headed by Dan Winkler, business manager of sales.

Boston *Metropolitan*

Week Ending December 15

The feature of this week's bill was the performance rendered by Gene Rodemich and his Publix Playboys orchestra. Each individual was allowed a solo and revealed the ability of each, which is not possible when all are playing at the same time. The ovation given by the patrons to "Sammy," the piano player, was exceptional and merited an encore, but Gene, as master of ceremonies, did not allow any encores.

The revue opened with two clowns asking for a trip to the magic land of Arabia on the magic carpet. "The Magic Carpet" was the name of the revue. After a clever by-play on words, the two were carried to the dreamland. They then gave an exhibition of eccentric dancing, following which was the hit of the show, the solos by the members of the Rodemich band.

The windup was short and quick. Another exhibition of dance steps by two girls, then by two boys, was followed by a chorus comprising the Gamby-Hale girls, who revealed their usual cleverness in simultaneous movement. The bill closed with a strong-man act, interwoven with dancing.

The feature picture was a Vitaphone affair, starring Doris Kenyon, Gladys Brockwell and Richard Bennett.

Detroit *Capitol*

Week Ending December 21

The mercury dropped to around the zero mark here this week, but **Del Delbridge**, master of ceremonies at the Capitol, went "Picking Peaches" through the co-operation of the Publix circuit.

The show opened in one, with the **12 Capitol Girls** arranged in front of a gold backdrop. The girls crouched down behind yellow umbrellas, which resembled peaches, while **Charles Barnes** sang a song about his peaches and introduced them one by one.

Then the drop went up on a futuristic garden scene, resplendent with huge oranges and enormous blue and white birds the like of which, if I have any luck, I probably will see the morning after New Year's Eve.

The high spot of the entertainment was the **Three Diamonds**, who, incidentally, used to be the Four Diamonds until one of them cracked up in an automobile accident. Their first number was "Ten Little Miles from Home," sung in close harmony and ending up with some smart hoofing.

Then the two younger members of the team appeared in the most ultra of collegiate get-ups. They sang and danced "Collegiate," but put it over in a manner entirely different from the usual run of things. Instead of being syncopated, the number was stepped down in tempo and the humor of the piece came from the slow, dragging and utterly blase way in which the young men put it over. The boys are good.

Then there was **Cy Wills**, billed as the "Beau Brummel of Hollywood." Of course, he was no Beau Brummel, being attired in one of those exaggerated get-ups of what the well dressed young man from Hooper's Corners, Maine, should wear. Wills had a fine line of nonsense, including a fake mind reading skit, with a balloon in place of a crystal ball, and a closing number in imitation of the Scotch bagpipes.

The **Kenna Girls**, three of them, were close harmony singers, featuring "There's a Rainbow 'Round My Shoulder." One of the girls has one of those trick voices that drops an octave or so at will. And when she took a good firm grip on "Hallelujah" in that rainbow song—oh, boy!

Del had a nice arrangement of "Don't Be Like That" for his Capitolians. Each one of the boys took a turn at singing a verse of the song, with the orchestra singing "Don't Be Like That" in chorus as each soloist finished.

Philadelphia *Stanley*

Week Ending December 22

Rose's Lilliputians, a pocket edition of a night club revue, were a most unusual feature on the Stanley program this week. They are interesting not only on account of their size but for their talent as well, and they even had their own midget band, which played merrily away, assisted in several numbers by the Stanley orchestra.

The little people appeared in various costumes, at first in evening dress, as they danced and whirled with all the zest of night club entertainers several times their size. They sang as well as danced, though the voices are high pitched and seem to lack carrying quality.

One of the Lilliputians, introduced by the master of ceremonies as the "Javanese coffee bean," put on a whirlwind dance that brought down the house, and another one of their number named **Gladys** sang "Just Like a Melody" in a sweet and clear voice that brought much applause.

But most delightful of all was a Dutch number called "Hi-Lee, Hi-Lo," with the dancers in attractive Dutch costumes. The applause after this number was enthusiastic.

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Newark *Branford*

Week Ending December 21

This show opened with **Charlie Melson** announcing that this was "Christmas Gift Week," and then through the courtesy of the theatre and a local jeweler one thousand dollars' worth of jewelry was to be given away. As this had created much interest, the house was packed. After the gifts were awarded, the stageshow, "A Bit of Scotch," opened to a Highland setting, with Melson telling Scotch stories, which started the show off well.

Leo Prince, accordianist, offered every thing from opera to jazz and earned himself an encore. **Duke McHale** and **Freeman Twins**, young boy and two girls, did some fine tap dancing that received a good hand. The "Bonnie Laddies," **Jim Whelan, Lou Noll** and **Charlie Kenny**, radio stars, next offered popular and comedy songs that stopped the show. They earned two encores.

Charlie Melson followed with Irving Berlin's latest number, "What About Me," as the boys in the orchestra sang bits from other Berlin hits. Charlie has an inimitable way of putting songs over; his voice isn't very good, but he is always good for an encore or two. He was forced to encore once and begged off the second time. "I'll Get By," band number, which was full of comedy situations, gave the boys a chance to do a little hokum, which got a fine hand.

During the finale the trees in the settings turned into whiskey bottles as the boys played, "How Dry I Am."

Observation: **Chas. Melson** and His Boys are very popular at this house, as was proved by the applause during the show and at the finish, when Charlie was forced to take curtain calls.

New York *Colony*

Week Ending December 21

Benny Rubin, comedy screen player, is the new M. C., and **Jimmy Carr** and his Silver Slipper Orchestra give the audience the music here. The stageshow this week was a Spanish affair and opened with the boys singing an introductory song, with Jimmy Carr soloing on his violin.

Benny Rubin, in comic Spanish costume, then sings comedy songs and told some funny jokes that had the house roaring. **Ojeda and Imbert**, Mexican dancers, next offer a fine Argentine dance that was received well. Some more joking by Benny. Then one of the boys sang "Chiquita" as the girl in the dance team did a tambourine dance.

Jerald and Hoag, two boys, as the north and south end of a horse, then have the house roaring at their novel dancing and tricks. Rubin starts to tell a story and as he speaks of each character the orchestra plays bits from songs to fit the characters. This was cleverly done and it received the hand it deserved.

Benny then offered a song and dance as the ensemble entered and concluded this performance.

New York *Capitol*

Week Ending December 14

An overture by the Capitol orchestra. Composition and arrangement by **Dr. William Axt**, of "Selections from LaBoheme." **David Mendoza** was the conductor. This was very well received.

"Moonbeams," a **Mort Harris** revue featuring **Dave Schooler** and a cast of talented artists, was the name of the stageshow. This opened to a beautiful garden scene, with Dave Schooler singing, "Me and the Man in the Moon," as fourteen **Chester Hale Girls** did a cute routine. Eighteen more girls then entered to pose and sing as Dave danced with two of the girls, to a good hand. A band number in which each of the boys played bits from popular numbers followed.

Llora Hoffman, well known prima-donna soprano, next offered "Lindy Lou" and an Italian street song in her own inimitable way and to a good hand. Twenty-nine girls of the ballet next did a clever and well done routine.

Dave Schooler played "Rhapsody in Blue" on the piano. He used interpolations of his own to good advantage and he also stopped the show, but he disappointed the audience by begging off.

Nell Kelly, of "Ups-a-Daisey" fame, followed with some original and speedy dance and song numbers which earned her two encores. She roughed Dave up badly, but she is the personification of pep, and the audience liked her. The "Blue Demons," an Adagio trio, next offered a daring and unique dance number, in which they tossed the girl around like she was a rubber ball. They received a very good hand. The entire ensemble formed a beautiful picture for the finale.

Chicago Organists Club Elect New Officers

At the annual meeting of the members of the Chicago Society of Organists held on December 18th at the Kimball Hall, Chicago, the following new officers were elected:

President, Ramon Berry; Vice pres., Harry Zimmerman; Sec., May Hill; Treas., Claude B. Ball. The Board of Directors constitute the following: Hermann Meyers, Anita de Mars, Hattie Hoyt, Claude B. Ball, May Hill, Harry Zimmermann and Ramon Berry, who will also officiate as Chairman.

At this meeting new business was also discussed for the coming year and several of the members contributed some educational talk relative to the future progress of the organists. Among the speakers were Harold Daniels, who discussed the matter of "Sound Vs. Organists" which was recently published in the December 22nd Better Theatres section of Exhibitors Herald-World.

J. Gibbs Spring also made some forceful talking on the matter of organists and music publishers cooperating and stressing the point on the organists in returning slides to the publishers. This is a matter that has been discussed before and is quite important in order to continue to receive the wonderful support that publishers are giving organists on organ slides.

After the meeting adjourned the entire crowd gathered at the musician's union headquarters where the annual Christmas party was held and everyone received his share of the turkey.

Detroit *Michigan*

Week Ending December 21

Everything but the jokes were blue at the Michigan theatre this week, for Boris Petroff's "Blue Revue" was the feature attraction on the stage.

The stage settings were of futuristic design, all done in blue, and every act was either blue in costuming, in songs or in name.

Frank Stever opened by singing some blue melodies, and then **Al Evans** led his band through "Deep Blue," a new and tuneful dance number. Al, incidentally, sang one verse and showed himself to be the possessor of a nice voice.

A Merry Christmas
and
A Happy New Year
to all

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Dream House

By Lynn Cowan
and Earle Foxe

Spanish Fox Trot

Avalon Town

By Nacio Herb Brown
and Grant Clarke

Waltz Ballad

Loneliness

By Lew Pollack
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Our Horse Shoe—Wm. Morris

Then there were the **Small Brothers**, "Small in Name, But Big in Stepping," who reeled off some nice dance steps. Next was a "Study in Blue," **Pelle and Cola**, hand stand acrobats in blue costumes.

Bobbie "Uke" Henshaw, that rotund young man with the remarkable trick voice, was the feature of the program. How Bobbie can make that voice of his behave in imitations of various animals and so forth is nobody's business. He was billed as "A Song Cure for the Blues," and that's exactly what he was.

And then there was **Irene Taylor**, "A Little Girl from the Land of Blues." And what a blues voice! But unfortunately Miss Taylor only sang one number, "St. Louis Blues." Not enough, Miss Taylor; let's hope you get more of a chance with the show later.

The **Gamby-Hale Girls** as "The Blue Danube Damsels" had some nice dance routines, which added to the general atmosphere of blue.

And as we said before, there were no "blue" jokes to spoil the routine, making it altogether a very nice little show.

Chicago *Oriental*

Week Ending December 22

The Oriental changed their policy this week with the orchestra in the pit. **Brooke Johns** remains on the stage as master of ceremonies. "Crinoline Days" was the title of the stage presentation and the big hit of the day was **Johnny Payne**. Before we go on with the rest of the show we must say that Johnny will be remembered by the patrons of the Oriental for a long time. His playing of the piano is remarkable and his singing fits in perfect. Three encores were necessary to take.

Wally and Zellos were the first act and they did a variety of tap steps. Each did a solo dance, both scoring with the patrons. For an encore a novelty dance was accepted by the patrons with applause.

The six ballet girls with the six collegiate boys offered a Colonial dance that more than pleased. This combination of girls and boys was a hit.

Maxine Hamilton sang to Brooke Johns whose actions help put over the act. Hamilton also showed dancing ability and missed an encore.

Then **Johns and Jeannine**, who are 6 feet 3 and 5 feet, did their weekly act of a dance and a song. This pair always gets a hand.

Johnny Payne as said before was the outstanding attraction; sang and played as nobody's business. Johnny played "St. Louis Blues" and **Johns** played the banjo. Hot as fire.

A Crinoline dance and a beautiful setting with the American flag and **Abe Lincoln** standing by closed show. It was put over very fine and the new policy was a hit.

Herald-World Facts Used for Organ Solo

William J. Cowdrey featured organist of the Smoot theatre in Parkersburg, W. Va., presented a very novel organ solo entitled "Miniatures of 1928." This stunt consisted of an original set of slides that covered titles of the past year in songs. Just a line or two of each song was used up to the last two, which were used in full. Words were written on the first two numbers only, the other numbers were played with appropriate slides somewhat along the idea of remembering contest. The numbers used were selected from Sid Berman's Best Sellers column in EXHIBITORS HERALD-WORLD and in accordance with the organist's own report the idea was a tremendous success. Here are the songs that were used:

"Back in Your Own Back Yard," "Kiss and Make Up," "Girl of My Dreams," "Angela Mia," "My Ohio Home," "Beloved," "Together," "Sweet Sue," "I Can't Do Without You," "Ramona," "Constantinople," "You're A Real Sweetheart," "Was It a Dream," "Laugh, Clown, Laugh," "Get Out and Get Under the Moon," "Old Man Sunshine," "That's My Weakness Now," "Jeannine," "There's a Rainbow 'Round My Shoulder."

New Haven *Olympia*

Week Ending December 20

This house is the opening date of all Publix units with "The Perfect Girl," a **C. A. Niggemeyer** production playing this week. The title comes from the fact that **Helen MacFadden**, daughter of Bernarr MacFadden, publisher and physical culture exponent, is in the cast.

The show opens with **Foster Girls** and two principals doing a number. Man from audience comes up on stage saying number was rotten and it turns out that this is a dress rehearsal of a show with man from audience being stage manager.

Band number follows. Then **Joe Penner** does a comedy bit with stage director. **Luella Lee** dances twice, the **Four Cheer** leaders stop the show with two numbers, **Joe Penner** also stops the show cold, getting many laughs.

The big punch is **Helen MacFadden** and **Foster Girls** demonstrating how to exercise with girls doing stunts with a punching bag. Finish has girls on a treadmill racing against each other.

Good unit with another week in Boston and all rough spots will be eliminated.

Seattle *Seattle*

Week Ending December 14

The new Fanchon & Marco show at the new Publix operated show house was dominated by a group of graceful, grotesque and eccentric dancers. **Ted Doner** was the featured personality, who was ably seconded by **Jerry Coe**, slow motion dancer extraordinary. The four lively **Gale Girls** brought considerable vivacity and youthful elan to their dancing.

Songs in the campus manner were contributed by **Varsity Four**; **Alene and Evans** scored with their acrobatic turn, and **Bill Albright** took a big "hand" for many eccentric steps.

Happy Phil Lampkin and his stage band contributed their usual varied repertoire. On screen Mary Astor did her big bit in "Romance of the Underworld."

Portland *Portland*

Week Ending December 14

Portland Publix welcomed another new master of ceremonies this week in **Lou Forbes** and was given a cordial reception when he put a new zip into the stage presentations.

"Red" Corcoran, former Portland banjo boy, has improved in his offerings and stole the show. A male chorus added tuneful harmony of the box office kind.

The **12 Sunkist Beauties** in gayly colored costumes opened and closed the stage show. **George Johnson**, new organist, played any number of popular songs. **Harry Linden** led the augmented orchestra, while Billie Dove registered well in "Adoration."

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RADIO-KEITH-ORPHEUM CIRCUIT

Seventeen Chicago B & K Theatres Have Sound Equipment

Balaban & Katz have again made a change that affects several of their Chicago theatres. The changes are as follows: The Riviera, claimed as the Northside's drawing of theatres, to a policy of straight sound pictures. The house formerly played a policy of pictures and Orpheum vaudeville.

The Maryland on Chicago's Southside inaugurated a sound and talking picture policy on Christmas Day. This house formerly played a straight policy of pictures with orchestral accompaniment.

The Oak Park, State, and Covenant, formerly Lubliner & Trinz theatres, and now part of the B & K and Publix combine, have also gone in for the talking picture policy.

There are now a total of seventeen theatres on the Balaban & Katz Chicago circuit running a policy of sound pictures.

McCormick Will Record "Sonny Boy"

John McCormick, the famous Irish tenor, has just completed a Victor record of "Jeannine," the theme song of Colleen Moore's film, "Lilac Time." McCormick will also record for Victor the theme song of the "Singing Fool" called "Sonny Boy."

This song has also been recorded by Brunswick with Al Jolson singing it, who has an exclusive contract with the firm and according to reports the sale has gone over the half million mark.

Forms Independent Chain For Idea Shows

Dr. Paul R. DeVille of Hartford, Conn., has established an independent presentation circuit that intends to supply novel ideas in series form to motion picture theatres. Dr. DeVille has been a lover and student of music for many years and he himself is a master of ceremonies with a singing tenor voice.

At one time he filmed the exclusive motion picture of the late Enrico Caruso, and also appeared in a Technicolor photoplay with Maria Gambarelli, now a well known ballerina.

One of the first artists signed by the DeVille circuit is Glauco D'Attili, the seven year old boy concert pianist from Rome.

All Theatres Had Xmas Show

Nearly every deluxe picture theatre in Chicago had a Christmas stage festival that entertained the grownups as well as the children.

Among the most prominent stage shows were the Marks Bros. at the Granada and Marbro and the Capitol and Avalon. The Chicago Balaban & Katz houses also gave a special staging of Christmas week.

Miss Bingman's Selections

Publix have inaugurated a music room in the Brooklyn Paramount theatre, the newest house on their chain, and Ruth Bingman is the charming young lady who entertains the "waiters" with her beautiful classical selections on the piano. This music is offered every afternoon and evening.

England Gets Theme Bug

The theme song idea is getting so popular that even England is now going in for it. "Spangles," the latest motion picture production made by the British Filmcraft Productions has an interesting tie-up with the song entitled "Natalie." Fred Elizelda is the composer and Messrs. Boosey & Co. are the publishers.

"Fazil" Supplies Theme

The Sam Fox Publishing Company is making a huge drive in Chicago during the holiday weeks while the William Fox film "Fazil" is playing at various theatres. Sam Fox has published the theme song to the film called "Neapolitan Nights" which is expected to be one of the most popular song hits ever released.

Change Policies Again

Two other Chicago theatres have changed their policy this week. They are the Sheridan and the Diversey. The former discontinued a presentation policy for a straight picture program and now has gone in for vaudeville and pictures. The latter was also in the deluxe class but recently conducted burlesque and pictures and now has reverted back to its old policy of vaudeville and pictures.

Appearing with Film

Mr. and Mrs. Martin Johnson, producers of the latest African jungle picture, "Simba" now playing at the United Artists theatre, Chicago, are making personal appearances with the picture at all deluxe performances.

This film took four years to make and the Johnsons explain it in two hours on the screen as well as in talk.

The Leading Light

Every town has its leading citizens and Sioux City has one also. Russell Bishop happens to be the big guy in this town for he is the featured organist at the Orpheum theatre. Bishop is a protege of Milton Charles and plays a Sunday request concert with his own special arrangements of popular tunes.

Trixie in Person

Trixie Friganza, notable of the stage and screen is headlining at the Palace theatre, Chicago, this week. Miss Friganza makes her appearance in vaudeville and picture houses now and then just to remind the public that she is still able to entertain as in her former days. She has appeared in a number of motion pictures that have been a success and she is as much in demand in the films as she has always been on the stage.

Give Them a Chance

Charlie Davis master of ceremonies of the Indiana theatre, Indianapolis, in conjunction with the management, is sponsoring a plan for the encouragement of local talent. The theatre will give tryouts to all the ambitious ones on Monday night of each week at 8 o'clock.

All interviews are first made by Ed Resner the musical conductor who then arranges the tryout before Davis and if they meet with his recommendation the management will put them on the following week. Not a bad idea for other theatres to follow.

New Year's Show

Marks Bros. have made arrangements with more than twenty acts and stars from Chicago musical comedies to appear in the annual celebration which will be held at both of their Chicago theatres on New Year's Eve. This extra show will take place at midnight with no reserved seats. All tickets will be sold at $1.65 each.

J. J. Hess and William Adler, the publicity heads are greatly responsible for the newspaper tie-ups devoted to this arrangement.

CHARLES KALEY

"The Singing Director"

AND

HIS STAGEBAND

Wish Everyone A Very HAPPY NEW YEAR

Still Alternating at

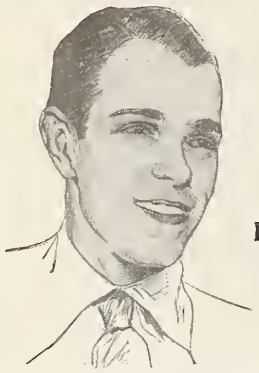
Marks Brothers

Granada and Marbro Theatres, Chicago

Slides Rancley Studios
54 W. Randolph St
Chicago
State 5918
Are you getting RUMORS
Monthly Slide News for the Organist

May I Take This Opportunity
To Wish the World a Right
Merry Xmas and the Best of New Years
Jim Thomas—*Featured Organist* Now at
Proctor's 86th St. Theatre, New York City

SEASON'S GREETINGS
FRANKIE MASTERS



"The Victor Recording Singing Band Leader"

At
Balaban & Katz
TIVOLI THEATRE
CHICAGO

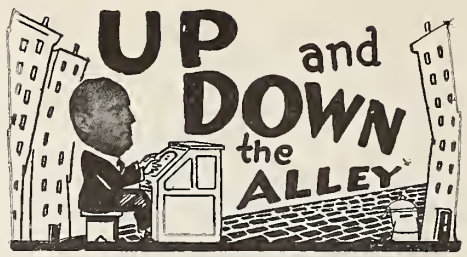
"The Best to the Rest of the World"

Julia Dawn

The Golden Voiced Organist

Now Featured
at the

Riviera Theatre
Omaha, Nebr.



Chicago is still the hospitable city it always was. On my recent visit there I found everything as I had left it, with few exceptions.

* * *

Meroff is still "knockin' them in the aisles" at the Granada and Marbro theatres. . . . **Brooke Johns** has certainly replaced Ash in the hearts of Chicago flappers and it looks as though he will be at the Oriental for a long time. . . . **Sid Berman** is still in the basement and aside from writing the column on the other side of this page, entertains the publishers at Lyon & Healy's continuously. . . . **Milton Weil** has the next big hit in Chicago, entitled: "Sweethearts on Parade," and is very well satisfied with life these days.

* * *

Found out that to "make" a tune a hit in Chicago, all it requires is one afternoon spent in **Al Beilan's** office. Every worth while plug is Chicago hangs out in Beilan's office and all you have to do is slip them orchestrations and organ copies as they come in and you have covered the city of Chicago with your tunes.

* * *

Balaban and Katz may not know this, but the reason for their success can be easily ascertained. Guarding their front door sits a pretty little southern miss by the name of **Lee Hurst.** Everybody in Chicago knows and loves her and should she ever go with the opposition, I feel sorry for B. & K.

* * *

One of the greatest characters I have ever met can be found at the Granada Cafe. In fact, he owns the place and his name is **Al Quadback.** It would take me eight columns like this to tell you about him, so to save myself that trouble would suggest that if you are ever in Chicago go out to the Granada Cafe and ask for Al Quadback.

Found **Preston Sellers** at the Oriental theatre making them laugh, cry and sing, as he wished. . . . **Chauncey Haines** at the Norshore theatre, and what do you think I found him doing between organ solos? In the basement of the theatre he has outfitted a complete carpentry and he was hard at work building a cabinet for the Missus. This is his hobby during the winter months and a mighty practical one I think at that.

* * *

Al Brown works a little different than any other Chicago organist, insofar as his organ solos are portrayed on the stage in a beautiful picture. These settings are beautifully done and leave an everlasting impression in one's mind.

* * *

Henri Keates is still looked upon as the daddy of community singing, and I look forward to the day he comes to New York.

* * *

Found the master of ceremonies situation still flourishing, with the following boys still holding sway: **Lou Kosloff, Frankie Masters, Fess Williams, Al Kvale, Mark Fisher, Verne Buck, Charles Kaley, Brooke Johns** and **Roy Dietrich.**

* * *

The leading dance orchestras likewise haven't changed and some of them are: **Guy Lombardo, Ray Miller, Ted Fiorito, Coon-Sanders, Joe Rudolph, Benson** and **Jean Goldkette.**

* * *

Found **Louis Lipstone** at the Balaban & Katz office the busiest man in Chicago, and this can be very easily understood, when one realizes that Lipstone's job is to keep all B & K organists, masters of ceremonies and musicians in order. . . . and **Ed Meikel's** organ club has certainly grown in membership, since the last time I was in Chicago.

* * *

Upon arriving back in New York, I found the following tunes to be the new era:

"You're the Cream in My Coffee"	"Let's Do It"
"A Love Tale of Alsace Lorraine"	"I'll Get By"
"Me and the Man in the Moon"	"The Song I Love"
"When Summer Is Gone"	"Sweet Ida Joy"
"I Wanna Be Loved by You"	"How About Me"
"She's Funny That Way"	"Doin' the Raccoon"

Here's wishing all my followers (the four of you) a very **Merry Christmas** and a very **Happy New Year.**

LARRY SPIER.

All I Can Say Is That I Hope Everyone in the Profession

Enjoys A HAPPY and Prosperous

NEW YEAR

AL KVALE

"The Komic Klown"

Still

Making Good at B & K's

Norshore Theatre, Chicago

BEST SELLERS

"Sonny Boy"—(DeSylva, Brown & Henderson).
"There's a Rainbow 'Round My Shoulder"—(Irving Berlin).
"Sweethearts on Parade"—(Milton Weil).
"Me and the Man in the Moon"—(Donaldson, Douglas & Gimble).
"Where the Shy Little Violets Grow"—(Remick Music Co.).
"Jeannine I Dream of Lilac Time"—(Leo Feist).
"You're the Cream in My Coffee"—(DeSylva, Brown & Henderson).
"I'm Sorry Sally"—(Leo Feist).
"Sally of My Dreams"—(DeSylva, Brown & Henderson).
"I Can't Give you Anything But Love"—(Mills Music).
"Doing the Raccoon"—(Remick Music).
"Happy Days and Lonely Nights"—(Ager, Yellen & Bornstein).
"I'll Get By"—(Irving Berlin).
"Avalon Town"—(Sherman Clay).
"High Up on a Hill"—(Leo Feist).
"Marie"—(Irving Berlin).

SUSIANNA—(Triangle Music Pub. Co.)—A Southern love song that has a very pretty lyric. It's about a girl with a funny name. Written as a fox trot. By Spencer Williams.

* * *

GEE—OH! GOSH I WANT A DADDY TO CUDDLE ME—(J. W. Jenkins Sons Co.)—This midwestern publisher has a chance of making this song as it's a clever fox trot. Words by D. D. Ebie, music by Frank A. Wright.

* * *

WE'LL FIND OUR SHELTER BEFORE THE RAIN—(Grossman & Lewis)—Thus our newest local publisher is starting off with a good catalog. One of the writers is also the publisher which keeps all the money in one pocket. Words by Bernie Grossman, music by Arthur Sizemore.

* * *

NIGHT OF MEMORIES—(Ager Yellen & Bornstein)—A semi-high class number by two of the best writers in the business. Should sell. Words by Jack Yellen, music by M. K. Jerome.

* * *

SUN IS AT MY WINDOW (Throwing Kisses at Me)—(Remick Music Corp.)—This combination of writers has in this a song that in the past was their meat. Has a chance of being a big hit. Lyrics by Lewis & Young, music by George M. Meyer.

* * *

MONNA VANNA—(Waterson Berlin & Snyder)—This title according to the writers means **Sweetheart Sublime.** We can't prove it but nevertheless it's a good song with a melody by a new writer who knows his business. Words by Al Dubin, music by Phil Boutelje.

BEE SONG—(You Never Saw a Bee Being All Alone Without Another Bee Being Around)—(Donaldson Douglas & Gumble)—A clever idea with an appropriate lyric also has several comedy versions which adds to it as a good stage song too. Lyrics by Jack Meskill and Willie Raskin, music by Pete Wendling.

* * *

JUST YOU AND ME (What a Combination We'd Be)—(Irving Berlin, Inc.)—A proposal in song, Just You and Me, what more does anyone want. Maybe later there will be more but that's later and not now. Words by Charles Tobias and Harry Tobias, music by Al Sherman.

* * *

IS THERE ANYTHING WRONG IN THAT—(Shapiro-Bernstein & Co.)—A cute lyric with a fox trot melody. Should be perfect for the little soubrette in the picture houses. Words by Herb. Magidson, music by Michael H. Cleary.

* * *

SHE'S JUST TOO SWEET FOR WORDS—(Harry Harris)—Cute lyric, sweet melody, what more is there to say? Yes, might say it ought to sell. By Larry Shay-Charles Tobias-Harry Tobias. A fox trot.

* * *

GYPSY—(Leo Feist)—This number was introduced by the well known Paul Whiteman and is a very good tune. The orchestras are already playing same over the radio. A fox trot song. Lyric by L. Wolfe Gilbert. Music by Matt Malneck & Frank Signorelli.

* * *

WONDERFUL GIRL—(Harms, Inc.)—The theme song of the Publix unit now playing in town It's tough enough to keep track of theme songs in pictures, now we have them in units. A pretty fox trot ballad.

Sid Berman

JOE MURPHY

"The Original Andy Gump of the Movies"

Wishes to Join the Rest of the Gang
In Wishing the Whole Amusement World

A BIGGER and BETTER 1929

P. S.—For the benefit of those who don't know me as JOE MURPHY, I'm the guy that MIN got the best of in the ANDY GUMP-UNIVERSAL COMEDIES

I Wish You All
A Happy New Year

"I'll Never Ask for More"

JOEY STOOL

Western General Manager
DeSylva, Brown & Henderson

Dick **Marjorie**

MAXWELL and LEE

"JUST JESTERS"

Take This Opportunity to
Wish Everyone a

HAPPY NEW YEAR

Direction—William Morris Agency

Ever Try an Anniversary Program? These Did and Got Results!

Community Party Idea Goes Over in All Parts of Country—And New Patrons Keep Coming, Too

HONORING in anniversary form the establishment of the first motion picture theatre in a city or town has proved effective as a business builder in a number of instances. One of the many examples is that of the Tivoli Theatre Company, operating the Tivoli in Richmond, Ind., which recently installed sound equipment. Thirty years ago the first motion picture was screened in Richmond. On the opening night of the sound pictures the theatre company arranged to have as guests as many as possible of those who attended the first film performance.

PART of the lower floor was reserved for the invited guests. The two dailies played up the idea. One published a special article in its Sunday edition.

Standard Business Done

If the theatre had a capacity treble its size, it would have been impossible to accommodate all those who wanted to pay for tickets. At intermission there was a reception for the invited guests by the management, and a number of the guests spoke reminiscently of their pioneer contacts with the pictures as spectators. For the remainder of the week, the theatre was veritably deluged with humanity struggling to pay into the building.

The anniversary proved to be the greatest boon to business in the history of Richmond theatres, and the effect has continued.

Pictures of scenes about the city thirty years ago were shown in the lobby, together with views that demonstrated the contrast between the pioneer films then shown and the production booked for the opening of the sound pictures. Outlined also were the improvements that have been made in motion pictures and theatres. Side by side were shown

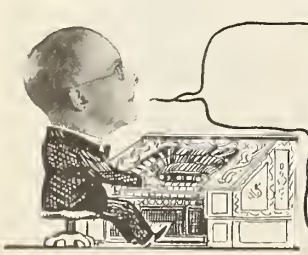
(*Continued on next page*)

To All My Friends
Sincerest Greetings

Playing return engagement—**Piccadilly Theatre, Chicago**

Best Wishes for a Most
Happy and Prosperous New Year

ALBERT F. BROWN
SOLO ORGANIST
Alternating at
Marks Bros. Chicago Theatres



Merry Christmas and a Happy New Year
TO ALL MY FRIENDS
BERNARD COWHAM
Featured Organist
AT THE NEW K-A-O FLUSHING THEATRE
FLUSHING, L. I., NEW YORK

ORGAN SOLOS

Egon Putz (New York Paramount), who plays the morning and supper shows, offered a very fine selection of numbers this week, which included the well known Grand March from Aida and a beautiful Russian number called "Kaneroi Ostrow." After a mighty fine hand for these classicals Mr. Putz played a selection of Japanese tunes that were also well received. Many music lovers come into these afternoon shows for the main purpose of hearing Putz' fine playing.

Harold Rider (Newark Branford) took F. White's place at this show. He offered for his solo two numbers that have met with much approval here in the east. These numbers were, "How About Me" and "Rainbow Round My Shoulder." Rider played these tunes very well, and as an added attraction he did a triple variation, a finger arrangement that gives a pleasing effect to the songs. He received a fine ovation for his efforts.

Leonard MacClain (Philadelphia Strand) offered a novel and well received stunt this week, in which he played, "I'm Sorry, Sally." This he played in conjunction with Feist's new "Slide-O-Phone," which lends the effect of a Vitaphone. "Mac" was very well received for his efforts. Many of the audience have commented and questioned about this added feature, but "Mac" is telling no one. As it has the town talking about him, he will continue using this in his solos, thereby making him much more popular than he already is.

Stuart Barrie (Detroit Capitol) is leaving Detroit this week after having been guest organist here for four weeks. He played a "Good-bye Concert," the tunes ranging from grand opera to comic opera and jazz, with the request that the audience show their preference for the various selections by applause. "Indian Love Call," from "Rose Marie," won the honors over both classical and jazz selections. Organists, take warning.

Arthur Gutow (Detroit Michigan) showed his versatility this week by playing two numbers at once. For instance, Gutow played Sousa's "Stars and Stripes Forever" with his right hand and the famous variation with the left. Then he played both numbers simultaneously. In the same manner he played "Swanee River" and "When You and I Were Young, Maggie," and "All Alone Again Blues" and "Blue Bells of Scotland." Just a two-fisted drin—ah, beg pardon, player, as you might say.

Edward House (Chicago Oriental). Eddie House continues to go over in B & K's houses and no doubt he will continue for a long time. Eddie, known as the singing organist, played "Ramona," "Out of the Dawn," "Jeannine," "Sonny Boy," "Angelia Mia" and "Rainbow 'Round My Shoulder." Oh, for more like House and a filled house there would be.

Jesse Crawford (New York Paramount) gave his audience a short but well thought out organ concert this week in the form of "The Frozen North," which was used as a prelude to "When Summer Is Gone." Mr. and Mrs. Crawford then offered a duet of "Parade of the Wooden Soldiers." Mrs. Crawford played her bit from the stage console as Mr. Crawford played his from the pit. They were well received, as usual.

Kenneth T. Wright (Menominee, Mich., Lloyd's)—offered for his Christmas week solo a special stunt that combined the Vitaphone in a presentation of "Silent Night." He then went into a novelty called "I'll Get By" compiled especially for the holiday week, assisted by a film trailer that ushered in Santa and his sleigh bells. A snappy chorus of "Jingle Bells" was also played by the organist as he wished everyone season's greetings. The Vitaphone record singer helped make this solo very interesting for the occasion.

Julia Dawn (Omaha, Neb., Rivlera)—this singing organist still in her guest engagement tied up with her selections in conjunction with the Movietone song pictures. She again proved to be one of the highlights of the theatre entertainment.

Dale Young (Indianapolis, Ind., Indiana)—called his novelty "A Checker Game" in which he plays a tune and then asks the audience to sing it. This stunt was worked out as a checker game and brought forth much comedy and entertainment.

John Hammond (New Orleans Saenger) gave over the week to celebration of the Schubert Centennial. His program of Schubert compositions included the "Rosamunde Overture," "Moments Musical," "Andante from C Major Symphony," "Serenade," "Impromptu Opus 90" and the first movement from the "Unfinished Symphony."

Have You Ever Experimented with An Anniversary Program?

(Continued from preceding page)

a projection machine of three decades ago and one of the latest models. Also displayed were photos, names and addresses of the guests.

Must Live in Same Locality

J. R. Williams of Boston decided he wanted something out of the ordinary to attract business to his Ideal theatre. He chose an anniversary celebration. He allotted as many rows as necessary for those who had seen the first picture program at the theatre, one year earlier. One stipulation was that each guest had to be still living in the same neighborhood. Only adults were eligible.

For a week in advance, those who had attended the first show were asked to present themselves for invitations. They were to answer a few questions as to title, scenes, and so forth, in the first picture screened.

Week's Celebration Staged

At the Dream theatre, Houlton, Me., a week's celebration was made of the fifth anniversary. Invitations were extended to all who had witnessed the first performance. There were no free tickets. The guests, however, were assigned honor seats directly in front of the curtain. They were invited to tell of what most impressed them when seeing the first picture, and what they liked best about the later productions. After the show, the guests were treated to ice cream and cakes in a restaurant.

The next night there was a symposium on the stage, titled "Why I Am a Patron of the Dream." Prizes were offered men, women and children who contributed the most interesting address, the prizes consisting of tickets good for a month and two months, on afternoons and nights when business was normally lowest.

Children in This Contest

This idea was executed successfully also by A. R. Cohn, manager of the Superba theatre, New York City. However, it was confined to boys and girls. On the third anniversary, announcement was made that the principal feature of the three-day celebration would be addresses from the stage by children on why they liked the Superba and its programs. For the boys, the first prize was a matinee ticket good for three months. For the girls, there was a choice of two dresses or a three months' matinee ticket.

At the Globe in Boston, the fifth anniversary was celebrated. Men and women who had seen the first picture at this theatre were invited to look over the films and then submit an article on what improvements had been made. Each contributor was limited to 600 words, and each essay had to be typewritten and sent in within a week. A prize of $25 was offered for first and $15 for second.

Badges Given Guests

At the Empire in New London, Conn., the third anniversary was celebrated by a party to which all those who had been at the opening show were invited. Badges were pinned on coat lapels at the entrance. For the anniversary night a special program was given, following the first program as closely as possible.

At the Franklin, Boston, the second anniversary was signalized by a reception to the patrons for two years. In the afternoon the boys and girls were greeted, and each given a bag of candy. At night there was an amateur night program more in keeping with adults' tastes, not only in pictures, but the specialties.

Gray Played Up Idea

The late William P. Gray of Lewiston, Me., played up the anniversary idea in the two years prior to his death. His pet ammunition was a contrast with the pioneer pictures. Often he illustrated this by screening a small part of a film he had shown many years ago, after the showing of a modern picture. Sometimes this was sprung as a surprise.

In one instance, a contest was arranged. In order to qualify, an entrant had to submit at least ten seat coupons within a month. The names of the men and women who played in the picture shown first in the Gray theatres were involved in the test. Another form was to offer a prize in cash or merchandise to the person who could name in full or nearest to completion, the cast of the feature film shown at the theatre exactly a year previously, with also name of director, producer and distributor. The program of the orchestra and organ was the same as that of the date observed.

Business Active as Nation Enters 1929, Says Sec. Whiting

(Special to the Herald-World)

WASHINGTON, Dec. 26.—Secretary Whiting of the Department of Commerce declares that in general both industry and trade are exceptionally active as we enter the new year, in a statement on business prospects for 1929.

"Agricultural output during the past year was about 5 per cent larger than in 1927 and there was an even greater expansion in manufacturing production," he says. "Wages continue at a high level, and unemployment has been reduced to a minimum.

"Labor conflicts in the coal and cotton textile industries were settled during the past year. Activity in the automotive and construction industries has been sustained and is particularly noteworthy. The textile and coal industries, however, still lag behind the others.

"Foreign as well as domestic demand for the products of our farms and factories is steadily expanding."

Poses as Kin of Nagel; Borrows, Lands in Jail

(Special to the Herald-World)

LONDON, Dec. 26.—Six months in jail for obtaining money under false pretenses was the sentence meted out to William Field, who posed as a brother of Conrad Nagel.

He borrowed $5 and was advised to return the next day for the $50 he had asked. Meantime police communicated with Beverly Hills, Cal., and it was learned he had been convicted six times previously for fraud.

New Theatre Opens with All-Pathe Film Program

(Special to the Herald-World)

MEMPHIS, Dec. 26.—When the new Orpheum theatre in this city opened recently an all-Pathe program was offered. The showing consisted of two-reel comedy, Pathe News, Aesop's Film Fable, Grantland Rice Sportlights, Topics of the Day and Pathe Review.

Mansfield Made Manager

(Special to the Herald-World)

LOS ANGELES, Dec. 26.—Jack Mansfield has been transferred to position of Division manager of the West Coast theatres, his headquarters being in Portland.

Saenger Promotes Ferrera

(Special to the Herald-World)

NEW ORLEANS, Dec. 26.—Marion E. Ferrera, manager of Saenger's Strand theatre, has been appointed to managerial capacity with Saenger theatres, Inc., in the tropics.

Season's Greetings!
to all my Friends
AL BEILIN

Compliments of the Season
SHANNON'S PLAYTIME FROLICS
(Acrobatic and Dancing Novelty Surprise)
Now Playing Deluxe Picture Houses

SEASON'S GREETINGS
LEONARD M. SALVO
Featured Organist
GATEWAY THEATRE, KENOSHA, WISCONSIN

THE THEATRE

Incorporated in this department of practical showmanship of Exhibitors Herald are the Moving Picture World departments, "Selling the picture to the Public," and "Better Business Builders."

Newspaper or Magazine—Which Style Is Best For Your House Organ?

IT'S a debate, folks. You recall that in the November 17 issue we reproduced a number of pages of the newspaper-type house organs and also a letter from Eddie Yarbrough of the Sheboygan Theatre Newsette at Sheboygan, Wis., in which Yarbrough made a masterful case for the newspaper kind. Now comes an able argument for the other side of the subject, and this is from Russell C. Roshon, director of publicity for the Columbus Amusement Company at New Kensington, Pa.

Both Roshon and Yarbrough are faithful members of the House Organ Exchange and both know what they are talking about. True, there is a bit of compromise in the Movie Gossip, put out by Roshon, in that he uses the magazine type cover and a magazine-newspaper style of makeup on the inside pages. (Pages 2 and 3 of a December issue of Movie Gossip are reproduced at the bottom of this page and good makeup they are, too.)

We will let Roshon take the floor to present the case for the negative (or affirmative, whichever you prefer to call it, though Yarbrough really opened the debate), but first we want to point out one or two of his chief arguments:

"We have tried all styles but I am positively convinced that a combination, the magazine type cover and a magazine-newspaper style setup on the inside pages, is the most effective."

"It gives you a splendid opportunity to lay out fine two- and three-column cuts, good catchy, interest-appealing heads, and present your various materials in a manner that is interesting and breezy."

"Too many house organs are of the cut-and-dried stuff, unappealing variety. That's why you see so many of them lying on the streets outside the theatre."

Dirty Business!

¶ NO ONE HAS ANY CONSIDERATION NOR RESPECT FOR THOSE WHO RESORT TO LOW DOWN BUSINESS TACTICS – STILL SOME WILL FOOLISHLY PERSIST IN FOLLOWING SUCH PROCEDURE –

¶ Recently the Universal Film Company released a special MOVIETONE SUPER TWELVE REEL PRODUCTION OF "UNCLE TOM'S CABIN" on which they lavished upwards of $2,000,000 and two years of hard effort to bring forth a mammoth, modernized version of that great classic in SOUND

¶ Immediately when this master picture was announced the film pirates dug up an old dilapidated print of the same name – originally a short old time version made over fifteen years ago, now nothing but a ridiculous five real joke

¶ Nevertheless, managers of little fifth rate movie houses in various parts of the country have jumped in and are fostering this gyp picture on the public, taking unfair advantage of the larger first run de luxe theaters, taking mean dirty advantage of the publicity given the big modern version of "UNCLE TOM'S CABIN" by the larger theatres, without question pulling a "FAST ONE" on the unsuspecting public and the bigger houses.

¶ Such tactics are low down. A theatre manager working such tricks on the public would hardly reserve their respect and patronage. Such acts will revert to his own downfall and the public will have no further faith in what he does nor what he advertises

¶ Don't be hoodwinked into paying good money to see a ridiculous picture that was made years before the World War. You should vigorously resent such efforts to trick and gyp you with a rusty old "duped" "spasm play.

See the Only $2,000,000 Modernized Version of "UNCLE TOM'S CABIN" with SOUND on Movietone at the LIBERTY--Mon., Tues., Wed., Nov. 5th-6th-7th

The Movie Gossip, by the way, is 9¼ inches wide by 12 inches deep, including the margins.

Roshon also sends "The Theatre" a number of clippings of his newspaper ads. One of them, on "Uncle Tom's Cabin," is reproduced herewith. He says, "it's a little strong" but that he "had to resort to this type copy" when he "met up with competitive action of the downright unfair sort."

Roshon's letter follows:

"Some little time since, I noticed an article in your 'The Theatre' department relative to the newspaper style of makeup being the most satisfactory. If I remember rightly the sponsors had not published their house organ over a very great period.

Uses Combination Style

"I don't want to appear deliberately critical since the newspaper style doubtless suits their purpose best. However, we have tried them all. This is our eighth year—very satisfactory and successful years, to be candid—and we have tried all styles from eight page three column program type to the five column 22 inch tabloid style with sensational front page —studhorse headlines, etc., but I am positively convinced that the style layout I am now using —a combination, the magazine type cover and a magazine-newspaper style setup on the inside pages—is the most effective."

"It gives you a splendid opportunity to lay out fine two- and three-column cuts, good catchy, interest-appealing heads and present your various materials in a manner that is interesting tand breezy.

Avoids "Cut-and-Dried"

"Too many house organs are of the cut-and-dried stuff, unappealing variety. That's why you see so many of them lying on the streets outside the theatre. We find that the patrons of our theatres take them home to look through the Movie Gossips further. That's what really counts. If we happen to be a day late through some unavoidable occurrence of our own or the publishers, we are swamped with calls demanding why the Movie Gossip failed to reach them as per schedule.

"Every box in the box office has one or more Movie Gossips in it and every other house, sometimes every one, has a Movie Gossip in the mail box as well. Close to 4,000 of these are now mailed out each week direct to the homes.

(*Continued on Page 74*)

Page Two THE MOVIE GOSSIP December 1st, 1928

Mother's Faith Is Theme in Greatest Picture of the Year

New York's Wildest Party Shown in "The Night Bird"

New York's wildest party, the annual Beaux Arts ball at Webster Hall, has been immortalized in Reginald Denny's new Universal starring vehicle, "The Night Bird," which will show at the Ritz Theatre on Wednesday and Thursday.

One does not have to go to Paris for a party of this type. In fact, one will not have to go to New York now that the Artists' revel is so faithfully depicted in "The Night Bird."

The galaxy of feminine pulchritude appearing as dancers include the pick of Hollywood screen players and the Los Angeles stage. Among them was the entire personnel of the chorus of "Tell Me Again," a Los Angeles musical comedy.

The girls all appear in costumes similar to those worn at the Artists Ball, that is, not much, but what there is, very elaborate and gaudy, in keeping with the tenor of the jazz age.

Denny, sniff Corliss Palmer playing the role of a so-called Love

WHY BIG MEN FEAR LITTLE GIRLS

Why is it that big strong men are so afraid of little girls?

Reginald Denny, Universal comedy star, attempted to answer this recently when he was filming his latest farce, "The Night Bird," which will show at the Ritz Theatre on Wednesday and Thursday.

"The big he-man," said Denny, "is always a man's man. He may be a lumber-jack, a prize-fighter, an athlete of some sort. He has grown up a husky man because he was not interested in society, pink teas, dances and other social soft-eners.

"Not being concerned in such things he has never become accustomed to the company of women. Thus we have the humorous situation of a great strapping man bashful and shy in the presence of women, the smaller the girl the more bashful and the more ludicrous his situation.

"This is the situation about which Director Fred Newmeyer has made 'The Night Bird,' my latest photoplay. I play a prize fighter, the world's champion, afraid of women. My manager insists that to become

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"Caught in the Fog" Latest Talking Picture with May McAvoy & Conrad Nagel

May McAvoy and Conrad Nagel Featured in "Caught in the Fog" a Warner Bros. Production

Lew Cody Arrives In New York City

Lew Cody arrived in New York last week and will remain there until he sails for Europe December 14 on the Berengaria.

Cody goes abroad to fulfil a special engagement at the Palladium Theatre in London, where he may be joined by Mabel Normand.

Following the London appearance the actor plans to resume his screen work at the Metro-Goldwyn-Mayer studio.

Nick Grinde, M-G-M director, who has made Tim McCoy's last three films, arrives in New York this week and will do a number of Movietone subjects in the East.

Raquel Torres In "Bridge of San Luis Rey"

Raquel Torres, who was discovered among the Hollywood extras and given the feminine lead in "White Shadows in the South Seas", scores such a success in this role that she has been awarded one of the most important assignments of the new seasons.

The eighteen-year old Mexican girl will have the part of Pepita in Metro-Goldwyn-Mayer forthcoming production of Thornton Wilder's Pulitzer Prize novel, "The Bridge of San Luis Rey."

Charles Brabin, who made "Driven" and other notable films, will direct the new picture.

LIBERTY
HOME OF VITAPHONE—MOVIETONE TALKIES
VAUDEVILLE ON SCREEN DAILY
Mon., Tues., Wed., Dec. 3, 4, 5 | Thurs., Fri., Sat. Dec. 6, 7, 8
Sound & Music Effects

Do Your Duty, Folks! Exchange Is Appeal Of Shulgold, Scanlon

We hope the following letters from John J. Scanlon and H. Shulgold are "out of date" by the time this reaches you. Nevertheless, we feel the necessity of printing them so that all will appreciate that members agree with the article in "The Theatre" last week on the urgent need of each understanding the responsibility of sending copies to fellow-members.

Not a "Social Order"

Writes Scanlon of the Palace theatre at Torrington, Conn.:

"In reading our magazine this week I was very impressed by what Mr. Addison said about our exchange. It certainly is an asset to any theatre, and more. I get real pleasure as well as use from the organs I receive.

"But, of course, if we do not exchange with each other we will not get anywhere. I find only one way in which to see that my program is mailed out to members and that is to sit right down and do it myself. Most managers are pretty busy these days, with sound coming in, the holidays and other things to attend to, but I am sure you can find time to either write forty addresses or see that he who takes care of our mailing list does. But it looks like our exchange is going to be like some social orders; they leave it up to a certain few to carry on. So now that Mr. Addison has given us a warning I hope the members will chip in and let's have a 100 per cent organization.

"I only receive four different organs at present; and would like to say that the ones that are here are certainly appreciated.

"Hoping as mentioned before that members will now take the tip offered and send in programs to every theatre on list."

Shulgold Urges More Replies

Says Shulgold of the Imperial Chain Theatres at Pittsburgh:

"Please pardon the belated nature of this letter of appreciation for the fine cooperation you gave me in your issue of December 8th.

"Frankly, I am a little surprised at the lack of response so far. To date, I have received house organs from but two members of the exchange. Considering the strong appeal you made in my behalf, I should have been deluged with house organs by this time.

"The members of the exchange are in a position to render each other a very valuable service, but no one member should weaken the confidence of the others by failing to keep up his end of the agreement.

"However, I am very much indebted to you and to those members who have already sent me their publications and I have no doubt that the other members will respond in due time."

Newsette Delivered With Sunday Papers

Eddie Yarbrough of the Sheboygan Theatre Newsette, arranged a good one when he won the cooperation of the City News Depot, which distributes the Sunday newspapers throughout that city in Wisconsin, to deliver the Newsette with the Sunday papers.

Dance Given in Foyer With Music from Radio

Dancing in the foyer of the St. Clair theatre, a fine suburban house of Toronto, to music received through the radio was a recent stunt engineered by Manager E. L. Downey. The dance took place after the regular evening shows and was a success.

Here is one of the exploitation efforts used in Bangkok, Siam, to put over Fox's "What Price Glory." An American ballyhoo in far-away Siam.

Airplane Contest Attracts 400; Parking Space Is Ideal Setting

An airplane contest did the trick for "Wings" at the Palace theatre in Torrington, Conn., though of course there were several other ideas applied. Four hundred children took part in the big event and it is interesting to note in addition a big sentence from Manager John J. Scanlon's letter to "The Theatre." Scanlon writes that "our new parking space was ideal for this." Another proponent of the parking space idea—and with a new angle to its usefulness.

The contest was prepared two weeks ahead, to get the youngsters busy making planes. But let's read Scanlon's letter together.

"Enclosed you will find a few clippings that will explain some of the work done here for 'Wings,'" Scanlon writes. "We played this picture for five days here and did very well with it. (A number of teaser ads played a goodly role in the campaign.)

Parking Space Used

"Most important is the Airplane Contest for the youngsters. Our parking space was ideal for this and we had about 400 kids (boys and girls) down to it. The prizes were donated by a sports goods store, and of course there were tickets, too.

"A contest like this has to be started about two weeks in advance of the picture to get the kids working on planes. Another important thing anent the airplane contest is displaying of planes in lobby with cards of credit attached. I put all the planes on the lobby floor and concealed behind a frame of stills a large electric fan which turned the propellers at a fast rate. As the source of power could not be seen, everyone thought the models were actually going to fly. An amber spot lighted the planes up, and it was the greatest bally the lobby ever saw.

Verse Contest in Paper

"In the paper for ten days we ran a To Fly Contest. A verse was given the first day for an example and each verse used daily earned a pair of tickets for the author. Altogether we had 200-and-some replies to the contest.

"The midget cuts of 'Wings' (the teasers already referred to) were run for a week in advance, using ten each day. I built a front on this picture, but it did not measure up to standard, so no picture was taken.

"Four window displays and the song tieup completed the campaign. This is in the line of a tip to anyone who is going to play 'Moran of the Marines.' At the exchange get about a dozen three-sheets, style 3A, make as many cutouts, then place them in your lobby, squad formation, and watch your patrons' expressions as they enter the lobby."

As someone advertises—Scanlon's letter is "good to the last drop," and there's a real hunch for you in the last paragraph.

Welcome!

Add to your House Organ Exchange list, and *exchange* with

B. Mouland, Savoy theatre, Clayfield, Brisbane, Queensland, Australia.

Edward F. Masters, Peoples theatre, Chanute, Kan.

An unfortunate typographical error listed the Orpheum News as Sharon, Pa., as Lewis Hepinger advises us, when it should be

Orpheum News, Orpheum Theatre, Clarion, Pa.

Drama Club Runs Show As Exploitation Feature

Executives of the Palace theatre at South Bend, Ind., recently staged a novel stunt when they permitted the house to be operated entirely by students of the high school drama club. The students thoroughly enjoyed the opportunity to participate in the successful management of the presentation and picture program if only for a day and night.

Here is what the "Varsity" slickers looked like in the exploitation diversion of the Strand at Robinson, Ill., for the Paramount picture

Hand It to Ramm Again! Now It's Potato Day for Children's Home

Remember the old "try your strength" doodads at the circus where, if you were lucky enough to steer a sledgehammer off your toes and onto a scale you might ring a bell up yonder some place and be rewarded with a seegar for managing to escape crippling yourself for life? Well, when it comes to exploitation that man Louis E. Ramm cracks the paint off the gong time and again.

Ramm, who besides being M. B. I. No. 2 is with the Manos Enterprises at Greenburg, Pa., rings it once more but this time it's potatoes that are pealing. Ramm also mentions the double truck cooperative and tieup for "Home Towners" as well as a "Home Towner's Booster Club", played up with window cards in red type with black border above and below, and a preview for its members.

Was It a Success? Was It?

Four clippings attest the good results of the Potato Day event, a community effort to aid the Children's Home. There were 263½ bushels of potatoes received by the Home, half of them credited to the Manos theatre. Ramm had advertised that all children under 12 who brought five or more potatoes to the Friday matinee would be admitted free. The accompanying picture shows that they did.

With his letter to "The Theatre" and the other enclosures Ramm sent a copy of a letter received from the Westmoreland Children's Aid Society. Mrs. Harry F. Bovard, president, wrote:

"The directors of the Westmoreland Children's Aid Society wish to thank you for your wonderful assistance in making our annual Potato Day the most successful one we have ever had. It was a delightful idea, to invite the school children to bring a few potatoes and see a good movie and such a generous offer for the Westmoreland Home, that every one had a good time and I am sure you did, too.

Offers Yule Show at Home

"We are truly graeful to you and appreciate your kindness all the more as the idea of helping us was entirely your own and a great surprise to us.

"You have always been such a good friend of the children at the Home and have given them so much pleasure in inviting them to your theatres time and time, that we want to thank you for that as well as your last kind thought you had for them.

"We also accept your most thoughtful offer of providing us with a real regular Christmas show right in our own home, so that the children may not have to stay out."

523 Write Essays on "King of Kings" Scenes

The "King of Kings" contest staged by the Saenger's Liberty theatre at New Orleans during the two weeks run brought in a total of 523 essays. The favorite scenes for impressiveness with most contestants were the Crucifixion, The Last Supper, and the scene in the Garden of Gethsemane. Mrs. C. Witte was the winner.

The lobby of the Manos theatre on Potato Day, when children under 12 who brought bags of at least five potatoes for the Children's Home were admitted free at the matinee. A splendid community effort. The picture was "Excess Baggage," M G M.

What'd You Do If Panicky Officials Closed Theatre?

Suppose there was considerable illness in your city. Suppose a panicky official decided to order your theatre closed but leave everything else open in town, and that despite the fact that health conditions in your theatre were ideal, while the same could not be said for even the stores? Knowing the facts and knowing that your theatre was not a factor and could not be a factor in the situation, what would you do?

Here's what Al W. Gillis, publicity director of the Yakima West Coast Theatres, did, as he writes to "The Theatre":

"The attached tear sheets may be a help to some other exhibitor if the city or county health officers should take it upon themselves to close the theatres on account of the socalled 'flu' epidemic.

"Tuesday we were ordered closed—the county health officer got hysterical and phoned the state board of health at Olympia that the people of Yakima would be dying like flies the following day unless they closed all places of amusement, etc., etc. Naturally that office advised him to make it tight and the following day we were locked up. I immediately thought of perfect ventilation as the best and real tool to fight this demon. Result!!!!!!! Take a look at the attached ad and that tells the story—it caused endless comment and the merchants got busy and we opened the following day.

"The merchants went to the newspaper and told them they were making a big mistake in getting the public alarmed and that they would have to lay low on advertising until the theatres reopened—that night there was a meeting at the Chamber of Commerce and the ban was lifted."

Newspaper or Magazine? Which Best House Organ?

(Continued from Page 72)

"Am also enclosing copies of the class of newspaper ads I use. Any size and all styles. I want to call your particular attention to a bit of scathing copy I was forced to use in connection with the showing of a Movietone sound print on 'Uncle Tom's Cabin.' I'll admit it's a little strong, but when we paid good money for the picture and met up with competitive action of the downright unfair sort I had to resort to this type copy. It served the purpose very well.

"I trust that ideas contained in the enclosed Movie Gossip and various advertisements will be of some use to the many advertising and publicity men who follow your department as I do.

"Very best wishes for an exceedingly Merry Christmas and a highly successful New Year."

Thank you, Roshon, and the same to you. And I'm sure that Roshon joins us in hoping that other readers of "The Theatre" will offer their comment whether for or against his idea of the ideal house organ makeup. We're all here for exchange of ideas.

Organist at Texas Scores With Grid Game Film

Earl Abel, organist of the Texas at San Antonio cashed in on the popularity of the big annual high school football game this week, when the two leading local teams played off for the championship. The Texas had 200 feet of the game on Saturday afternoon, and got it on the screen for the first show Sunday.

SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

HOW TO MAKE MONEY

NOW we come again to the end of a year and to the very simple lesson compiled for us by the earnest showmen who read the HERALD-WORLD and write more of it than any subscriber body writes for any other trade journal in this or any other field of business. Again we find the business of making money (a vulgar way of saying, conducting our industry in commendable and satisfactory manner) made so easy for us that surely we shortly shall all become wealthy and indolent and happy. On other pages you will find the 104 Biggest Money-Makers of 1928, together with the names of the stars who drew the most money into the box office, male and the more popular sex. Anyone who cannot become wealthy by following the simple lesson taught in these tables is quite hopeless. Let us worry about him not at all.

The business of becoming wealthy is particularly simple, now, for the manufacturer of motion pictures. All such a person need do is glance at the various tables and assemble the most saleable ingredients in a single production so tremendously saleable that he will never need to make another one. Specifically, he need but employ Clara Bow and Lon Chaney for principals and produce "Ben Hur." These are the most popular players and the most popular play. What could be simpler? Or, if a competitor has beaten him to this combination, let him employ Colleen Moore and Tom Mix for the chief roles in "The Big Parade." Practically, of course, he would find that people had so recently seen both "Ben Hur" and "The Big Parade," and liked them so well as they stand, that it would be necessary to wait a generation before making the next version; and by that time Bow, Chaney, Moore and Mix might lose some of their present popularity. All, of course, minor flaws in an otherwise perfect deduction.

But the business of becoming wealthy is even less complex for the showman. All he need do is contract at once for all the pictures featuring Clara Bow, Colleen Moore, Billie Dove, Bebe Daniels, Dolores Del Rio, Lon Chaney, Tom Mix, John Gilbert, Harold Lloyd and Richard Dix. Running the works of these ten stars exclusively, he would need to build sideboards on his theatre and sell stop-over tickets. His only difficulty would be, providing he could buy these pictures exclusively, that he would have to teach his patrons to pay higher admission prices than they are used to. I know, personally, that this is just exactly the hardest thing an exhibitor ever has to do; but of course the result would be worth the struggle.

It is simpler still for the actor to become rich, now that his worth has been made known. Miss Bow has but to apply for the first salary figure that enters her bright little head—and that ought to be a good one—and employ a bookkeeper to bear the tax man out of his share. Mr. Chaney ditto, and the others ditto in proportion. Really nothing to it at all, unless perhaps present employers may feel that they've been paying pretty well already and that existing contracts ought to mean something or other. Mere details again, with which I cannot be bothered in this merry recapitulation of short roads to affluence.

But all of these folks, unless they are less human than I have any reason for believing, will accomplish something less than the published figures entitle them to anticipate. In the first paragraph of this chatty little item I said that we shall shortly become "wealthy, indolent and happy." That, and this involves no tremendous research to verify, is the trouble. A little wealth produces a little indolence and a little happiness. A little more of the first produces a little more of the second and third (that is, I've *heard* that it does) and so on until there is enough indolence and happiness so that the mortal sustaining it wearies of obtaining more wealth for the purpose of obtaining more indolence and a sort of dead-center is struck. This is, of course, purely hypothetical. I know absolutely nothing about it from personal experience. And on this merry day ('Tis the day before Christmas. and all through the house, people are writing pieces for this magazine and wishing that just once, just one year if never again, Christmas would come some other day than press day) I can wish you no better fortune than has been mine in escaping this terrible blessing which Miss Bow, Mr. Chaney and their runners-up had thus no douht thankfully thrust upon them.

—

WOODSMAN, SPARE THAT TREE

I HAVE little faith that anybody is still reading this page. In fact, I shall be very unhappy if I learn that any of you have nothing better to do this week than read paragraphs which I have nothing better to do than write. I shall be most unhappy if any of you have had cause to enunciate with me the caption flung above this item. I know, now, what was the matter with Whittier (if it wasn't Longfellow or Omar or Jim Tully) when he wrote the thing. I'll tell you:

Whoever wrote the poem, of which I recall no other line and hope to forget this one, no doubt was the simple-minded father of an extremely bright and cheerful daughter some two years of age. In a particularly weak moment, as though all of them weren't weak enough, he had put this wonderful child and her mother aboard a train and told them to spend the rigorous months in Florida. He may even have explained that an epidemic of flu was abroad and that it wouldn't do for the youngster to have an attack of it in her second year. Anyway, they had gone, and he had bent his drooping back to the dreary business of writing cheerful pieces for weary readers. (Yes, this is the way it must have happened.)

And so, having done this, and having found out that he'd been an utter idiot and forgotten how hollow the old house had been before the two-year-old came to break the dishes and tease the parrot and wake the echoes at all hours of the night when her tummy misbehaved, there was nothing for him to do but look a nice, bleak Santa Claus right between the eyes and deny ever having met the gentleman. Then, having done this, there was the instruction to the guy who had chopped down successively bigger and better trees for the past ten years. And so what does he write to this bozo: "Woodsman," says he, "spare that tree. Touch not a single bow."

Which is another way of saying there ain't gonna be no Christmas tree at our house this Christmas and in all likelihood I shall spend the festive day in the cinemas (the word sounds so much better, when you gotta do it anyway) looking at pitcher actors imitatin' people who are gay, sad, merry, mad and so forth. I suppose I'll buy enough tickets to make Messrs. Balaban & Katz send a telegram to a producing company telling that such and such a pitcher mopped up for them on Christmas day. And the producing company will run an ad in the HERALD-WORLD tell you about it and you'll believe it. That is, unless you've been in the business long enough to know that nobody goes anywhere but home on Christmas if he's got a home to go to or anybody there if he does. If you've been in the business long enough to know that you'll know that I really do mean it when I say I hope you had a Merry Christmas.

NEW PICTURES

In "New Pictures" the EXHIBITORS HERALD AND MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

CHEYENNE: First National Western, from a story by Bennett Cohen, with Ken Maynard, Tarzan, Gladys McConnell, James Bradbury, Jr., William Franey and Charles Whittacker. Directed by Albert Rogell. Released..... Length.....

TYPE AND THEME: A Ken Maynard Western with Tarzan. Cal Roberts is the winner of the Harper rodeo by a big margin and decides to enter the contest for champion rider of the state. He promises Violet that he will ride her father's horse in the Cheyenne rodeo. Klaxton, Cal's former manager, hears of this and frames Cal into signing a contract that calls for Cal's riding Klaxton's horse. Cal enters Klaxton's home and robs his safe of money enough for Violet's trip to Cheyenne. Dunc, one of Klaxton's men, reveals to Cal that he forged his name on the frame-up contract. Cal starts after Klaxton, stopping every automobile in town. The police thinking Cal a crazy cowboy, put him in jail. Klaxton tears up Cal's contract. Ahead of Cal is an insane man ordered to the psychopathic ward. Cal feigns insanity and is sent to the same ward. He changes places with the insane man and is put in an ambulance. Cal gets control of it and heads for the rodeo. He arrives in time to bring Violet's horse in the winner.

* * *

TRAIL OF '98, THE: M G M drama, from a story by Robert W. Service, with Dolores Del Rio, Ralph Forbes, Harry Carey, Tully Marshall, Emily Fitzroy, Tenen Holtz, Russell Simpson, Karl Dane, Cesare Gravina, George Cooper, John Down, E. Alyn Warrner. Directed by Clarence Brown. Released ..... Length.....

TYPE AND THEME: Story of the Gold Rush days in California. In the year of '97 Jack Locasto arrives in San Francisco from the Klondike with great wealth. News of his discovery of gold in the Klondike spreads, and people from all over start out for the gold city seeking wealth. Berna Bulkey and her grandfather are among those to go to the Klondike. Larry, a stowaway, seeks friends among Bernie and Salvation Jim. In a gambling game, Larry clashes with Jack Locasto and Larry is knocked out. Many hardships follow the gold seekers. Bernie's grandfather is one of many who die. The company arrives in Dawson city, where heartworn miners advise them to turn back. Larry, with Salvation Jim and two others, starts for gold, but returns later, a failure. The Bulkeys return home, leaving Bernie in care of Larry. Bernie is sick and pleads with Larry to take her home. He promises, but when a cry through the town comes that gold has been found, he leaves her, thinking only of gold. Samuel deserts Larry when the two are caught in a blizzard. In his rush to return to Dawson City, Samuel gets shelter in an uprooted tree, where he discovers a pool of gold. Larry starts on his way to the city and finds Samuel dead. He returns to the city to claim the gold. In the meantime Bernie is being attacked by Locasto, but Larry arrives in time to save her. In the fight, fire is started, and Locasto is burned to death. Bernie saves Larry. Then both start a new life together.

Lon Chaney in a scene from his latest production, "West of Zanzibar," Metro-Goldwyn-Mayer picture directed by Tod Browning. Chaney is shown with Mary Nolan, who has the principal feminine role.

* * *

HERO OF THE CIRCUS, THE: Universal drama, with Maciste, Miny Dovia, Helen Sangro, Albert Collo, Victor Bianchi, Teranz Sala and Guarracina. Directed by Guy Brignone. Released February 24, 1929. Length 5,606.

TYPE AND THEME: A story of circus life. Karl Pommer, owner of the big Pommer circus, has a breakdown and leaves the circus in care of his son, George. Sarah, a vamp, persuades George to let Strasser run the circus. Under the new management the circus fails, until Maciste, strong man, arrives from Africa with a string of wild animals and Eda, a beautiful orphan. Maciste quickly restores the circus to its former standard. His orphan daughter learns to be a star lion tamer. Pommer returns from his trip and tries to break up the love affair with his son and Sarah. Sullivan, a pest who bothers Eda, gets in a fight with Maciste, who socks him plenty. On the eve of Eda's debut, Sullivan, out for revenge, opens the cage of the vicious lion and lets him loose. Eda's courage helps capture the lion. George gives up Sarah, and Eda finds solace in the arms of Maciste.

* * *

MAN IN HOBBLES, THE: Tiffany-Stahl comedy-drama, with John Harron, Lila Lee, Eddie Nugent, Betty Egan, Bill Anderson, Sunshine Hart, Lucien Littlefield and Vivian Oakland. Directed by George Archinbaud. Released..... Length.....

TYPE AND THEME: Joe Coleman, a prosperous photographer, marries Ann Harris. Ann's family, consisting of Ma, Pa, Bill, Gertie and the twins, move into the flat behind Joe's photograph gallery and insist on taking part in Joe's business. In spite of Joe's efforts, his business fails under the shiftless methods of his wife's relations. When Ann sides in with her family, Joe presents the business to them and goes to New York to start over again He makes good in the new city and soon gains a partnership in Stella Maynard's exclusive Fifth Avenue studio. Joe wires Ann to join him and Ann brings the whole family with her to New York. Joe orders the family out and Ann sides with him, realizing that they were interfering with their happiness. Both decide that the only family to live with them will be their own.

* * *

SOMEONE TO LOVE: Paramount drama, from the novel by Alice Duer Miller, with Charles Rogers, Mary Brian, William Austin, Jackie Oakie, James Kirkwood, Mary Alden and Frank Reicher. Directed by F. Richard Jones. Released..... Length 6,323.

TYPE AND THEME: Three roommates, Shelby, Weems and Casey, work at Simmons music store. Joan, daughter of a millionare, buys from Shelby and falls in love with him. She hides her wealth, thinking Shelby would get scared away. Weems and Casey are angling for money and they get Shelby mixed in a jam. He is fired from his job. Joan breaks her engagement with Shelby. Weems gets a telegram asking if he will run the school for girls that his aunt owns. He invites Shelby and Casey to help him and they make the school a success. Joan visits the school and finds out that Shelby was innocent of the match-making schemes. She begs Shelby's forgiveness. They hurry to catch Joan's father before he leaves town. In the meantime he arrives at the school, and Casey and Weems tell him that Joan and Shelby have eloped. They start after the couple, but end up in the hospital after an accident. Weems and Casey admit Shelby's innocence and Joan's father consents to their marriage.

This Week's Press Sheet

HEY, RUBE (F B O drama): Get in touch with your local lodge of Elks and advise it that Gertrude Olmstead received her start in the films through winning an Elks beauty contest. Arrange for an Elks' night at your theatre. You might have the Elks cooperate in the sale of seats for a percentage of the gate. They have in their lodges lots of amateur theatrical talent. Have them appear on your stage on "Elks' night." Trim up your theatre with antlers and Elks emblems. Get newspaper publicity to go with the stunt. Arrange with all the merchants to display stills and cards in their windows. Arrange also to have the following sign in the windows, "See the Elks national beauty contest winner, Gertrude Olmstead, in 'Hey, Rube,' which will be shown soon at the..... theatre (date)."

Hire a man to dress as a rube and parade the streets with the following sign on his back, "'Hey, Rube,' melodramatic thriller of the carnival, is now showing at the..... theatre." On the opposite side of the street have another man posted carrying a large megaphone and from time to time shout to the rube across the street, "Hey, Rube, where are you going?" The answer from the rube should be, "To see the picture now showing at the.....theatre."

Also have the ballyhooers pass out heralds. To make this contest more elaborate, you can have the rube riding on top of a hay wagon. Hire a girl to dress as Zelda, the charmer of the carnival, who appears in "Hey, Rube." Have her make an appearance at certain times in front of your theatre with a typical circus ballyhoo man, dressed in the extravagant style of this gentry. Have him give the crowd a showman's spiel, something along the following line, "Ladies and gentlemen, Zelda, the most perfectly formed woman in the world—the only female daredevil flame-diver in the world—the sensation that has won the plaudits of the people—will appear in this theatre (date)."

QUICK REFERENCE PICTURE CHART

Incorporated in this department of Moving Picture World is the Exhibitors Herald department, "Available Attractions."

Key to abbreviations used in denoting type of sound

AT—All Talking *T—Talking Sequences*
M—Musical Score *E—Sound Effects*

If the picture contains both Talking Sequences and Musical Score, or other combinations, it is so denoted by a combination abbreviations such as TM, ME, etc.

Key to abbreviations used in denoting the type of picture

C—Comedy *F—Farce*
D—Drama *M—Melodrama*
R—Romance *W—Western*
My—Mystery

Comedy-drama, Romantic comedy, etc., are denoted by a combination of abbreviations.

Dates printed in the column, "Comment," are those on which "Service Talks" were published on pictures. Dates in the column, "New Pictures," are those on which casts and synopses were published in the "New Pictures" department.

Sound	Length	Title and Players	Released	New Pictures	Comment
1928		**Chesterfield**			
.....	5400	Adorable Cheat, The, Lila Lee-McIntosh	Aug. 15	June 9	.....
.....	5450	Below the Deadline	Feb. 28	.....	.....
.....	5500	Campus Knights	Aug. 15	.....	.....
.....	5300	Circumstantial Evidence	Jan. 1	.....	.....
.....	5300	House of Shame, The	Oct. 1	Oct. 13	.....
.....	6600	Roaring Forties, The	Apr. 15	.....	.....
.....	6500	South of Panama	Nov. 15	.....	.....
1927		**Columbia**			
.....	5831	Alias the Lone Wolf (D), Lytell-Wilson	Aug. 22	Jan. 7	Oct. 1
.....	6843	Blood Ship, The (M), Bosworth-Logan	Aug. 10	Dec. 3	July 23
.....	5628	College Hero, The (CD), Agnew-Garon	Oct. 9	.....	.....
.....	5996	Siren, The, T. Moore-Revier	Dec. 20	Jan. 21	Jan. 21
.....	5435	Stage Kisses (D), Harlan-Chadwick	Nov. 2	Jan. 7	.....
.....	5054	Stolen Pleasures (CD), Revier	.....	.....	.....
.....	6108	Sweet Rosie O'Grady (CD), Mason	.....	.....	Oct. 2
.....	5357	Tigress, The (M), Holt-Revier	Oct. 21	.....	.....
.....	5426	Wandering Girls (CD), Revier-Agnew	.....	.....	.....
.....	5781	Warning, The (M), Holt-Revier	Nov. 26	Dec. 3	.....
.....	5752	Way of the Strong, The (MD), Alice Day-Lewis	.....	July 21	.....
1928					
.....	5459	After the Storm, Gilbert-Bosworth	.....	.....	.....
.....	5818	Apache, The (D), Livingston-Alvarado	Nov. 19	.....	.....
.....	5649	Beware of Blondes (MD), Revier-Matt Moore	.....	July 21	.....
.....	5537	Broadway Daddies, Jacqueline Logan	Apr. 7	.....	.....
.....	6014	Court-Martial (D), Holt-Compson	Aug. 12	.....	.....
.....	5928	Desert Bride, The (MD), Betty Compson	Mar. 26	Apr. 14	.....
.....	6267	Driftwood (D), Alvardo-Day	.....	Nov. 17	.....
.....	5592	Golf Widows (CD), Reynolds-Ford	.....	May 26	.....
.....	5471	Lady Raffles, Taylor-Drew	Jan. 25	Feb. 25	.....
.....	6214	Lone Wolf's Daughter, The (D), Lytell-Olmstead	Nov. 30	.....	.....
.....	5925	Matinee Idol, The (MD), Love-Walker	Mar. 14	Apr. 7	.....
.....	5540	Modern Mothers (CD), Helene Chadwick	June 9	.....	.....
.....	5544	Name the Woman (D), Stewart-Gordon	.....	June 19	.....
.....	5701	Nothing to Wear (CD), Logan-Von Eltz	Nov. 5	.....	.....
.....	6465	Power of the Press (D), Fairbanks, Jr.-Ralston	Oct. 31	.....	.....
.....	5725	Runaway Girls (D), Mason-Rankin	Aug. 23	.....	.....
.....	6401	Say It With Sables (D), Bushman-Chadwick	.....	Aug. 4	.....
.....	6443	Scarlet Lady, The (D), Lya De Putti	Aug. 1	Sept. 8	.....
.....	5616	Sinners Parade (MD), Varconi-Revier	Sept. 14	Oct. 20	.....
.....	5440	So This Is Love, Mason-Collier	Feb. 6	Feb. 25	.....
.....	5464	Sporting Age, The, Bennett-Herbert	Mar. 2	.....	.....
.....	5792	Stool Pigeon, Borden-Delaney	Oct. 25	Nov. 17	.....
.....	5988	Street of Illusion (D), Valli-Keith	Sept. 3	.....	.....
ME	8193	Submarine (D), Holt-Revier	Nov. 12	.....	Dec. 1
.....	6047	That Certain Thing, Dana-Graves	Jan. 1	Jan. 28	.....
.....	.....	Virgin Lips (D), Olive Borden	Aug. 18	.....	.....
.....	5350	Wife's Relations, The, Mason-Glass	Jan. 13	Feb. 11	.....
.....	5472	Woman's Way, A, Baxter-Livingston	Feb. 18	Mar. 31	.....
1927		**Cranfield & Clarke, Inc.**			
.....	2000	Angelus, The (D)	.....	.....	May 15
.....	2000	Real Charleston, Lesson Novelty	.....	.....	Apr. 24
.....	.....	Wooden Shoes, International	.....	.....	May 8
		Emblem Films			
.....	6250	Husbands or Lovers, Jannings	.....	.....	.....
1927		**Excellent**			
.....	5980	Back to Liberty (D), Walsh-Hall	Nov. 15	.....	.....
.....	5912	Broadway Drifter (D), Walsh-Hall	Nov. 1	.....	.....
.....	6645	Broadway Madness (D), De la Motte-Keith	.....	Apr. 14	.....
.....	7393	Neat, The (D), Frederick-Herbert	Aug. 1	.....	.....
.....	5750	Winning Oar, The (D), Walsh-Hall	June 1	.....	.....
.....	5867	Your Wife and Mine (F), Haver-Holmes	Sept. 1	Mar. 17	.....
1928					
.....	6860	A Bit of Heaven (D), Washburn-Lee	.....	May 15	.....
.....	5974	Broken Barriers, Helene Costello	Nov. 1	.....	.....
.....	5904	Daughters of Desire, Irene Rich	Nov. 25	.....	.....
.....	5280	Inspiration (D), George Walsh	May 10	.....	.....
.....	6600	Into No Man's Land, Tom Santschi-J. Norman	July 15	.....	.....
.....	.....	Life's Crossroads, Hulette Hamilton	Oct. 20	.....	.....
.....	.....	Montmartre Rose	Dec. 15	.....	.....
.....	5100	Passion Song, The, Noah Berry-Olmstead	Oct. 20	.....	.....
.....	6000	Manhattan Knights, Barbara Bedford	Aug. 27	.....	.....
.....	6400	Satan and the Woman (D), Windsor-Keefe	Jan. 20	Feb. 25	.....
.....	4700	Speed Classic, The, Rex Lease-Mildred Harris	July 31	.....	.....
.....	6536	Stronger Will, The (W), Marmont-Carewe	Feb. 20	Feb. 25	.....
.....	6600	Women Who Dare (D), Chadwick-Delaney	Mar. 30	.....	.....
1927		**Film Arts**			
.....	6250	Husband or Lovers, Jannings	.....	.....	Dec. 3
1927		**FBO**			
.....	4765	Bandit's Son, The (W), Bob Steele	Nov. 20	Dec. 16	.....
.....	5858	Boy Rider, The (W), Buzz Barton	Oct. 23	Dec. 3	Oct. 8
.....	4837	Cherokee Kid, The (W), Tyler-Lynn	Oct. 30	Nov. 26	.....
.....	4754	Desert Pirate (W), Tom Tyler	Dec. 25	Dec. 24	.....
.....	7014	Harvester, The (D), Orville Caldwell	Nov. 23	Nov. 19	Nov. 19
.....	6481	Judgment of the Hills (D), Darro-Valli	Nov. 6	Nov. 12	Aug. 20
.....	6515	Little Mickey Grogan (D), Frankie Darro	Dec. 27	Dec. 17	.....
.....	4924	Mojave Kid, The (W), Bob Steele	Sept. 25	.....	Aug. 6
.....	6680	Moon of Israel (D), Maria Corda	.....	.....	July 9
.....	6004	Shanghaied (M), Ralph Ince	Oct. 19	Dec. 3	Aug. 20
.....	4886	Slingshot Kid, The (M), Buzz Barton	Dec. 4	Dec. 10	.....
.....	6388	South Sea Love (D), Patsy Ruth Miller	Dec. 10	Nov. 12	.....
.....	4892	Swift Shadow, The (D), Ranger	Dec. 11	Dec. 10	.....
1928					
.....	5872	Alex the Great (M), Skeets Gallagher	May 13	Feb. 11	.....
.....	5000	Avenging Rider, The, Tom Tyler	Oct. 7	.....	.....
.....	5583	Beyond London's Lights (M), Lee Shumway	Mar. 18	Feb. 11	.....
.....	4869	Breed of the Sunsets (W), Bob Steele	Apr. 1	Feb. 11	.....
.....	5000	Captain Careless, Bob Steele	Aug. 26	.....	.....
.....	5568	Charge of the Gauchos (MD), Francis X. Bushman	Sept. 16	Sept. 15	.....
.....	6267	Chicago After Midnight (M), Ince-Mendez	Mar. 4	Jan. 21	Feb. 18
TME	6079	Circus Kid, The (MD), Frankie Darro-Brown	Oct. 7	Oct. 13	.....
.....	6375	Coney Island (D), Lois Wilson	Jan. 13	Dec. 17	Mar. 17
.....	6320	Crooks Can't Win (D), Ralph Lewis	May 11	Feb. 1	.....
.....	5594	Danger Street, Baxter-Sleeper	Aug. 26	.....	.....
.....	5511	Dead Man's Curve (D), Fairbanks, Jr.	Jan. 15	Dec. 17	.....
.....	5984	Devil's Trademark, The (D), Belle Bennett	Apr. 7	Mar. 3	.....
.....	5063	Dog Justice (M), Ranger	June 10	June 16	.....
.....	4803	Dog Law, Ranger	Sept. 2	.....	.....
.....	4770	Driftin' Sands (W), Bob Steele	Jan. 1	Dec. 17	.....
.....	4804	Fangs of the Wild (D), Ranger	Feb. 5	Jan. 21	.....
.....	4758	Fightin' Redhead (W), Buzz Barton	July 1	Feb. 11	.....
.....	6148	Freckles (D), Stratton-Fox, Jr.	Mar. 21	Feb. 4	.....
TME	6365	Gang War (MD), Pickford-Borden	Sept. 2	Sept. 29	.....
.....	5249	Headin' for Danger (MD), Bob Steele	.....	June 19	.....
.....	5144	Her Summer Hero (CD), Blane-Trevor	Feb. 12	Jan. 21	.....
.....	6319	Hey Rube (D), Trevor-Olmstead	.....	Dec. 8	.....
TME	6482	Hit of the Show, The (C), Joe Brown	Sept. 23	July 21	.....
.....	.....	King Cowboy (W), Tom Mix	.....	Nov. 17	.....
.....	4769	Law of Fear (D), Ranger	Apr. 8	Feb. 11	.....
.....	5771	Legionnaires in Paris (C), Cooke-Guard	Jan. 31	Dec. 10	.....
.....	4647	Lightning Speed, Bob Steele	Mar. 11	Jan. 14	.....
.....	4801	Little Buckaroo, The (W), Buzz Barton	Oct. 21	.....	.....
.....	6424	Little Yellow House, The (CD), Orville Caldwell	May 28	June 2	.....
.....	4785	Man in the Rough (W), Bob Steele	May 20	Feb. 11	.....
TME	6330	Perfect Crime, The, Clive Brook-Irene Rich	Aug. 19	Sept. 1	Nov. 10
.....	4781	Phantom of the Range (W), Tom Tyler	Apr. 22	Jan. 21	.....
.....	4884	Pinto Kid, The (W), Buzz Barton	Apr. 29	Feb. 4	.....
.....	6419	Red Riders of Canada (M), P. R. Miller	Apr. 15	Jan. 21	.....
.....	4729	Riding Renegade (W), Bob Steele	Feb. 19	.....	.....
.....	.....	Rough Ridin' Red (W), Buzz Barton	.....	Dec. 1	.....
.....	6059	Sally of the Scandals (M), Bessie Love	July 15	Apr. 28	.....
.....	6279	Sally's Shoulders (MD), Lois Wilson	Oct. 7	Oct. 20	.....
.....	5812	Singapore Mutiny, Ince-Taylor	Apr. 24	Oct. 27	.....
.....	.....	Sinners In Love (MD), Olive Borden	Oct. 14	Nov. 3	.....
.....	5967	Skinner's Big Idea (M), Bryant Washburn	.....	Nov. 3	.....
.....	6037	Son of the Golden West, Tom Mix	Oct. 1	.....	.....
.....	5488	Stocks and Blondes (CD), Logan-Gallagher	Sept.9	July 14	.....
.....	.....	Taxi 13 (C), Conklin-Sleeper	.....	Sept. 22	.....
.....	4956	Terror Mountain, Tom Tyler	Aug. 19	.....	.....
.....	4793	Texas Tornado, The (W), Tom Tyler	Feb. 26	.....	.....
.....	.....	Tracked (MD), Ranger	.....	Dec. 1	.....
.....	4760	Trail of Courage, The (W), Bob Steele	July 8	.....	.....
.....	.....	Tyrant of Red Gulch (W), Tyler-Darro	.....	Dec. 8	.....
.....	6329	Wallflowers (D), Trevor-Scott	Feb. 16	Feb. 4	.....
.....	4898	When the Law Rides (W), Tom Tyler	June 24	.....	.....
.....	4805	Wizard of the Saddle (W), Buzz Barton	Jan. 22	.....	Dec. 24
1927		**First Division**			
.....	5960	Death Valley (W), Carroll Nye	Sept. 1	.....	Aug. 20
.....	5600	Eager Lips, Garon	Oct. 1	.....	.....
.....	5900	Finnegan's Ball (C), Mack Swain	Sept. 15	Jan. 7	.....
.....	5800	Ladies at Ease (CD), Garon-Short	Nov. 15	.....	Oct. 15
.....	5750	Naughty, Garon	Nov. 1	.....	.....
.....	6700	Polly of the Movies, Short-Robards	Oct. 15	Jan. 7	.....
1928					
.....	5500	Fagasa, Raymond Wells	Apr. 1	.....	.....
.....	5790	Free Lips (MD), June-Marlowe	.....	July 14	.....
.....	6300	Masked Angel, Betty Compson	Mar. 1	Apr. 7	.....
.....	6200	Souls Aflame, Raymond Wells	Mar. 15	Apr. 21	.....

Sound	Length	Title and Players	Released	New Pictures	Comment
1927		**First National**			
.....	6300	All Aboard (C), Hines-Murphy	May 8	.....	Apr. 2
.....	6333	American Beauty (CD), Dore-Hughes	Oct. 9	Nov. 19	Oct. 22
.....	6222	Breakfast at Sunrise (CD), C. Talmadge	Oct. 23	Nov. 12	Nov. 26
.....	8730	Camille (D), N. Talmadge-Roland	Sept. 4	.....	May 2
.....	6386	Crystal Cup, The (D), Mackaill-Mulhall	Oct. 16	Nov. 12	Oct. 29
.....	6802	Drop Kick, The (D), Barthelmess-Revier	Sept. 25	.....	.....
.....	7133	Gorilla, The (My), Murray-Kelsey	Nov. 13	.....	Jan. 7
.....	6288	Gun Gospel (W), Maynard-Faire	Nov. 6	Dec. 17	.....
.....	6118	Her Wild Oat (C), Moore-Kent	Dec. 25	Dec. 3	.....
.....	6524	Home Made (C), Hines-Daw	Nov. 20	Nov. 26	Oct. 29
.....	6720	Life of Riley, The (C), Murray-Sidney	Sept. 18	.....	Oct. 1
.....	5718	Lonesome Ladies (CD), Nilsson-Stone	July 3	.....	Sept. 24
.....	7388	Love Mart, The (D), Dove-Roland	Dec. 18	.....	.....
.....	5542	Man Crazy (CD), Mackaill-Mulhall	Nov. 27	Nov. 26	.....
.....	6520	Naughty But Nice (C), Moore-Reed	June 26	.....	Feb. 12
.....	6431	No Place to Go (C), Hughes-Astor	Oct. 30	Nov. 12	May 14
.....	11414	Patent Leather Kid, The (D), Bart'lmess-O'Day	.....	.....	Apr. 9
.....	6897	Poor Nut, The (C), Murray-Mulhall	Aug. 7	.....	Jan. 22
.....	6400	Prince of Head Waiters (D), Stone-Tashman	.....	.....	Sept. 10
.....	6210	Red Raiders, The (W), Maynard-Drew	July 17	.....	July 23
.....	6477	Rose of the Golden West (D), Astor-Roland	Sept. 4	.....	Oct. 15
.....	5606	Sea Tiger, The (D), Sills-Astor	Oct. 2	Nov. 19	Oct. 8
.....	7179	Stolen Bride, The (D), Hughes-Dove	Sept. 11	.....	Sept. 17
.....	5000	Sunset Derby (D), Astor-Collier	Aug. 14	.....	Sept. 3
.....	7400	Tender Hour, The (D), Dove-Lyon	June 5	.....	July 2
.....	5774	Three Hours (D), Griffith-Bowers	Dec. 4	Dec. 3	Apr. 16
.....	7833	Twinkletoes, Moore-Harlan	Aug. 28	.....	Dec. 3
.....	6336	Valley of the Giants (D), Sills-Kenyon	Dec. 11	Dec. 24	Jan. 7
.....	6409	White Pants Willie (C), Hines-Hyams	July 24	.....	Apr. 16
1928					
TME	7137	Barker, The (D), Sills-Mackaill	Dec. 30	July 14	Dec. 15
.....	7402	Big Noise, The (CD), Conklin-White	Mar. 25	.....	.....
.....	6500	Burning Daylight (M), Sills-Kenyon	Feb. 26	Mar. 10	Apr. 7
.....	6457	Butter and Egg Man, The, Jack Mulhall	Sept. 2	.....	July 28
.....	5800	Canyon of Adventure (W), Maynard	Apr. 29	.....	.....
.....	5744	Chaser, The (C), Langdon	Feb. 12	Feb. 11	.....
.....	6365	Chinatown Charlie (C), Hines-Lorraine	Apr. 15	Feb. 18	.....
.....	5600	Code of the Scarlet (W), Ken Maynard	July 1	June 23	.....
M	6225	Crash, The (D), Sills-Todd	Oct. 7	Sept. 29	Nov. 24
TME	10101	Divine Lady, The (D), Griffith-Varconi	.....	Oct. 27	.....
.....	6027	Do Your Duty (CD), Charlie Murray	Oct. 14	Oct. 13	.....
ME	7989	Goodbye Kiss, The, Johnny Burke-Sally Ellers	.....	July 7	.....
.....	6172	Flying Romeos (C), Murray-Sidney	Feb. 26	Apr. 7	.....
.....	6344	French Dressing (CD), Warner-Wilson	Jan. 15	Dec. 10	Dec. 17
.....	5886	Glorious Trail, The (W), Ken Maynard	Oct. 28	Sept. 29	.....
.....	7160	Happiness Ahead (D), Colleen Moore-Lowe	June 30	May 26	.....
ME	5755	Haunted House, The (MD), Conklin-Kent	Nov. 4	Oct. 27	.....
.....	7541	Harold Teen (CD), Lake-Brian	Apr. 29	Apr. 21	.....
.....	7426	Hawk's Nest, The (M), Milton Sills	May 6	May 26	June 16
.....	6070	Heart to Heart, Lloyd Hughes-Todd	July 22	July 7	Aug. 4
.....	5400	Heart Trouble (CD), Harry Langdon	Aug. 12	July 21	.....
.....	5957	Heart of a Follies Girl (D), Dove-Kent-Sherman	Mar. 18	Mar. 10	.....
.....	7695	Helen of Troy (CD), Stone-Corda-Cortez	Jan. 8	Dec. 24	Feb. 4
.....	6592	Ladies Night (CD), Mackaill-Mulhall	Apr. 1	.....	.....
.....	6608	Lady Be Good (CD), Mulhall-Mackaill	May 12	.....	.....
MB	8967	Lilac Time (D), Moore-Cooper	Nov. 18	Sept. 1	Aug. 18
.....	7700	Little Shepherd of Kingdom Come (D), Barthelmess-O'Day	Apr. 8	Apr. 7	May 12
.....	6625	Mad Hour (D), O'Neil-Kent-Sherman	Mar. 4	Mar. 17	.....
.....	.....	Naughty Baby (CD), Colleen Moore	.....	Dec. 8	.....
ME	6612	Night Watch, The (D), Billie Dove	Sept. 9	Oct. 13	.....
.....	7129	Noose, The (D), Barthelmess-Joyce	Jan.29	Dec. 16	.....
.....	6100	Oh, Kay (CD), Colleen Moore-Hale	Aug. 26	Sept. 8	Sept. 8
.....	6100	Dut of the Ruins, Richard Barthelmess	Aug. 19	Sept. 15	Sept. 1
ME	6622	Outcast (D), Griffith-Lowe	Nov. 11	Oct. 27	Dec. 1
.....	.....	Phantom City, The (W), Ken Maynard	.....	Nov. 17	.....
.....	5485	Sailors' Wives (CD), Hughes-Astor	Jan. 22	Dec. 24	.....
.....	.....	Scarlet Seas (D), Richard Barthelmess	.....	Dec. 1	.....
.....	8188	Shepherd of the Hills (D), Francis-O'Day	Jan. 1	Dec. 8	Jan. 21
MB	6133	Show Girl (CD), White-Reed-Moran	Sept. 23	Sept. 15	Dec. 15
.....	7534	Strange Case of Captain Ramper, The (D)	July 29	July 21	.....
.....	5834	Three Ring Marriage (M), Hughes-Astor	May 27	Apr. 28	.....
.....	6212	Wagon Show, The (W), Maynard	Mar. 11	Mar. 17	.....
.....	6142	Waterfront (CD), Mackaill-Mulhall	Sept. 16	Sept. 22	Oct. 6
.....	6895	Wheel of Chance, The (D), Richard Barthelmess	June 17	June 2	July 21
MB	6058	Whip, The (D), Forbes-Mackaill	Sept. 30	July 14	.....
.....	5087	Whip Woman, The (D), Taylor-Moreno	Feb. 5	Feb. 11	.....
.....	6300	Wright Idea, The (CD), Johnny Hines	Aug. 5	July 7	.....
.....	7187	Yellow Lily, The (D), Dove-Brooks	May 20	Apr. 28	.....
1927		**Fox**			
.....	4685	Arizona Wildcat, The (W), Tom Mix	Nov. 20	.....	Nov. 19
.....	4777	Blackjack (W), Buck Jones	Sept. 25	.....	.....
.....	4956	Blood Will Tell (W), Buck Jones	Nov. 13	.....	Nov. 12
.....	5333	Chain Lightning (W), Buck Jones	Aug. 14	.....	.....
.....	4810	Circus Ace, The, Mix	June 26	.....	June 18
.....	4309	Come to My House (CD), Olive Borden	Dec. 25	Jan. 7	.....
.....	8154	East Side, West Side (D), O'Brien-Valli	Oct. 9	Jan. 7	Oct. 22
.....	5524	Gay Retreat, The (C), Cohen-McNamara	Sept. 25	.....	.....
.....	4545	Good as Gold (W), Jones	June 12	.....	June 11
.....	5515	High School Hero (C), Phipps-Stuart	Oct. 16	.....	Oct. 29
.....	6940	Is Zat So? (CD), O'Brien-Lowe	May 15	.....	May 21
.....	6163	Joy Girl, The (CD), Olive Borden	Sept. 18	.....	Sept. 24
.....	8538	Loves of Carmen (D), McLaglen-Del Rio	Sept. 4	.....	Oct. 8
.....	5327	Outlaws of Red River (W), Mix	.....	.....	Apr. 23
.....	6398	Paid to Love (D), O'Brien-Valli	Aug. 14	.....	Aug. 6
.....	5876	Pajamas (CD), Borden-Gray	Oct. 23	.....	Dec. 10
.....	5893	Publicity Madness (CD), Moran-Lowe	Oct. 2	.....	.....
.....	10726	7th Heaven, The (R), Farrell-Gaynor	Oct. 30	.....	May 28
.....	5467	*Shame (M), John Gilbert	Nov. 27	.....	Nov. 26
.....	5446	Silk Legs (CD), Madge Bellamy	Dec. 18	Dec. 31	.....
.....	5009	Silver Valley (W), Tom Mix	Oct. 2	Dec. 17	Oct. 29
.....	5792	Singed (D), Baxter-Sweet	Aug. 21	.....	July 16
.....	5412	Slaves of Beauty (D), Herbert-Tell	June 5	.....	June 11
.....	4675	Tumbling River (W), Tom Mix-Dawn	Aug. 21	.....	Aug. 27
.....	6293	2 Girls Wanted (CD), Janet Gaynor	Sept. 11	.....	.....
.....	11109	What Price Glory (CD), McLaglen-Lowe	Aug. 28	.....	.....
.....	5629	Wizard, The (MyD), Lowe-Hyams	Dec. 11	Jan. 14	Dec. 3
.....	5531	Wolf Fangs (D), Thunder (Dog)	Nov. 27	.....	.....
1928					
TME	7702	Air Circus, The, Dresser-Rollins-Lake	Sept. 30	Oct. 20	.....
M	5598	Blindfold, The, O'Brien-Moran-Foxe	Dec. 9	Dec. 8	.....
.....	4612	Branded Sombrero, The (W), Buck Jones	Jan. 8	Jan. 21	.....
.....	6418	Chicken a la King (CD), Carrol-Francis Lee	June 17	June 23	June 30

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	4293	Cowboy Kid, The, Rex Bell	July 15	.....	.....
.....	4987	Daredevil's Reward (W), Tom Mix	Jan. 15	Feb. 11	.....
.....	5708	Don't Marry, Moran-Hamilton	June 3	June 9	.....
.....	6566	Dressed to Kill, Lowe-Astor	Mar. 18	Apr. 14	Apr. 14
M	7176	Dry Martini, Astor-Moore-Gran	Oct. 7	.....	Dec. 1
.....	5109	Escape, The (D), Russell-Valli	Apr. 29	Apr. 14	Jan. 21
.....	5148	Farmer's Daughter, The (CD), Beebe-Stone	July 8	Sept. 15	Nov. 10
M	7217	Fazil, Farrell-Nissen	Sept. 9	.....	Dec. 1
.....	4939	Fleetwing, Norton-Janis-Bard	June 24	.....	.....
M	8962	Four Sons, Mann-Collyer-Hall	Sept. 2	.....	.....
.....	5038	Gateway of the Moon, The (D), Del Rio	Jan. 1	Jan. 28	.....
.....	5882	Girl in Every Port, A (CD), Victor McLaglen	Feb. 26	.....	.....
.....	4404	Girl-Shy Cowboy, The, Rex Bell-O'Leary	.....	Sept. 1	.....
M	5560	Great White North	Dec. 30	.....	.....
.....	6430	Hangman's House, McLaglen-Collyer	May 13	.....	May 26
.....	4618	Hello Cheyenne, Tom Mix	May 13	May 12	.....
.....	5153	Homesick, Cohen-Beebe	Dec. 16	.....	.....
.....	6188	Honor Bound, O'Brien-Taylor	May 6	Apr. 21	May 19
.....	4399	Horseman of the Plains (W), Tom Mix	Mar. 11	Apr. 7	.....
.....	5782	Love Hungry (CD), Moran-Gray	Apr. 8	Mar. 19	Feb. 4
.....	.....	Manhattan Cocktail (MD), Carroll-Arlen	.....	Dec. 1	.....
M	6042	Me, Ganster (D), Collyer-Terry	Oct. 14	Nov. 3	Dec. 8
M	6807	Mother Machree, Bennett-McLaglen	Oct. 21	.....	.....
TME	10116	Mother Knows Best, Bellamy-Dresser-Norton	Oct. 28	Nov. 17	Nov. 3
.....	6679	News Parade, Stuart-Phillips	.....	May 26	.....
.....	5071	No Other Woman (D), Dolores Del Rio	June 10	June 23	June 23
.....	5034	None But the Brave, Norton-Phipps	Aug. 5	.....	.....
.....	4952	Painted Post (W), Tom Mix	.....	July 7	.....
.....	5260	Play Girl, The, Madge Bellamy	Apr. 22	.....	.....
M	5640	Plastered in Paris, Cohen-Pennick-Linow	Sept. 23	.....	.....
M	6086	Prep and Pep, Rollins-Drexel-Darrow	Nov. 18	Nov. 3	.....
M	9250	Red Dancer, The, Del Rio-Farrell	Dec. 2	Sept. 22	.....
M	.....	Red Wine, Collyer-Nagel	Dec. 23	.....	.....
M	6132	Riley the Cop (CD), Farrell McDonald	Nov. 25	.....	.....
M	6937	River Pirate, The, McLaglen-Moran	Aug. 26	Sept. 29	Oct. 20
.....	4990	Road House (MD), Barrymore-Burke	.....	Aug. 4	.....
M	6162	Romance of the Underworld (D)	Nov. 11	.....	.....
.....	5380	Sharp Shooters (CD), O'Brien-Moran	Jan. 15	Feb. 4	Feb. 18
.....	5629	Soft Living (CD), Bellamy-Brown	Feb. 5	Feb. 18	.....
.....	5355	Square Crooks, Brown-Dwan	Mar. 4	.....	.....
TME	9222	Street Angel, Gaynor	Aug. 19	.....	July 7
M	8393	Sunrise (D), George O'Brien	Nov. 4	.....	July 21
.....	4876	Taking a Chance	Nov. 18	.....	.....
.....	5937	Thief in the Dark, A, Meeker-Hill-Beebe	May 20	May 19	June 2
.....	5030	Why Sailors Go Wrong, Phipps-McNamara	Mar. 25	.....	.....
.....	4921	Wild West Romance (W), Rex King	June 10	Aug. 18	.....
M	5337	Win That Girl, Rollins-Carol	Sept. 16	Oct. 20	Oct. 6
.....	5480	Woman Wise (C), Russell-Collyer	Jan. 8	Jan. 28	.....
1927		**Gotham**			
.....	.....	Down Grade, The, William Fairbanks	Oct.	.....	.....
.....	.....	Silent Avenger, The, "Thunder" Delaney	Nov.. 1	.....	.....
.....	.....	Sinews of Steel, Alberta Vaughn	Oct. 1	.....	.....
.....	.....	When Danger Calls, William Fairbanks	Nov.	.....	.....
1928					
.....	5268	Bare Knees, Virginia Lee Corbin	June	.....	.....
.....	6987	Blondes by Choice, Claire Windsor	March	.....	.....
.....	5800	Cheer Leader, The, Graves-Olmstead	April	.....	.....
.....	6000	Chorus Kid, The, Faire-Washburn	June	.....	.....
.....	5950	Girl from Rio, The, Myers-Pigeon	Feb.	.....	.....
.....	.....	Head of the Family, The, Virginia Lee Corbin	Oct.	.....	.....
.....	6432	Hellship Bronson, Beery-Reid	May	.....	.....
.....	.....	Midnight Life, Francis X Bushman	Aug.	.....	.....
.....	6700	Rose of Kildare, The, Chadwick-O'Malley	Jan.	.....	.....
.....	6200	San Francisco Nights, Percy Marmont	May	.....	.....
.....	6750	Satin Woman, The, Mrs. Wallace Reid	Jan.	.....	.....
.....	.....	Through the Breakers, Livingston-Herbert	Sept.	.....	.....
.....	5900	Turn Back the Hours, Myrna Loy	July	.....	.....
.....	6000	United States Smith, Gribbon-Lee	July	.....	.....
1929					
AT	.....	Father and Son, Noah Beery-Noah Beery, Jr.	.....	.....	.....
.....	.....	Knee High, Virginia Lee Corbin	Oct.	.....	.....
T	.....	Modern Sappho, A, Betty Bronson	Sept.	.....	.....
T	.....	River Woman, The, Logan-L. Barrymore	Aug.	.....	.....
T	.....	Times Square, Alice Day-Lubin	Sept.	.....	.....
1927		**Metro-Goldwyn-Mayer**			
.....	6751	Adam and Evil (CD), Cody-Pringle	Aug. 27	.....	Aug. 13
.....	6306	After Midnight (D), Shearer-Gray	Aug. 20	.....	Aug. 17
.....	8730	Annie Laurie (D), Lillian Gish	Sept. 17	.....	May 21
.....	10652	Ben Hur (M), Ramon Novarro	Oct. 8	.....	Nov. 12
.....	11375	Big Parade, The (M), Gilbert-Adoree	Sept. 10	.....	.....
.....	5836	Bugle Call, The (D), Jackie Coogan	Aug. 6	.....	.....
.....	6068	Buttons (CD), Jackie Coogan	Dec. 24	Dec. 31	.....
.....	6126	Callahans and Murphys (CD), Dressler-Moran	June 18	.....	July 16
.....	.....	Cameraman, The (CD), Buster Keaton	Sept. 29	Sept. 15	.....
.....	.....	Dancing Daughters, Joan Crawford	Sept. 8	.....	Sept. 22
.....	6396	Fair Co-ed, The (CD), Marion Davies	Oct. 15	Nov. 10	Oct. 29
.....	8235	Garden of Allah, The (D), Terry-Petrovitch	Nov. 5	Nov. 10	Sept. 10
.....	6591	In Old Kentucky (D), H. Costello	Oct. 29	Nov. 26	Dec. 3
.....	5683	London After Midnight (D), Lon Chaney	Dec. 3	Dec. 17	Dec. 17
.....	6017	Lovelorn, The, Sally O'Neil	Dec. 17	Dec. 31	.....
.....	5291	Lovers (D), Novarro-Terry	Apr. 9	.....	May 2
.....	6286	Man, Woman and Sin (D), John Gilbert	Nov. 19	Dec. 3	Dec. 17
.....	5966	Mockery (M), Lon Chaney	Aug. 13	.....	Sept. 10
.....	7599	Quality Street, Davies-Nagel	Dec. 31	Jan. 7	.....
.....	6561	Road to Romance, The (D), Novarro-Day	Sept. 24	Nov. 19	.....
.....	6781	Spoilers of the West (W), McCoy-Daw	Dec. 10	.....	Dec. 24
.....	6705	Spring Fever (C), William Haines	Oct. 22	Nov. 12	Dec. 10
.....	6289	Tea for Three (C), Cody-Pringle	Dec. 10	Dec. 24	Nov. 13
.....	5252	Thirteenth Hour, The (D), Lionel Barrymore	Nov. 26	Dec. 3	Dec. 3
.....	7899	Twelve Miles Out (M), Gilbert	July 9	.....	July 30
.....	5517	Unknown, The (M), Chaney	June 4	.....	June 13
1928					
.....	6908	Actress, The, Norma Shearer-Forbes	Apr. 28	.....	May 26
.....	6749	Across to Singapore (MD), Novarro-Crawford	Apr. 7	Apr. 28	.....
TME	.....	Alias Jimmy Valentine (D), William Haines	Jan. 26	.....	Dec. 1
.....	5332	Baby Mine, Arthur-Dane	Jan. 21	Jan. 28	Feb. 11
TE	7628	Bellamy Trial, The (MD), Joy-Bronson	.....	Sept. 29	.....
.....	5896	Beyond the Sierras (W), Tim McCoy	Sept. 15	.....	.....
.....	6838	Big City, The, Chaney-Compson-Day	Feb. 18	Feb. 25	Apr. 7
.....	6344	Bringing Up Father, Farrell-Moran-Olmstead	Mar. 17	Mar. 31	.....
TE	6053	Brotherly Love (C), Dane-Arthur	Oct. 12	Oct. 13	.....
.....	7108	Cardboard Lover, The, Marion Davies	Aug. 18	.....	.....
.....	5679	Certain Young Man, A, Novarro-Day	May 19	June 2	June 23
.....	5653	Circus Rookies (CD), Dane-Arthur	Mar. 31	.....	.....
.....	8601	Cossacks, The, Adoree-Gilbert-Torrence	May 12	.....	July 7
.....	8688	Crowd, The, Boardman-Murray-Roach	Mar. 3	Mar. 10	Apr. 28

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5838	Detectives, Dane-Arthur	June 9	June 9	.....
.....	6070	Diamond Handcuffs, Boardman-Nagel	May 5	.....	June 2
.....	7358	Divine Woman, Garbo-Hanson-Sherman	Jan.14	Jan. 21	Jan. 21
.....	.....	Dream of Love, Joan Crawford	Dec. 1	Dec. 22	Dec. 8
.....	8436	Enemy, The, Gish-Dane-Forbes	Feb. 18	Mar. 10	May 5
MI	7180	Excess Baggage (D), William Haines	Sept. 1	June 23	Sept. 8
.....	4987	Forbidden Hours (D), Novarro-Adoree	June 16	Mar. 17	July 28
.....	.....	Four Walls (MD), Gilbert-Crawford	Aug. 18	Sept. 8	.....
.....	.....	Honeymoon, Moran-Flash-Gribbon	Dec. 29	.....	.....
M	.....	Lady of Chance (D), Shearer-Sherman	Dec. 22	.....	.....
.....	7743	Latest from Paris, The, Shearer-Forbes	Feb. 4	Feb. 18	Mar. 10
.....	7045	Laugh, Clown, Laugh, Chaney-Murphy-Hisle	Apr. 14	Apr. 21	May 12
.....	5695	Law of the Range, McCoy-Crawford	Jan. 21	Feb. 4	.....
.....	7352	Love, Garbo-Gilbert	Jan. 2	Jan. 7	Apr. 14
		John Stuart			
.....	5441	Mademoiselle from Armentieres, Estelle-Brody-	June 2	Sept. 1	.....
.....	6575	Masks of the Devil, John Gilbert	Nov. 16	Nov. 17	Nov. 24
.....	7650	Mysterious Lady, The, Greta Garbo-Nagel	Aug. 11	May 26	.....
.....	6893	Napoleon (D), Wildimir-Dieudonne	Oct. 27	Oct. 27	.....
.....	7289	Patsy, The, Davies-Caldwell-Gray	Mar. 10	Apr. 7	Jan. 14
.....	5028	Riders of the Dark	Apr. 28	May 5	.....
.....	7732	Rose Marie, Crawford-Murray	Feb. 11	Feb. 18	Feb. 18
TI	.....	Show People (CD), Davies-Haines	Oct. 9	Sept. 29	Oct. 27
.....	6487	Smart Set, Haines-Day-Holt-Bosworth	Feb. 25	Mar. 10	Apr. 21
.....	5801	Skirts, Syd Chaplin	May 12	June 2	.....
.....	9560	Student Prince, The (R), Novarro-Shearer	Jan. 30	Feb. 25	Mar. 3
.....	5931	Under the Black Eagle, Forbes-Dog Flash	Mar. 24	.....	.....
.....	.....	West of Zanzibar (D), Lon Chaney	Dec. 8	.....	.....
.....	8090	West Point (CD), Hainee-Crawford	Jan. 7	Jan. 21	.....
ME	.....	While the City Sleeps (MD), Lon Chaney		.....	Oct. 20
TME	7965	White Shadows in the South Seas (MD), Monte Blue	July 7	July 7	Dec. 1
.....	5011	Wickedness Preferred (CD), Cody-Pringle	Jan. 28	Feb. 11	.....
.....	6721	Wind, The (D), Lillian Gish	Nov. 23	Nov. 3	.....
M	.....	Woman of Affairs (D), Garbo-Gilbert		.....	.....
.....	4447	Wyoming, McCoy-Sebastian	Mar. 24	Apr. 14	.....

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M	.....	A Man's Man, Haines-Dunne		.....	.....
.....	.....	All at Sea, Dane-Arthur		.....	.....
TME	.....	Bellamy Trial (D), Joy-Bronson		.....	.....
M	.....	Flying Fleet (D), Novarro-Page	Jan. 5	.....	.....
.....	.....	Loves of Casanova, Foreign Cast	Jan. 19	.....	.....
.....	.....	Morgans Last Raid (W), McCoy-Sebastian	Jan. 5	.....	.....
.....	.....	Single Man (CD), Cody-Pringle	Jan. 12	.....	.....
M	.....	Tide of the Empire, Adoree-Duryea	Feb. 2	.....	.....

1927 Paramount

.....	6199	Afraid to Love (C), Vidor	April 9	.....	Apr. 23
.....	6951	Barbed Wire (D), Negri-Brook	Sept. 10	.....	Aug. 3
.....	9879	Beau Geste (M), Colman-N. Beery	Aug. 1	.....	.....
.....	6536	Chang (D), Special cast	Sept. 3	.....	May 2
.....	6662	Children of Divorce (D), Bow	Apr. 2	.....	May 2
.....	5408	City Gone Wild, The (M), Meighan-Millner	Nov. 12	.....	Dec. 10
.....	7447	*Covered Wagon, The (M), Kerrigan-Wilson	Aug. 6	.....	.....
.....	6296	Fashions for Women (CD), Ralston	Mar. 26	.....	Apr. 9
.....	5393	Firemen Save My Child (C), Beery-Hatton	Aug. 1	.....	Dec. 10
.....	6376	Gay Defender, The (CD), Richard Dix	Dec. 10	.....	Nov. 12
.....	6017	Gentleman of Paris, A (CD), Menjou-O'Hara	Oct. 15	.....	Oct. 8
.....	5880	Get Your Man (CD), Clara Bow	Dec. 10	Jan. 7	.....
.....	6368	Running Wild (C), Fields-Brian	Aug. 20	.....	June 18
.....	6634	Senorita (F), Daniels	Aug. 30	.....	May 14
.....	5209	Serenade (D), Menjou-Wray	Dec. 24	Jan. 14	.....
.....	6170	Service for Ladies (C), Menjou-Carver	Aug. 6	.....	Sept. 3
.....	5515	Shanghai Bound (D), Dix-Brian	Oct. 15	Dec. 31	Nov. 12
.....	6015	She's a Sheik (C), Bebe Daniels	Nov. 12	Jan. 21	Nov. 26
.....	5179	Shoetin' Irons (W), Luden-Blane	Oct. 8	.....	.....
.....	6838	Soft Cushions (C), MacLean-Carol	Aug. 27	.....	Aug. 27
.....	4934	Spotlight, The (CD), Ralston-Hamilton	Nov. 19	.....	Dec. 3
.....	6200	Stark Love (D), Special cast	Sept. 17	.....	Mar. 19
.....	6124	Swim, Girl Swim (CM), Daniels-Hall	Sept. 17	.....	Sept. 17
.....	6006	Tell It to Sweeney (C), Conklin-Bancroft	Sept. 24	Jan. 7	Oct. 22
.....	6497	Ten Modern Commandments (CD), Ralston	July 2	.....	July 23
.....	4926	Time to Love (FC), Raymond Griffith	June 18	.....	July 9
.....	5319	Two Flaming Youths (C), Fields-Conklin	Dec. 17	.....	.....
.....	7643	Underworld (M), Bancroft-Brent	Oct. 29	.....	Sept. 3
.....	8486	Way of All Flesh, the (D), Jannings-Bennett	Oct. 1	.....	July 2
.....	5935	We're All Gamblers (D), Meighan-Millner	Sept. 3	.....	.....
ME	12267	Wings (M), Charles Rogers	Oct. 29	.....	Aug. 20
.....	5960	Woman on Trial (D), Pola Negri	Oct. 29	Dec. 24	Oct. 1

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TME	10471	Abie's Irish Rose (CD), Buddy-Rogers-Hersholt		Nov. 3	.....
.....	5897	Adventure Mad (M), Hall	Mar. 31	Jan. 14	.....
.....	.....	Avalanche (W), Jack Holt		Dec. 1	.....
.....	6536	Beau Sabreur (M), Cooper-Brent	Jan. 7	Jan. 7	.....
ME	7805	Beggars of Life (MD), Wallace Beery-Brooks-Arlen	Sept. 15	July 7	Oct. 20
.....	5930	Big Killing (CD), Beery-Hatton	May 19	.....	.....
.....	7202	Docks of New York, The (D), Bancroft-Compson		.....	Oct. 27
.....	5665	Doomsday, Vidor-Cooper	Feb. 18	Jan. 21	Oct. 17
.....	7866	Drag Net, The (MD), Bancroft-Brent-Powell	May 26	May 26	June 16
.....	5364	Easy Come, Easy Go, Richard Dix	Apr. 21	May 19	.....
.....	5889	Feel My Pulse, Daniels-Arlen	Feb. 25	Feb. 25	Mar. 10
.....	6402	Fifty-Fifty Girl, The, Daniels-Hall	May 12	Mar. 31	Mar. 19
.....	6134	First Kiss, The (D), Wray-Cooper	Sept. 25	Aug. 4	Sept. 1
.....	.....	Fleets In, The (CD), Bow-Hall		Sept. 22	Sept. 15
.....	5852	Fools for Luck (CD), Fields-Conklin	May 7	Apr. 7	Mar. 19
.....	7640	Forgotten Faces (MD), Brook-Brian	Sept. 11	Aug. 4	Aug. 4
.....	6871	Gentlemen Prefer Blondes (C), Taylor-White	Jan. 28	Dec. 10	Feb. 13
.....	6263	Half a Bride (D), Ralston-Cooper	June 16	.....	.....
.....	5038	His Tiger Lady, Menjou-Brent	June 9	Mar. 31	June 16
.....	6528	Hot News, Bebe Daniels	Aug. 14	June 9	.....
AT	.....	Interference, Brook-Kenyon	Jan. 5	.....	Nov. 24
.....	6039	Just Married (CD), Hall-Taylor-Ford	Aug. 18	.....	Sept. 1
.....	7464	Kit Carson (MD), Fred Thomson	Aug. 21	June 23	.....
.....	6792	Ladies of the Mob, Clara Bow	June 30	May 26	July 7
.....	8234	Last Command, The (D), Emil Jannings	Jan. 21	Jan. 23	Feb. 4
.....	7415	Legion of the Condemned, Wray-Cooper	Mar. 10	.....	Apr. 21
.....	5837	Love and Learn, Ralston-Chandler	Jan. 14	Jan. 21	Feb. 25
M	7434	Loves of an Actress (D), Pola Negri	Sept. 18	June 23	.....
ME	.....	Manhattan Cocktail, Carroll	Nov. 24	.....	.....
.....	6411	Mating Call, The (D), Thomae Meighan		Sept. 8	.....
.....	5941	Model From Montmarte (D), Nita Naldi		Sept. 15	.....
.....	.....	Moran of the Marines (D), Dix-Elder		.....	Oct. 20
.....	5741	Night of Mystery (D), Menjou	Apr. 7	.....	.....
.....	7910	Old Ironsides (D), Beery-Bancroft	Mar. 3	Feb. 18	Feb. 18
.....	6600	Partners in Crime (C), Beery-Hatton	Mar. 17	Feb. 25	.....
M	10172	Patriot, The (D), Emil Jannings		Sept. 8	Sept. 22
.....	5582	Peaks of Destiny	Jan. 23	Jan. 7	.....
.....	6070	Pioneer Scout, The (W), Fred Thomeon	Jan. 21	Dec. 10	.....
.....	7828	Racket, The (D), Thomas Meighan	June 30	.....	Nov. 17
.....	6331	Red Hair (CD), Bow-Chandler	Mar. 10	Mar. 3	Mar. 17
ME	6165	Sawdust Paradise, The, Esther Ralston	Aug. 25	June 9	.....
.....	7175	Secret Hour, The (D), Negri-Hersholt	Feb. 4	.....	.....
M	.....	Sins of the Fathers (D), Emil Jannings		.....	Oct. 20
.....	7616	Showdown, The, Bancroft	Feb. 25	Feb. 18	Feb. 18
.....	4792	Something Always Happens, Ralston-Hamilton	Mar. 24	Mar. 3	Dec. 15
.....	7960	Speedy (C), Harold Lloyd	Apr. 7	Apr. 28	Apr. 21
.....	5951	Sporting Goods, Dix-Olmstead	Feb. 11	Feb. 18	Feb. 18
.....	6218	Street of Sin (D), Jannings-Wray	May 26	Apr. 28	May 26
.....	6763	Sunset Legion (W), Fred Thomson	Apr. 21	.....	.....
.....	7141	Three Sinners (D), Negri-Baxter	Apr. 14	Apr. 7	May 5
.....	5733	Tillie's Punctured Romance, Fields-Conklin	Feb. 18	Feb. 25	.....
.....	5991	Under the Tonto Rim, Arlen-Brian	Feb. 4	.....	.....
.....	5834	Vanishing Pioneer, The (W), Jack Holt	June 23	.....	.....
TME	6349	Varsity (D), Rogers-Brian		Aug. 4	Nov. 3
.....	6319	Water Hole, The (W), Jack Holt	Aug. 25	July 21	Sept. 15
ME	6509	Warming Up, Richard Dix	Aug. 11	May 26	.....
ME	10400	Wedding March, The (D), Erich Von Stroheim		Oct. 27	.....
.....	5435	Wife Savers (C), Beery-Hatton	Jan. 7	.....	Feb. 18
ME	6938	Woman From Moscow, The (D), Negri-Kerry		June 19	.....

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TM	.....	Canary Murder Case	Jan. 19	.....	.....
AT	.....	Carnation Kid, The	Jan. 26	.....	.....
TME	.....	Shopworn Angel, The	Jan. 12	.....	.....
ME	.....	Wolf of Wall Street	Jan. 26	.....	.....

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.....	5596	Almost Human (CD), Reynolds	Dec. 26	Dec. 24	.....
.....	6555	Angel of Broadway, The (D), Leatrice Joy	Oct. 3	Nov. 19	Nov. 5
.....	4335	Avenging Fangs (M)	June 5	.....	June 4
.....	5326	Border Blackbirds (WD), Maloney	Aug. 28	.....	Sept. 10
.....	4876	Born to Battle (W), Bill Cody	Sept. 11	.....	.....
.....	5412	Code of the Cow Country (W), Roosevelt	June 19	.....	June 17
.....	5100	Combat (D), Walsh	Oct. 23	.....	Oct. 15
.....	7500	Country Doctor, The (D), Schildkraut	Aug. 22	.....	.....
.....	4933	Desert of the Lost, The (W), Wally Wales	Dec. 18	Jan. 14	.....
.....	5478	Devil's Twin, The (W), Leo Maloney	Dec. 11	.....	Dec. 10
.....	8586	Discord (D), Dagover-Ekman	Nov. 20	.....	.....
.....	6599	Dress Parade (D), Boyd	Nov. 11	Nov. 19	Nov. 5
.....	8002	Fighting Eagle, The (M), La Rocque-Haver	Aug. 29	.....	Sept. 17
.....	6403	Flying Luck (C), Monty Banks	Dec. 4	.....	.....
.....	6568	Forbidden Woman, The (M), Jetta Goudal	Nov. 7	Nov. 12	Nov. 5
.....	6859	Getting Gertie's Garter (F), Prevost		.....	Feb. 19
.....	3303	Girl from Everywhere (C), Pollard	Dec. 11	.....	Nov. 5
.....	5867	Girl in the Pullman, The (C), Prevost	Oct. 31	Nov. 19	Nov. 5
.....	4968	Gold from Weepah (W), Bill Cody	Nov. 20	.....	.....
.....	7913	Golden Clown, The (D), Gosta-Ekman	Dec. 18	.....	.....
.....	4750	*Grandma's Boy (C), Harold Lloyd	Dec. 11	.....	.....
.....	5990	Harp in Hock, A (D), Schildkraut-Coghlan	Oct. 10	Nov. 12	Nov. 5
.....	6035	Heart Thief (D), Schildkraut-De Putti		.....	May 21
.....	4620	Hidden Aces (M), Hutchinson	Aug. 7	.....	Sept. 3
.....	6788	His Dog (D), Schildkraut	July 21	.....	July 24
.....	4890	His Foreign Wife (D), MacDonald-Murphy	Nov. 27	.....	.....
.....	5324	Jim, the Conqueror (W), Boyd-Faire		.....	Jan. 1
TME	13500	King of Kings (D), All Star		.....	Mar. 10
.....	4131	Land of the Lawless, The (W), Jack Padjan	Dec. 25	Jan. 14	.....
.....	4828	Pirates of the Sky (M), Hutchison	May 22	.....	May 21
.....	5844	Rejuvenation of Aunt Mary (C), Robson		.....	Aug. 6
.....	4542	Ride 'Em High (W), Buddy Roosevelt	Oct. 9	.....	Oct. 3
.....	4375	Roarin' Broncs, Buffalo Bill, Jr.	Nov. 27	.....	.....
.....	6302	Rubber Tires (C), Ford-Love		.....	Apr. 9
.....	5880	Rush Hour, The (C), Prevost	Dec. 12	Jan. 7	.....
.....	4562	Skedaddle Gold (W), Wales	July 31	.....	Aug. 6
.....	4546	Soda-Water Cowboy, The (W), Wally Wales	Sept. 25	.....	Oct. 1
.....	5397	Turkish Delight, Schildkraut-Faye	Nov. 11	.....	.....
.....	5670	Two-Gun of Tumbleweed (W), Leo Maloney	July 17	.....	July 17
.....	5921	Vanity (M), Joy		.....	June 18
.....	6198	White Gold (D), Goudal		.....	Apr. 9
.....	4485	White Pebbles (WD), Wally Wales	Aug. 7	.....	Aug. 20
.....	5610	Wise Wife, The (C), Haver	Oct. 24	Nov. 19	Nov. 5
.....	6447	Wreck of the Hesperus, The (M), Bradford	Oct. 31	.....	.....
.....	7820	Yankee Clipper (M), Boyd		.....	May 14

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.....	3996	Alice Through a Looking Glass	Feb. 12	.....	.....
.....	5755	Apache Raider, The, Leo Maloney	Feb. 12	May 12	.....
.....	4805	Ballyhoo Buster (W), Buffalo Bill, Jr.	Jan. 8	.....	.....
.....	5927	Blonde for a Night, Prevost	Feb. 27	Mar. 3	.....
.....	6589	Blue Danube, Leatrice Joy	Mar. 12	Feb. 18	.....
.....	4833	Boss of Rustlers Roost, The, Don Coleman	Jan. 22	May 12	.....
.....	5408	Bronc' Stomper, The, Don Coleman	Feb. 26	Mar. 17	.....
.....	4550	Bullet Mark, The, Jack Donovan	Mar. 25	May 19	.....
.....	7996	Chicago (M), Phyllis Haver	Mar. 5	Dec. 24	.....
.....	4526	Cowboy Cavalier (W), Buddy Roosevelt	Jan. 29	Feb. 4	.....
.....	6670	Craig's Wife (D), Irene Rich	Sept. 16	Sept. 22	.....
.....	4480	Crashing Through, Jack Padjan	Feb. 5	.....	.....
.....	5398	Desperate Courage (W), Wales	Jan. 15	.....	.....
.....	7056	Hold 'Em Yale, Rod La Rocque	May 13	May 19	May 26
.....	4155	Laddie Be Good (W), Bill Cody	Jan. 1	.....	.....
.....	6650	Leopard Lady, The (W), Logan	Jan. 23	Jan. 28	.....
.....	5888	Let 'Er Go, Gallagher! (M), Junior Coglan	Jan. 16	Jan. 28	.....
.....	7530	Love Over Night (CD), Rod La Rocque	Nov. 25	.....	.....
.....	4600	Marlie, the Killer, Klondike	Mar. 4	.....	.....
.....	5650	Midnight Madness, Logan	Mar. 26	Mar. 17	.....
.....	5954	Night Flyer, The, Wm. Boyd	Feb. 5	.....	.....
.....	5494	On to Reno (D), Prevost	Jan. 2	Jan. 28	.....
.....	5626	Perfect Gentleman, A (C), Monty Banks	Jan. 15	.....	.....
.....	6092	Power (CD), Boyd-Hale	Sept. 23	Oct. 13	.....
.....	7935	Red Mark, The (D), Special Cast	Aug. 26	July 14	.....
.....	6902	Ship Comes In, A, Rudolph Schildkraut	June 4	June 16	.....
.....	7040	Skyscraper, Boyd	Apr. 9	.....	June 2
.....	5423	Stand and Deliver, Rod La Rocque	Feb. 20	May 12	.....
.....	6370	Tenth Avenue, Haver-Varconi	Aug. 5	July 14	.....

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.....	6089	Cruise of the Hellon (D), All star			Sept. 24
.....	5076	Heroes in Blue (M), Bowers-Rand	Nov.	.....	.....
.....	5916	Law and the Man, The (D), Santschi-Rockwell	Dec.	.....	.....
.....	5960	Light in the Window, A (D), Walthall			Nov. 12
.....	5970	On the Stroke of Twelve (M), D. Torrence	Nov.	.....	.....
.....	5502	Silent Hero (M), Bonaparte			Aug. 29
.....	4200	Wanderer of the West, A (W), Tex Maynard	Dec.	.....	.....

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.....	.....	Black Pearl, The (D), Lila Lee-Hallor	Dec.	.....	.....
.....	6089	Branded Man, The (D), Chas. Delaney-Marlowe	May	.....	.....
.....	6673	Casey Jones (CD), Price-Lewis	Jan.	.....	.....
.....	5937	City of Purple Dreams, The, Bedford-Frazer	Sept.	.....	.....
.....	6076	Danger Patrol, The (D), Russell-Fair	Jan.	.....	.....
.....	4533	Devil's Tower, The (W), Buddy Roosevelt	June	.....	.....
.....	5683	Divine Sinner, The (D), Vera Reynolds-Hilliard	July	.....	.....
.....	5976	Gypsy of the North (D), Gordon-Hale	Apr.	.....	.....
.....	5853	Heart of Broadway, The (D), Garon-Agnew	Mar.	.....	.....
.....	5800	Isle of Lost Men (D), Santschi-Connor	Oct.	.....	.....
.....	4797	Lightning Shot, The (W), Buddy Roosevelt	May	.....	.....

Sound	Length	Title and Players	Released	New Pictures	Comment
.....	5946	Man From Headquarters, The (D), Cornelius Keefe-E. Roberts	Aug.		
.....	5262	Midnight Adventure, A (D), Landis-E. Murphy	May		
.....	4543	Mystery Valley (W), Buddy Roosevelt	July		
.....	5608	My Home Town (D), Brockwell-Glass	Jan.		
.....	4571	Painted Trail, The (W), Buddy Roosevelt	Mar.		
.....	5906	Phantom of the Turf, The (D), Costello-Lease	Feb.		
.....	.....	Ships of the Night (D), Logan-Rankin	Dec.		
TMR	6525	Should a Girl Marry? (D), Foster-Keith	Nov.		
.....	5675	Sisters of Eve (D), Mae Busch	Sept.		
.....	5900	Sweet Sixteen (D), Helen Foster-Olmstead	Aug.		
.....	4627	Trail Riders (W), Buddy Roosevelt	April		
.....	5490	Wild Born (W), Tex Maynard	Mar.		
.....	5260	You Can't Beat the Law, Lee Keefe	Jan.		
1927		**Tiffany-Stahl**			1927
.....	5754	Backstage (CD), Bedford			July 9
.....	5669	Beauty Shoppe (CD), Busch			July 16
.....	7300	College Days (CD), M. Day			Nov. 6
.....	4837	Enchanted Island (D)			June 25
.....	6482	Fools of Fashion (CD), Busch			Oct. 9
.....	5233	Girl from Gay Paree, The (F), Sherman	Sept. 15		
.....	4752	Haunted Ship, The (M), Sebastian-M. Love	Dec. 1		
.....	5800	Joselyn's Wife (D), Frederick			Nov. 27
.....	6049	Lightning (W), J. Ralston	Sept. 1		
.....	6235	Night Life (CD), Day-Harron	Nov. 1		
.....	5629	Once and Forever (D), Patsy Ruth Miller	Oct. 15		
.....	5182	Snowbound (FC), Blythe			July 30
.....	5276	Streets of Shanghai (RD), Starke-Harlan	Dec. 15	Mar. 10	
.....	.....	Tired Business Man (C)			
.....	6448	Wild Geese (D), Belle Bennett	Nov. 15	Dec. 24	Dec. 10
.....	5614	Women's Wares (D), Brent-Lytell	Oct. 1		
1928					
.....	6147	Bachelor's Paradise (R), Sally O'Neil	Mar. 15		
.....	.....	Big Top, The (CD), Sally O'Neil	Oct. 30		
.....	.....	Broadway Fever (D), Sally O'Neil	Sept. 30		
MR	6775	Cavalier, The (D), Talmadge-Bedford	Nov. 1		Nov. 10
.....	5209	Clothes Make the Woman (R), Southern-Pidgeon	May 1		
.....	.....	Devil's Apple Tree, The (D), Dorothy Sebastian	Sept. 20		
.....	5510	Devil's Skipper, The, Bennett	Feb. 1		
.....	.....	Domestic Meddlers (CD), Claire Windsor		Oct. 20	
.....	.....	Floating College, The, O'Neil-Hale	Nov. 10		
.....	.....	George Washington Cohen (CD), Jessel-Palmer	Dec. 20	Dec. 1	
.....	.....	Girl Who Came Back, The, Patsy Ruth Miller	Mar. 10		
.....	.....	Grain of Dust, The (D), Cortez-Windsor	July 10		
.....	.....	Green Grass Widows (CD), Walter Hagen	June 10		
.....	.....	Gun Runner, The (D), Cortez-Lane	Nov. 20	Nov. 3	
.....	5297	House of Scandal (D), Sebastian-O'Malley	Apr. 1		
.....	6553	Ladies of the Night Club (CD), Cortez-Moran	May 15		
.....	5676	Lingerie (CD), White-McGregor	July 1		
.....	.....	Man in the Hobbies, The, Harron-Littlefield			
M	7785	Marriage by Contract, Miller-Gray	Dec. 1		Nov. 17
.....	6708	Nameless Men, Moreno	Feb. 15	Mar. 31	
.....	.....	Naughty Duchess, The (D), H. B. Warner	Oct. 10		
.....	.....	New Orleans, Cortez-Collier, Jr.	Mar. 1		
.....	.....	Power of Silence, The (D), Belle Bennett	Oct. 20		
.....	5160	Prowlers of the Sea (D), Cortez-Myers	June 20		
.....	.....	Rainbow, The, Gray-Hardy	Jan. 1		
.....	.....	Reputation (D), Belle Bennett	Nov. 10		
.....	.....	Spirit of Youth, The, Kent-Sebastian	Feb. 20		
.....	5102	Scarlet Dove, The (D), Margaret Livingston	Apr. 15		
.....	.....	Squads Right (CD), Gribbon-Stone	Feb. 1		
.....	5735	Stormy Waters (D), Soutbern-McGregor	June 1		
TMR	7256	Toilers, The, Fairbanks, Jr.-Ralston	Oct. 1		
.....	5652	Their Hour (D), Sebastian-Harron	Mar. 1		
.....	5361	Tragedy of Youth, Miller-Collier	Jan. 15		
.....	.....	Tropical Nights, Patsy Ruth Miller	Dec. 10		
.....	5283	Woman Against the World, A	Jan. 1		
1927		**United Artists**			
.....	5000	College (C), Keaton-Cornwall	Sept. 10		Sept. 17
.....	7500	General, The (C), Keaton			Feb. 12
.....	7311	Loves of Sonya (D), Swanson			Mar. 19
.....	8550	Magic Flame, The (M), Colman-Banky	Sept. 24		Sept. 24
.....	9120	Resurrection (M), La Rocque			Apr. 16
.....	9000	Sorrell and Son (D), Warner-Nilsson	Nov.		Nov. 19
.....	7456	Topsy and Eva (C), Duncan Sisters			Aug. 13
.....	8250	Two Arabian Knights (CD), Boyd-Wolheim			Oct. 29
.....	8000	Winning of Barbara Worth (D), Banky-Colman			Dec. 4
1928					1928
ME	.....	Awakening, The, Vilma Banky	Nov. 17		
ME	8250	Battle of the Sexes, The, Hersholt-Haver	Oct. 12		
.....	6400	Circus, The (C), Charlie Chaplin		Mar. 3	
T	.....	City Lights, Charlie Chaplin			
AT	.....	Coquette, Mary Pickford			
.....	7000	Devil Dancer, The, Gilda Gray			Apr. 28
.....	9358	Douglas Fairbanks as the Gaucho (M)	June 1		Nov. 26
.....	9100	Dove, The (M), Norma Talmadge	Jan. 7		Jan. 7
.....	8350	Drums of Love (D), Mary Philbin	Mar. 31		July 21
.....	7300	Garden of Eden, The (D), C. Griffith-Ray	Feb. 4		
ME	.....	Hell's Angels, Ben Lyon-Nissen			
T	.....	Iron Mask, The, Douglas Fairbanks			
ME	.....	King of the Mountains, John Barrymore			
T	.....	Lady of the Pavements, Boyd-Goudal			
T	.....	Lummox			
AT	.....	Nightstick, O'Malley-Busch			
T	.....	Queen Kelley, Gloria Swanson			
.....	7650	Ramona (D), Del Rio	Aug.		
ME	.....	Rescue, The, Ronald Colman	Jan. 12		
ME	.....	Revenge, Dolores Del Rio	Nov. 3		Nov. 10
.....	8600	Sadie Thompson (D), Gloria Swanson	Feb. 1		June 16
AT	.....	Say It With Music, Harry Richman			
T	.....	She Goes to War, Broadman-Holland			
.....	6400	Steamboat Bill, Jr., Buster Keaton	Jan. 7		May 26
ME	9300	Tempest (M), John Barrymore	Aug. 11		July 7
ME	.....	Three Passions, Terry-Petrovitch			
ME	8500	Two Lovers, Banky-Colman	Sept. 7	Sept. 1	
ME	8350	Woman Disputed, The, Norma Talmadge	Oct. 20		
1928		**Universal**			
.....	6243	Anybody Here Seen Kelly, Bessie Love-Moore	Sept. 9	Sept. 8	
.....	4179	Beauty and Bullets, Ted Wells	Dec. 16		
.....	5311	Clearing the Trail, Hoot Gibson	Oct. 7		
.....	4322	Cloud Dodger, The, Al Wilson	Sept. 30		
.....	4201	Crimson Canyon, The, Ted Wells	Oct. 14		
.....	5357	Danger Rider, The, Hoot Gibson	Nov. 18	Nov. 17	
.....	5109	Flyin' Cowboy, The, Hoot Gibson	July 1		
.....	7828	Foreign Legion, The, Lewis Stone-Kerry	Sept. 23	Sept. 22	
.....	6474	Freedom of the Press, Lewis Stone	Oct. 28		
.....	.....	Gate Crasher, The (CD)	Dec. 9		
T	.....	Give and Take, Sidney-Hersbolt	Dec. 23		
.....	4194	Greased Lightning, Ted Wells	July 29		
.....	6599	Grip of the Yukon, The, Marlowe-Bushman	Sept. 30	Apr. 28	
.....	4868	Guardians of the Wild, Rex-Perrin	Sept. 16		
.....	6307	Home James, Laura LaPlante	Sept. 2	Sept. 8	
.....	5591	How to Handle Women, Tryon-Nixon	Oct. 14		
.....	6832	Jazz Mad, Hersbolt-Nixon	Nov. 11		
M	10185	Man Who Laughs, The, Philbin-Veidt	Nov. 4		Oct. 13
.....	6030	Michigan Kid, The, Adoree-Nagel	Oct. 21		
.....	6702	Night Bird, The, Reginald Denny	Sept. 16		
.....	5907	Phyllis of the Follies, Alice Day-M. Moore	Nov. 25		
.....	4230	Price of Fear, Bill Cody	Oct. 29		
.....	4472	Quick Triggers, Fred Humes	July 15		
.....	5424	Riding for Fame, Hoot Gibson	Aug. 19		
.....	4616	Two Outlaws, The, Jack Perrin-Rex	Nov. 18		
TME	10600	Uncle Tom's Cabin, All Star	Sept. 2		
.....	.....	Wolves of the City, Bill Cody	Dec. 2		
1929					
.....	.....	Blow for Blow, Hoot Gibson	May 19		
.....	.....	Border Wildcat, The, Ted Wells	Aug. 18		
.....	.....	Born to the Saddle, Ted Wells	Mar. 10		
ME	.....	Charlatan, The, All Star	Apr. 14		
T	.....	Cohens and Kellys in Atlantic City (CD) George Sidney	Mar. 17		
T	.....	Come Across, All Star	May 5		
T	.....	Dangerous Dimples, Laura LaPlante	June 16		
T	.....	Eyes of the Underworld, Bill Cody	Apr. 28		
MT	.....	Girl on the Barge, The, O'Neill-Hersholt	Feb. 24		
.....	4719	Harvest of Hate, The, Rex-Jack Perrin	Apr. 14		
.....	.....	Hero of the Circus, Maciete	Feb. 24		
T	.....	His Lucky Day, Reginald Denny	June 2		
.....	.....	Hoofbeats of Vengeance, Rex-Perrin	June 16		
T	.....	It Can't Be Done, Tryon-Sue Carol	May 5		
.....	.....	Kid's Clever, The, Tryon	Feb. 17		
.....	5501	King of the Rodeo, Hoot Gibson	Jan. 6		
.....	.....	Lariat Kid, The, Hoot Gibson	June 23		
ME	.....	Last Warning, The, LaPlante-Boles	Jan. 6		
T	6785	Lonesome (CD), Glenn Tyron	Jan. 20		
ME	6674	Man, Women and Wife (CD), Kerry-Starke	Jan. 13		
T	.....	One Rainy Night (D), Laura LaPlante	Mar. 3		
.....	.....	Play Goes On, The, All Star	Mar. 10		
.....	.....	Plunging Hoofs, Rex-Perrin	Aug. 4		
T	.....	Red Hot Speed, Reginald Denny	Jan. 27		
.....	4380	Ridin' Demon, The, Ted Wells	May 19		
T	.....	Silks and Saddles (D), Marion Nixon	Jan. 20	Dec. 22	
.....	.....	Slim Fingers, Bill Cody	Mar. 24		
.....	.....	Smilin' Terror, The, Ted Wells	June 30		
.....	.....	Smilin' Guns, Hoot Gibson	Apr. 7		
.....	.....	Stool Pigeon, The, Bill Cody	June 2		
T	.....	You Can't Buy Love, All Star	May 25		
1927		**Warner Brothers**			
.....	5803	Black Diamond Express (M), Blue			July 23
M	6330	Brass Knuckles (D), Blue-Bronson	Dec. 3		
.....	6408	Desired Woman, The (M) Irene Rich	Aug. 27		
M	5003	Dog of the Regiment, A (M), Rin-Tin-Tin	Oct. 20		
M	6767	First Auto, The, Oldfield-Miller	Sept. 19		July 9
M	6978	Girl from Chicago, The (M), Nagel-Loy	Nov. 5	Dec. 31	
M	6302	Good Time Charley (D), Oland-H. Costello	Nov. 12	Dec. 31	Nov. 26
M	6230	If I Were Single, McAvoy-Nagel	Dec. 17		Apr. 28
.....	5397	Irish Hearts (CD), McAvoy			June 11
M	5569	Jaws of Steel (D), Rin-Tin-Tin	Sept. 17		Oct. 1
M	5492	Reno Divorce, A (D), May McAvoy	Oct. 22		Oct. 29
M	5685	Sailor Izzy Murphy (F), George Jessel	Oct. 8		Dec. 10
.....	5685	Sailor's Sweetheart, A (C), Fazenda-C. Cook	Sept. 24		Oct. 15
.....	6412	Simple Sis (M), Fazenda			June 11
M	6412	Slightly Used, McAvoy-Nagel	Sept. 3		
.....	6813	Tracked by the Police (M), Rin-Tin-Tin			May 21

Note: All Warner pictures are released in two versions, with and without Vitaphone. A. T. means All-Talking. Other releases have synchronized scores plus sound effects and dialogue sequences.

1928					
M	6052	Across the Atlantic, Blue-Murphy	Feb. 25		Feb. 18
M	5380	Beware of Married Men, Irene Rich	Jan. 14	Feb. 11	
.....	.....	Beware of Bachelors, Ferris-Beranger			Nov. 10
TME	6270	Caught in the Fog, Nagel-McAvoy	Sept. 22		Oct. 6
M	5164	Domestic Trouble (CD), Cook-Fazenda	Mar. 24		Apr. 14
TME	7441	Glorious Betsy, D. Costello			
AT	8693	Home Towners, Kenyon-Eileson			Nov. 3
TME	7077	Jazz Singer, The, Al Jolson	Feb. 4		
AT	5267	Lights of New York, All Star	July 21		
TME	6352	Lion and the Mouse, The, L. Barrymore			
M	5331	Little Snob, The, May McAvoy	Feb. 11		
AT	8290	On Trial, Bert Lytell	Dec. 29		Dec. 1
M	6185	Powder My Back (C), Rich-Ferris	Mar. 10		May 19
M	4777	Race for Life, Rin-Tin-Tin	Jan. 28	Feb. 18	
M	4820	Rinty of the Desert, Rin-Tin-Tin	Apr. 21	May 19	
TME	7169	State Street Sadie, Nagel-Loy	Aug. 25		
TME	7340	Tenderloin, Dolores Costello			Apr. 28
AT	7654	Terror, The, McAvoy-Horton	Oct. 20		
TME	5527	Women They Talk About, Rich-Ferris	Sept. 8		Oct. 13
1929					
AT	.....	Conquest, Monte Blue	Jan. 19		
TME	.....	Desert Song, The, John Boles			
TME	.....	Fancy Baggage, Audrey Ferris			
TME	.....	From Headquarters, Monte Blue			
TME	.....	Frozen River, Rin-Tin-Tin			
TME	.....	Greyhound Limited, The, Monte Blue			
TME	.....	Hardbolled Rose, Myrna Loy			
TME	.....	Kid Gloves, Conrad Nagel-Lois Wilson			
TME	5179	Land of the Silver Fox, Rin-Tin-Tin			
TME	.....	Little Wildcat, The, Audrey Ferris	Jan. 5		
TME	.....	Madonna of Ave. A, Dolores Costello			
TME	.....	Million Dollar Collar, The, Rin-Tin-Tin			
TME	.....	My Man, Fannie Brice			
TME	.....	No Defense, Monte Blue			
TME	.....	One Stolen Night, B. Bronson-Wm. Collier, Jr.			
TME	.....	Redeeming Sin, The, Dolores Costello			
TME	.....	She Knew Men, Betty Bronson			
TME	5992	Singing Fool, The, Al Jolson	Jan. 1		Oct. 13
AT	.....	Stark Mad, H. B. Warner-L. Fazenda			
TME	.....	Stolen Kisses, May McAvoy			
1928		**Zakora**			
.....	.....	Last Moment, The, Matiesen-Hale	Mar. 11		
.....	.....	Mother of Mine	Dec.		
.....	.....	Olympic Hero, Charley Paddock	June 25		

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Thirty-two hundred boys and girls from institutions and poor homes were guests of the Rotary Club of Ottawa at the B. F. Keith's theatre at a Christmas community performance.

LETTERS From Readers

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

"Sound" Ideas

POSTVILLE, IA.—TO THE EDITOR: Enclosed find a bunch of reports on various pictures.

Also, I would like to express my opinion, as well as others, on the sound pictures. The Mrs. and myself sat in the State theatre, Minneapolis, during the showing of "Lilac Time" with vitaphone score and sound effects. But we spent most of the time listening to many comments on the musical and sound effects that accompanied the picture. I am here to tell you that we did not hear one favorable comment. We did not get in until the show was nearly over and after the show was nearly over and after the 40 piece orchestra had played their opening overture and musical presentation, then did we hear the comments.

I remember especially two young men making these remarks, "Here we paid 60c to come in here to see this picture and we have to listen to 'canned' music. We can stay home and listen to the radio and hear better music than that. Why in the world don't they have the orchestra play with the picture, or the organ?"

These are only a few remarks we heard and I personally heard many of the same nature when I saw "The Wedding March" in Des Moines.

It simmers down to this. The all-talking movies with sound effects, synchronized scores are here to stay. But producers and exhibitors are merely kidding themselves when they cut out their orchestras and use synchronized scores.

The time will come when pictures will be all silent or all talking. The all silent with orchestral accompaniment will have its place as well as the all taking. "The Singing Fool" and "Lilac Time" with a genuine orchestral accompaniment are true types.

The synchronized-disc or film, is the salvation, or will be, for the small town exhibitors if we ever can get them. But big theatre owners will do well to remember that the radio has made a great number of music lovers, many of whom, including myself, go to the theatres to hear the big orchestras that they used to have. Many young people drive from here to Waterloo to see and hear all-talking pictures but I notice that they don't go to hear and see the synchronized with sound effects pictures.

Maybe I am wrong, but I'll gamble that what I predicted above is going to develop.—L. E. PALMER, Postville theatre, Postville, Ia.

Opinion on Dunn Story

LAS VEGAS, NEV.—TO THE EDITOR: We have read with considerable interest the article on page 37 of your December 15 issue with reference to a sound device which has been perfected by Curtis Dunn.

While this seems entirely too good to be true, nevertheless, we cannot pass it up as impossible in this day and age.

If Dunn has succeeded in perfecting such a device, does it not seem probable that one of the manufacturers of the more expensive equipment will buy up his patents and keep the device off the market? This has been done before several times.

We write this letter just to suggest that we believe it would be a very good idea to follow up this new device and find out what becomes of it.—CRAGIN & PIKE, INC., El Portal theatre, Las Vegas, Nev.

Mergers and Box Office

WINCHESTER, IND.—TO THE EDITOR: We exhibitors are confronted every day with big type rumors that so-and-so has been made head of the so-and-so big merger, and it is not occasionally we are confronted with this sort of affrontery, but there is something big to give out in every trade publication that we pick up to read; and it is bewildering, to say the least, for us fellows sitting back in our little old office trying to figure out how we ean get enough paid admissions to see the confounded pictures to pay film rental.

Motion pictures are dying in popularity and for no other big reason than the fact that the motion picture business has developed into a great big promotion scheme and there is no honest thought back of a picture other than making it just good enough to get by. I am quite sure the thing is going to pass out and if it does, what is to be done with all those million dollar theatres.

We do not hear anything but sound and to my knowledge there has only been two sound pictures acclaimed by the public, and you can guess without me telling you what they are.

I am in a position to know the topic of moving pictures are no longer discussed as they once were, and in the smaller cities the so-called better class of people do not patronize the motion picture theatre with any regularity as they have been kidded too long. Their intelligence has been overlooked by the makers of pictures for the past two years, even the scribes of the city daily papers who write for picture departments now speak of them as mooming pictures.

The merging of picture producers and distributors is not going to save this business and fool hardiness among them like the saloon keeper of years gone by will kill it.

Let's face the truth as it actually is and give the public honest entertainment.—WILL H. BRENNER, Cozy theatre, Winchester, Ind.

Regarding Music

ATKINSON, NEB.—TO THE EDITOR: Brother exhibitors! I have spent hundreds of dollars on musical instruments and they are all the bunk for theatre use except the new "Orchestrola." This is my idea of music for a theatre and whatever you small town fellows do, don't buy anything until you hear it. It's worth waiting for and it's priced reasonable. It's all there and I've heard them all. The Good-All Manufacturing Company, at Ogallala, Neb., makes them.—A. G. MILLER, Lyric theatre, Atkinson, Neb.

Two Music Artists Are Signed for Pathe Sound

(Special to the Herald-World)

NEW YORK, Dec. 26.—Lew Ayres, banjoist and singer who has recorded a number of Victor records, has been signed by Pathe. This will be his first appearance before a motion picture camera. Xavier Cugat, famous violinist, also has been signed by Pathe.

"Chopin's Passion" Final Title for Powers Picture

(Special to the Herald-World)

NEW YORK, Dec. 26.—The first Powers Cinephone all sound production, which is now in its final stages has selected "Chopin's Passion" for the picture's final title. The picture will be ready for the trade press within the next ten days.

Fisher Film Will Handle Synchronization in Ohio

(Special to the Herald-World)

NEW YORK, Dec. 26.—Myer Fisher, head of the Fisher Film exchanges in Cincinnati and Cleveland has closed a deal with Motion Pictures Synchronization Service, Inc., for sales franchise of the company's service in the State of Ohio.

Fox's "Four Devils" Has Special Book Edition

(Special to the Herald-World)

NEW YORK, Dec. 26.—Grossett & Dunlap, book publishers have prepared a special motion picture edition of Fox's "Four Devils." The book is illustrated with more than a dozen scenes taken from the picture.

United Artists Rent Office In Film Center Building

(Special to the Herald-World)

NEW YORK, Dec. 26.—Abe N. Adelson, president of the Film Center, Inc., announces that U A corporation have signed a lease for a portion of the sixth floor of the Center Building.

Henry Daly Dies

(Special to the Herald-World)

WILLOWS, CAL., Dec. 26.—Henry Daly, who recently purchased the Rialto theatre, passed away Monday, after an illness of but a week. He formerly owned and operated four theatres at Chico, Cal.

WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1928

Incorporated in this original exhibitors report department of Exhibitors Herald, which was established October 14, 1916, is the Moving Picture World department, "Straight from the Shoulder Reports."

Chadwick

SWEET ADELINE: Charles Ray—25%. November 26-27. A very weak picture for us. Nothing to this one. Seven reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alberta, Canada.—Small town patronage.

Columbia

THE DESERT BRIDE: Special cast—It's a crime to put Betty Compson in a thing like this. It's a fair picture, but she deserves something better. Her leading man is certainly miscast. I'd like to have seen Jack Holt in the part.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

BROADWAY DADDIES: Jacqueline Logan—40%. December 9. A good picture. Had the Louisiana Ramblers put on an act with this and raised prices, but didn't draw any extra. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

FBO

HIT OF THE SHOW: Special cast—70%. November 27-28. This picture played Thanksgiving season and was a bit of the show. It brought to us a good, clean entertainment. Seven reels.—Harry Schroeder, LeeRoy theatre, Wallace, Neb.—General patronage.

SINGAPORE MUTINY: Ralph Ince—65%. November 17. This is a fine sea story which brought many comments. FBO is certainly putting out the pictures, and the prices are right. Seven reels.—Harry Schroeder, LeRoy theatre, Wallace, Neb.—General patronage.

THE PERFECT CRIME: Clive Brook—Good picture. Acting wonderful, and this man Brook can act.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

GANG WAR: Special cast—65%. November 21. This is a good picture, but displays too much of the big city gang war stuff, which doesn't set so good. Seven reels.—Harry Schroeder, LeeRoy theatre, Wallace, Neb.—General patronage.

SALLY'S SHOULDERS: Special cast—December 4-5. This is very good and has box office pulling power like a mustard plaster. You can make no mistake in playing this one. Six reels.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

DANGER STREET: Special cast—Just another gang picture. Everyone is fed up on them. Picture is all right, though.—Walt Bradley, Moon theatre, Neligh, Neb.—General patronage.

TERROR MOUNTAIN: Special cast—70%. December 1. A very good Western. Beautiful scenery. Pleased very well. Many good comments from my patrons. Five reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

DOG LAW, DOG JUSTICE: Ranger—Two very good and very well produced dog pictures, especially "Dog Law." Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

CHICAGO AFTER MIDNIGHT: Special cast—If you like 'em bloody and lurid, here it is. Fine picture for the type, but doubt if this type is a great success after all. Women don't care for melodramas of the underworld. Not a special. Run on Saturday, I think, for best results.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

CONEY ISLAND: Special cast—Not a special. Okay as program. Lois Wilson seems miscast in this melodrama type. The title seemed to draw. Pleased fairly well. Not as big as FBO would have you believe. Don't pay much; it is not worth more than program rate.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE SITUATION

WALTER ODOM of the Dixie theatre in Durant, Miss., in his report on "The Jazz Singer" (which appears in the regular place with the part presented here extracted), had the following comment to make:

"It's mighty bad that we small town exhibitors have to play such pictures as this without the proper music. I saw this in Jackson, Miss., put over through the Vitaphone production, so playing it last night in my theatre, it was simply blank as a silent picture. At the ticket window a traveling salesman out of Memphis was talking to me about pictures and he said:

" 'A few nights ago I saw this Al Jolson in "The Singing Fool," and if you were playing this picture here tonight with the Vitaphone production, I would willingly pay $2 to hear it over again and to see the people enjoy it as I did. I always thought I had a heart of steel, but this picture melted it all to pieces, and now I see life differently. It made me a better man.'

"But where did he hear and see this picture? In a big town—in Memphis, of course. We can play it but in a silent drama. It's all right for those who have not heard sound pictures, but the majority who have heard them have lost interest in the silent kind, and I, as a theatre owner, have lost a good lot of pep over this matter also. The picture show business is like all other industries—there comes a time when the old devices play out and they are looking for something new, and if you cannot give it to them, they go where they do get it. Enough said for me. I am getting busy."

So significant are Odom's remarks, that it serves as our editorial this week.

—*GEORGE SCHUTZ.*

First National

THE HAUNTED HOUSE: Special cast—December 13-14-15. This did not seem to please. Chester Conklin runs through it and tries to be funny, but only makes it worse. Just 7,000 feet of wasted film. Had many complaints. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

OH KAY: Colleen Moore—Very good. Colleen's pictures always please.—Walt Bradley, Moon theatre, Neligh, Neb.—General patronage.

OH KAY: Colleen Moore—October 4-5-6. Dandy Colleen Moore picture; it's different; one of Colleen's best. Seven reels.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

HEART TO HEART: Astor-Hughes—September 19-20. Here's a good one, boys. We ran this without any exploitation and business was only fair, but, take it from me, it's a dandy program picture and gets the laughs. Seven reels.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

THE HAWK'S NEST: Milton Sills—Played this on Saturday and it furnished a good variety to the Westerns we usually run then, and the people were well pleased with it. What else can you ask?—George Gould, Jr., Majestic theatre, Dallas, Ore.—General patronage.

HAPPINESS AHEAD: Colleen Moore—40%. December 9. A good entertainment, but not up to Colleen Moore's standard.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HAPPINESS AHEAD: Colleen Moore—I am not sure whether I reported on this or not, but if I didn't, will say that Colleen put it over. The story was not so good, and with a less capable actress than she it would have been silly and sentimental trash. Colleen, you've got to get better stories. "Naughty but Nice" and "Ella Cinders" types are what the public wants. We don't expect you to make "Lilac Time" every time you turn out a production.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

HEART TO HEART: Hughes-Astor—A mighty sweet show. Just the kind pa and ma and the whole family enjoy. It is so natural and lifelike. Louise Fazenda and Littlefield are great. Even the sheiks and shebas enjoyed this. I hope First National makes more like this.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE WHEEL OF CHANCE: Richard Barthelmess—Very, very good. This boy has been delivering some real pictures. Keep it up, old boy; we're glad to see you come back with a bang, which you have done.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE GREAT DECEPTION: Special cast—Fine secret service war picture. Couldn't get 'em in. Too much war stuff being made.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE STOLEN BRIDE: Billie Dove—Extra fine picture. Billie Dove and Lloyd Hughes brought out the ladies for the first time in months. Don't worry about this one. Step on it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

BABE COMES HOME: Babe Ruth—I wish Babe had stayed at home. This is the prize lemon of recent years. Why not put Cal Coolidge in a movie; he will be out of a job soon! Puck was right—"What fools we mortals be!"—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE SILENT LOVER: Special cast—Too much lust in an otherwise good picture. I wish we could put more Nordic blood in the producers' veins—this Mediterranean hot blood of theirs is ruining the picture game. Of course, if they enjoy the flesh pots, let 'em put it in their pictures. We can't blame 'em if they have inherited this passionate strain. But would that these gentlemen would go back to their ancient lands and let others of a cleaner mind make the pictures.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

OUTCAST: Corinne Griffith—Now, then, Norma Talmadge will have to take a back seat, for

J. C. Jenkins—*His Colyum*

TERRE HAUTE, IND., December 10, 1928.

DEAR HERALD-WORLD:

That "Richard Quaile" letter sent out by someone at the Universal Film Corporation has caused quite a ruction here in Terre Haute. These letters were received by the Fountain and Rex theatres, and both of these theatres are operating with non-union men and both theatres are placarded and have been for four years, as being unfair to union labor. When the first letter was received, they gave but little attention to it, but the second one contained a threat that aroused such interest that it was taken to the chief of police under the assumption that it came from union labor sources, and the chief gave the story to the press, which these theatres claim has damaged their business.

We note in last week's HERALD-WORLD that Universal disclaims any responsibility for these letters, claiming that they were sent out by one of the office boys without authority, and that the boy had been fired. That's tough on the boy, but doesn't relieve the situation, these theatres claim. We remember that when we were operating a theatre, the exchange managers always had an office boy upon whom they could lay blame for their own delinquencies. That's what office boys are for. But this is the first instance we ever heard of in which the office boy handled the national publicity for a producing company.

Universal has put itself in bad with these two theatres, how many more we don't know, but it is another instance wherein overzealous publicity men run amuck to the discredit of the entire industry. We trust that these letters have not done Universal the harm that they have done here, for we know that Uncle Carl would not knowingly sanction this kind of methods to sell his product.

* * *

Out at the Rex theatre last night we saw something we never saw before. A boy paraded back and forth in front of the theatre all during the show with a big card on him in front and behind with this notice, "THIS THEATRE IS UNFAIR TO UNION LABOR." We asked Mr. Bennett, the manager, how long he had been doing this and he told us he had kept it up for four years and had never missed a show. It seemed rather queer to us that it had to take four years to advise the public of that fact. What seemed peculiar also was that the Rex was jammed and people were backed out on the walk so that the fellow had to worm his way through the crowd to cover the beat. We were told that the same thing was done in front of the Fountain theatre, operated by Mr. P. K. Peters. Both of these theatres are operated by non-union help.

Our opinion is that it will take more than "placarding" to overcome the popularity of Mr. and Mrs. Bennett, for they are two of the most lovely people and have the respect of the entire community, and this is also true of Mr. Peters. We spent a very delightful evening with them and trust it will not be the last. We found Lorin Stine of the Swan, and B. Van Bossum of the Savoy, very interesting men to meet, and we doubt if there is much about the business that they are not conversant with.

* * *

SULLIVAN, December 11.

This is the home town of Will Hays. We don't know whether Will made the town or whether the town made Will, and we don't know as it makes much difference, as they both seem to be all right except that there is only one theatre running here in a town of 5,000 people, which consists mostly of Republicans, and that one wasn't doing anything like a turn-away business. We only saw a small part of the picture, but the fact that Henry B. Walthall was in it should have been sufficient to have back 'em out on the street. Mr. Ott McCarrell, the manager, had evidently done all there was to be done to get them out, but that didn't seem to be sufficient. When a mining town isn't mining, it is just too bad for the town, and the theatres get the wallop first.

We had a very pleasant experience coming down here today from Terre Haute. We called on Mr. J. H. Drake, who operates the theatre at Farmersburg, and our visit was so delightful with him that we almost forgot to inquire if he ever knew a gazabo by the name of Crocket Brown. He told us he did, but wasn't bragging about it any. Then he told us where Crocket's sister lived, and that was what we wanted to find out, because we had promised Crocket when we were in Nashwauk, Minn., to call on his sister the first time we were in this locality, but had forgotten the town and even her name. We called on Mrs. Chappell and had a delightful visit with her, and she told us that she had raised Crocket's Bullfoundland from a pup, and we told her that that accounted for this dog's exceptional intelligence. We knew Crocket never had a thing to do with it. The dog shows too much intelligence for him to claim any of the credit.

* * *

INDIANAPOLIS, December 16.

We will bet a reasonable amount of stage money that if you will walk once around the "Governor's Circle" and then go one block away, it will take two policemen and a wet nurse to show you the way back to your hotel. We went out to see the town this morning and after fifteen minutes we had to call a taxi to get back to the hotel. This hotel (the English) is built part way around the "Circle." The hotel itself is built in a circle, the rooms are circular—in fact, the whole damtown is in a circle, and when you start out to go South we will bet six bucks that you will go Northeast, and we'll win.

Last night the Indiana was putting on her holiday clothes. In the lobby they had erected a large evergreen tree which was lighted with all colors of lights and the tree stood on a revolving table and it was loaded down with all kinds of toys. It was beautiful and attracted

(*Continued on next page*)

Corinne Griffith has staged a comeback that looks as though she is right out in front, and it is as it should be, for Corinne does show in this picture that she is better than she ever was in every way. Edmund Lowe is very, very good, and the picture is one of the most interesting and best produced for months and months. This picture should register with the better class of movie patronage. Seven reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.

PRINCE OF HEADWAITERS: Lewis Stone—December 14. A very good program picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

CODE OF THE SCARLET: Ken Maynard—The only star, now that Thomson is out, that delivers to us small towners a Western picture that makes it so we don't have to hide in the cellar when the show is over. Hats off to you, Ken.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

FRENCH DRESSING: Special cast—25%. December 5-6. Generally pleased. Clive Brook getting to be quite a favorite here. Seven reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

HAROLD TEEN: Special cast—35%. December 9. Didn't draw. Many thought it was a kid picture and stayed away. Amusing in spots. Producers could have made a good punch scene with blowing up of dam, but they didn't. Seven reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

OUT OF THE RUINS: Richard Barthelmess—December 2-3. Another good one from Barthelmess. Every picture of his on this year's contract has been plenty good. This one is not quite as good as "The Noose," but is good enough for anybody's house.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Small town patronage.

OUT OF THE RUINS: Richard Barthelmess—November 29. Why give Barthelmess such a poor story; do they want to ruin him? It's just five reels of nonsense and two reels of fun. Many more like this one, Richard, and you will be ruined as well as the pictures. Imagine a man with rifles failing to kill when only a few feet away. A good joke. Seven reels.—C. M. Albrecht, Rialto theatre, Bushnell, Ill.—General patronage.

THE WAGON SHOW: Ken Maynard—December 8. Very good. Showed it on Saturday, but business not so good, owing to the Christmas slump. Nevertheless it went over, and went over big. Most all of Maynard's are good, and Tarzan, well, he's as good as there is.—C. M. Albrecht, Rialto theatre, Bushnell, Ill.—General patronage.

THE CRASH: Milton Sills—20%. December 5-6. This should be a good draw for small towns and railroad centers. It is rather slow in spots, but ends up with a bang. Thelma Todd, the new leading lady, gives a good performance as a traveling show girl, and Sills makes an excellent wrecking boss. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

OUT OF THE RUINS: Richard Barthelmess—Not as good as his other previous pictures. Public thought it "The Road to Ruin," and I did a wonderful business and the picture pleased, so what more can you want?—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

HEART TROUBLE: Harry Langdon—December 12-13. What's it all about, anyway? If this is a comedy, I don't know one when I see it. It started out dumb and finished the same way. In fact, there wasn't any finish to it. When they came to the end of the allotted six reels they cut it off and said, "The End." Six reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Small town patronage.

THE NOOSE: Richard Barthelmess—October 26. A real picture which gave Barthelmess his first chance to show what he could do in a long, long time. Our people liked it. Nine reels.—P. E. Doe, Electric theatre, Arcadia, Neb.—Small town patronage.

THE PATENT LEATHER KID: Richard Barthelmess—Not a big box office bet, due to too many other war pictures being released before this. But let me tell you it's a real show. Business fairly good, but nothing like it should be for this splendid picture.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

LADIES NIGHT IN A TURKISH BATH: Mulhall-Mackaill—The title drew them. The picture is not so hot. Business good, so there's nothing more to say.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

LILAC TIME: Colleen Moore—The best box office bet this year and the best picture on the screen right now. Maybe "Wings" is better, but you've got to show me. I am playing it soon.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE NIGHT WATCH: Billie Dove—Not so good, not so bad. Very light show and light story. Billie Dove saves it from being mediocre.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

Fox

FOUR SONS: Special cast—Very, very fine heart interest picture. The kind you like to see on your screen, and you can boost it heavy. It will please 100 per cent. Nine reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

MANHATTAN COCKTAIL: Special cast—Just fair. Not bad. Not good. Can't understand why producers make such pictures unless they want to throw away their money. Give us more consistently good pictures.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE AIR CIRCUS: Special cast—November 26-27. An extra good program feature, sold as a spe-

cial.—Vernon Baker, Wilson Opera House, Wilson, Kan.—Small town patronage.

PLASTERED IN PARIS: Sammy Cohen—November 20. A farce comedy they enjoyed. Played to fair business.—Vernon Baker, Wilson Opera House, Wilson, Kan.—Small town patronage.

COME TO MY HOUSE: Special cast—15%. December 4. This picture gave very poor satisfaction here.—Bert Silver, Silver Family theatre, Greenvills, Mich.—General patronage.

PLASTERED IN PARIS: Sammy Cohen—November 23-24. Good comedy. None too refined in spots, but that is what most of the "Whoops" seem to want, so why worry? Seven reels.—F. C. Stanley, Perkins theatre, Holton, Kan.—Small town patronage.

FLEETWING: Special cast—December 13. Not much to this program picture. Played it on double feature night, with Universal's Midnight Rose and found I had two lemons together. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE GAY RETREAT: Special cast—25%. December 5-6. A comedy program that just got by. Very ordinary and rather crude. Six reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alberta, Can.—Small town patronage.

CHICKEN A LA KING: Special cast—Very much better than the name would indicate. It's a farce comedy-drama, that got the laughs. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighhborhood patronage.

SEVENTH HEAVEN: Special cast—A joy to behold, a pleasure to show it and it should leave a profit, for people seem to know this is an extra-fine picture. If you have not run it, for goodness sake get it now and throw out some medicore play to make room for it. Here is one you may be proud of.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE WHEEL OF DESTINY: Special cast—A very good picture. Six reels.—H. C. Mauler, Liberty theatre, Pleasanton, Neb.—Small town patronage.

Gotham

UNITED STATES SMITH: Special cast—45%. December 9. This picture surely pleased my people. Many comments and everyone well pleased. Play it and step on the advertising. It will make good. Seven reels.—A. G. Hooper, Ideal theatre, Stanwood, Washington.—Small town patronage.

HELL SHIP BRONSON, BARE KNEES, UNITED STATES SMITH: Special casts—Here are three pictures that would be a credit to any of the big companies. All three are real audience pictures, well produced and excellent photography. "Hell Ship Bronson" is a rough and tumble sea story. "Bare Knees" a flapper story, is very good. "United States Smith," a comedy-drama of the soldiers and marines is great. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

Metro-Goldwyn-Mayer

BROTHERLY LOVE: Dane-Arthur—October 22-23. This is a wow. Tied up with local football team on this one. Nice business. Step on it.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

BROTHERLY LOVE: Dane-Arthur—November 24. So ordinary that we dropped it in on Saturday.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

BROTHERLY LOVE: Dane-Arthur—58%. December 9. The same old rigamarole, with slight variations. Their stuff is getting to be on the order of other teams, somewhat attenuated comedy. However, our working apple-knockers still fall for it and direct a good stream of nickels in our direction, so all is well, or at least well enough. Can report the usual story regarding Metro films: print good but the photography won't register well from our Mazdas. Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

NAPOLEON: Special cast—December 14. Eight reels of the nearest to nothing we have ever had on our screen. Plenty of walk-outs and who could blame them. We didn't even sit through it. Plenty of scenic stuff in it, but no entertainment in it at all. If you show this one, don't stand near the door when your cash customers come out. Eight reels.—W. H. Silver & Son, Grand theatre, Princeton, Missouri.—Small town patronage.

J. C. Jenkins—*His Colyum*

(*Continued from preceding page*)

a great deal of attention. The lobby was also filled with festooning of all shades and colors, which gave the place a holiday appearance seldom seen.

Last night we had the pleasure of again renewing our acquaintance with J. D. Kennedy of the Apollo, and we are convinced more than ever that when they think they have a more congenial gentleman and more popular manager than J. D., they are just kidding themselves, they don't make many of 'em in his class. We heard Warner Brothers' Vitaphone trailer announcement of "ON TRIAL," with Pauline Frederick, Bert Lytell, et al, and if Miss Frederick plays her part as well as she did in "MADAME X," this picture will be a whizz bang, and if we ever get within fifty miles of where this picture is playing we are going to see it, unless there is a washout or Marie gets the flu. Nothing short of that will stop us.

This announcement was the best exhibition of Vitaphone we have ever heard and the synchronization was nothing short of marvelous.

(Note: We have just heard them play the chimes in one of the churches. At first we thought they were playing "OLD BLACK JOE," but it proved to be "JOY TO THE WORLD.")

But getting back to the "Governor's Circle" (if you can without help, which you can't), we saw this Circle when it was out in the country and had a barbed wire fence around it, and that's more than ninety-nine per cent of the people of this village can say, and don't you dare to accuse us of being old, either. But the Circle looks different today, and there are more lightheaded people here than there are in Tewanee (we are going to spell it right, you can spell it just as you darn please), caused from going around this Circle.

We have more to say about this Hoosier Capitol, for there is plenty to say about it, but before we forget it we want to tell you about West Baden and French Lick. We stopped at West Baden the other day and called on Mr. Frank Pope, who manages the Strand at that place. Mr. Pope took us in hand and chaperoned us all around the works. He showed us the Ballard hotel, the most magnificent hostelry we have ever seen. We didn't engage room and board, because from $12 to $20 per would have put rather too large a crimp in our pocketbook when Marie requires gas and other incidentals. Mr. Pope carries the keys to about everything of importaance in West Baden and French Lick. He took us over to French Lick and showed us through Tom Taggart's hotel, which is big enough to hold the whole Democratic party.

Then we went through Tom's Pluto Water bottling works, and if all the water is used that comes out of that mill, the wonder is that the public ever gets down to open its places of business before Saturday night. It's no wonder we are rated as a busy people. We filled Marie's radiator with it and we couldn't stop her until we ran her into the back end of a garage.

Then we were ushered into America's "MONTE CARLO," a place where the boys (and some girls) go who have more money than some dogs have fleas, and were shown the various layouts for amusement. On entering the place we were struck with a notice which reads, "Positively no liquor permitted on these premises," and we learned that every game is conducted strictly on the square, and when anyone is caught turning a crooked card, he is promptly ejected from the building. Each room had the appearance of a private parlor, and the furnishings were very elaborate, all of which is contrary to the public's general understanding. We wish to express to Mr. Pope our thanks and appreciation for the courtesies extended, and we wish to state further that he is not only on up-to-the-minute theatre manager but a gentleman of the higher type.

We called on Mr. and Mrs. Eagleston of the Majestic at Seymour, and if all exhibitors would exude as much sunshine as these good people do, our meanderings hither and yon would be a joy forever. Mrs. Eagleston is about as cheery a lady as we have ever met and she is strong for the HERALD-WORLD and doesn't hesitate to say so, just as everybody ought to be. Our visit was short but very delightful.

That gink who operates the theatre at Paoli ought to be ashamed of himself. We called to see him in the rain and he was not to be found. He misses the opportunity of his life and owes us an apology.

* * *

A week from next Tuesday will be Christmas, and by the time this gets in print and in your hands, the festivities of that occasion will be but a memory. There will be nothing left of the gobbler save the back and wings. The last bottle of "Old Crow" will have been emptied and you will be sending out an "SOS" for your favorite bootlegger.

Thomas O. Service will have double padlocked his cellar door as a safety measure against his dry Republican friends, and Eagle Eye Joe will still be admiring that blue tie given him by his red-headed girl friend who "makes such lovely cherry pies," and this scrivener (Jay invented that word) will have his right foot on the gas and headed, the Lord only knows where. But be that as it may, what we wish to do, if it is not too late, is to express the hope that the coming New Year will bring to each and every one of you, in all branches of the industry, that measure of prosperity to which you are justly entitled.

Anybody can say "I wish you a Merry Christmas and a Happy New Year," but what we wish is more. We wish your life to be filled with good cheer for the next 365 days, and that you will shed upon those less fortunate something of the spirit of this Christmas occasion. We wish you a Merry Christmas and a Happy New Year, and this goes for one and all.

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

P. S.—The HERALD-WORLD covers the field like an April shower.

BEYOND THE SIERRAS: Tim McCoy—September 28-29. A good Western but Metro's Western advertising is bad. Six reels.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

SHOW PEOPLE: Marion Davies—November 16-17. Another good one from Haines, Miss Davies very good also. A good comedy of the studios. Good business. Eight reels.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

THE CAMERAMAN: Buster Keaton—The greatest Keaton ever made. His story, although quite original, keeps within the bounds of possibility, and we enjoyed it more the last time we saw it than the first. For some reason Keaton is a distinct frost at our B. O.

But if they'll come, they'll like it.—George Gould, Jr., Majestic theatre, Dallas, Ore.—General patronage.

THE CAMERAMAN: Buster Keaton—**October 12-13.** Good comedy, seemed to please everybody, business fair. Keaton doesn't draw for us. Six reels.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

FOUR WALLS: John Gilbert—I didn't think this so good but my customers did, and what more do you want? Good business and the picture bought at a fair price. Metro and First Natlonal sure are square shooters especially in the Des Moines branch.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

TELLING THE WORLD: William Haines—One sweet show! M G M, you're on the right track. Pictures don't have to be directed by the big boys nor are high priced sets necessary. Just give us good consistent pictures like all the Bill Haines pictures have been and you'll click in small communities as well as the cities.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

WHILE THE CITY SLEEPS: Lon Chaney—**25%. December 10-11-12.** Here is a thriller. Chaney plays the part of a New York plain clothes man and gives another good performance. Anita Page is in it but does not stand out as she did in "Our Dancing Daughters." Good entertainment. Nine reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—Small town patronage.

THE TEMPTRESS Special cast—Very fine picture. Whip fight something new and very realistic. It's old, but if you can get this one, do so.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

CIRCUS ROOKIES: Dane-Arthur—**December 15.** Not as good as "Rookies" although it kept the audience in a state of noisy approval. Nothing big about this one but a lot of foolishness and that is what so many nowadays want. Six reels.—Arch E. McCord, Rex theatre, Maysville, Mo.—Small town patronage.

BRINGING UP FATHER: Special cast—**December 4-5.** Very good. Enjoyed by most of our patrons. The title drew better than the average program picture. Some thought it great. Seven reels.—Arch E. McCord, Rex theatre, Maysville, Mo.—Small town patronage.

THE ENEMY: Lillian Gish—**10%. December 5-6.** This picture satisfied the few that came, but the worst box office flop we ever played.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

OUR DANCING DAUGHTERS: Joan Grawford—**65%. December 2.** This picture was very well produced and splendidly acted. It is one to be remembered and will give good satisfaction to any house. Nine reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

OUR DANCING DAUGHTERS: Joan Crawford—**December 16.** I played this picture on Sunday and it seemed to be just what the young folks want. A very good picture. Good entertainment. Nine reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

OUR DANCING DAUGHTERS: Joan Crawford—September 14-15. A very good picture of the modern flapper type. Just wee bit too spicy in spots, but this seems to be what the public wants. We exploited this picture and had a nice business on it. Seven reels.—Harold M. Schoonover, Mazda theatre Company, Aurora, Neb.—Small town patronage.

OUR DANCING DAUGHTERS: Joan Crawford—**November 26-27.** Here's a picture that the title tells. And it is very, very good. Anita Page puts it on the top shelf.—J. S. Walker, Texas theatre, Grand Prarie, Texas.—Small town patronage.

THE SMART SET: William Haines—**15%. December 10.** A good comedy from beginning to end, not silly, but very entertaining. I think this is the best Haines picture I have shown. Seven reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

THE THIRTEENTH HOUR: Lionel Barrymore—**September 17.** I believe this picture comes nearer pleasing everyone present than any picture I have ever shown. Every person had a comment to make on how good it was. Not too long to be tiresome. Six reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

CIRCUS ROOKIES: Dane-Arthur—**25%. December 8.** Nothing startling about the comedy. Just fair, too much foolishness to it. Three reels of it would be enough. Six reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

THE MYSTERIOUS LADY: Greta Garbo—**40%. December 2-3.** Mighty fine picture. I have paid two and three times as much for pictures that were not half so good. Everybody did fine acting. All comments were good. Eight reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

EXCESS BAGGAGE: William Haines—Count this as another picture you'll be glad to play. It's not detracting a bit from Haines' fine work to say that Josephine Dunn made a hit with our patrons.—George Gould, Jr., Majestic theatre, Dallas, Ore.—General patronage.

BE SURE'N VOTE!

A ballot for voting in the "My Favorite Players" contest, is repeated this week, and those who did not make use of last week's ballot, are urged to put their choices—with their own names—in the proper places of this week's ballot.

Some member of the staff has suggested that, inasmuch as the contest is for every member of the exhibitor's family, four voting spaces may not be enough. The reply is: Let those who are not provided for in the ballot, write their names and choice on a separate slip of paper and attach it to the ballot.

The main thing is to vote—everyone in the family. And, if besides the official ballot, several sheets of paper are needed, the editor of this department will be just that much more pleased, as well as astounded.

EXCESS BAGGAGE: William Haines—**November 7-8.** Here's one to step on. A dandy story of the stage. This Haines is a comer. Fair business. Seven reels.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

DIAMOND HANDCUFFS: Special cast—**40%. December 6.** A well produced picture in three acts. Rather a novel idea. Some good comments, but far from a special. Seven reels.—A. G. Hooper, Ideal theatre, Stanwood, Wash.—Small town patronage.

BABY MINE: Dane-Arthur—**40%. October 22.** Was almost afraid to show this picture after reading the comments. A very funny comedy, with plenty of action. A little too rough in places, but as a whole, I'll say it is all right to show. The work of Dane and Charlotte Greenwood was good. Would like to see them play in another comedy. Six reels.—F. H. Babbs, Stockton, theatre, Stockton, Mo.—Small town patronage.

THE LATEST FROM PARIS: Norma Shearer—**20%. December 12.** Much better than expected after reading reports from other exhibitors. A good clean comedy, not a pie-throwing comedy. Nothing unusual or absurd about the things Norma does in this comedy. Eight reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

ROSE MARIE: Joan Crawford—**15%. November 19.** A fair picture if it wasn't so dark. Part of it was so dark you couldn't tell what was going on. However, the story was a good one and acting was good. Eight reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

THE SMART SET: William Haines—**November 30.** Did they like this? You tell 'em! Haines' best picture so far. Seven reels.—P. E. Doe, Electric theatre, Arcadia, Neb.—Small town patronage.

THE CARDBOARD LOVER: Marion Davies—Not so good. Can't you give us more like "The Fair Co-Ed" and "Tillie the Toiler?" Davies is a good bet but she won't be with material she is trying to work with now.—L. E. Palmer, Postville theatre, Postvilie, Ia.—General patronage.

THE COSSACKS: Gilbert-Adoree—Good picture to good business. A blood-thirsty affair but a real production with Torrence and Adoree stealing the show.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE COSSACKS: Gilbert-Adoree—A good picture of its kind. No box office value. Watch your admission prices on this one.—A. G. Miller, Lyric theatre, Atkinson, Neb.—General patronage.

THE SMART SET: William Haines—Good play. Name kept many away here in country, while in city it would draw. This is worth showing.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

TWELVE MILES OUT: Special cast—Good as many a so-called special. Old play, but some old ones are better than some newer ones. Everyone liked this, but business was terrible.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE PATSY: Marion Davies—Good morning, Miss Davies. We are mighty glad to see you again and so are our people. We are all for you strong!

Come in the evening, or come in the morning,
Come when you're looked for, or come without warning;
Kisses and welcome you'll find here before you,
And the oftener you come here, the more I'll adore you!

Ahem! Not so sure about the kisses, Marion, as Mrs. Rand is still with me but everything else that the poet said, goes. Better come in the springtime, Marion, you know how the flowers, the warm days, the fleecy clouds, growing things and a pretty maid like you, would affect a young blood like me! Until then, au revoir!—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

MASKS OF THE DEVIL: John Gilbert—**November 19-20.** Not so good. People don't want this type of picture. Business fair. Seven reels.—Harold M. Schoonover, Mazda Theatre Company Aurora, Neb.—Small town patronage.

SPRING FEVER: William Haines—This is a good play. Bill Haines is always there! People like him. Ran this election night to better business than usual.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Pathe-P D C

KING OF KINGS: Special cast.—**90%. December 7-8.** Best draw since "Ten Commandments" and pleased 100 per cent. There isn't a picture in sight that will draw in small towns as well as this. Opening and closing in technicolor provides beauty untold. Miss Logan as Magdalene is wonderful. Twelve reels.—O. A. Fosse, Community theatre, Ridgeway, Iowa.—Small town patronage.

KING OF KINGS: Special cast—I would consider this a big production as a box office attraction. An ordinary draw in small towns. It's a great picture but lacks appeal for young people. I would not guarantee too much for it.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE COP: William Boyd—Extra good. But another gang picture.—Walt Bradley, Moon theatre, Neligh, Neb.—General patronage.

A BLONDE FOR A NIGHT: Marie Prevost—**28%. December 6.** Sent in place of "On to Reno." But it's a great comedy. Six reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

BRAVE HEART: Rod LaRocque—**36%. December 5.** A very good picture, different from the usual run of pictures. Very interesting, and all patrons seemed to like it. Eight reels.—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

POWER: Boyd-Hale—Sorry. I can't give this much. I consider it very medicore entertainment. Many adverse comments.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

LOVE OVER NIGHT: Rod LaRocque—A fair comedy drama that is about on a par with "Just Married." Gets by but not too much so. The public does not want "just" pictures. They want real productions.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

Paramount

THE WEDDING MARCH: Eric Von Stroheim—**December 12-13.** Well, the agony is over. I am a glutton for punishment, but this picture sure made me run up the white flag as the people came out. I thought perhaps I might be mistaken, so I asked numerous ones what they thought of the picture and two of them said they guessed it was all right, (notice they just guessed) and what some of the others said you would not print so I won't tell you. Fourteen reels.—F. C. Stanley, Perkins theatre, Holton, Kan.—Small town patronage.

SAWDUST PARADISE: Esther Ralston—A very good program picture. Pleased very much judging from comments. Nothing big but well staged and directed.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE WATER HOLE: Jack Holt—Read lots of adverse comments on this. These comments I presume were from some exhibitors who were oversold on it. I bought it right and did a nice business. People here liked it.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

KIT CARSON: Fred Thomson—Very good Western. I, for one, am very sorry that Fred is not making more pictures like the four he made for Paramount. They were good bets.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

JUST MARRIED: Special cast—Nice little show. It won't break house records anywhere but with a good short it makes a nice evening's entertainment.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE BIG KILLING: Beery-Hatton—**Decemher 5-6.** Played two days, the first day good, the second poor. The public seems to be getting tired of this pair, and perhaps it is for the best that they are splitting up. It is a slapstick comedy with plenty of laughs.

"My Favorite Players" Contest

BALLOT: for voting in the HERALD-WORLD's 1928-29 contest to determine who are the favorite male and feminine screen players of exhibitors and the members of their immediate families. Choices are to be made on any basis the voter chooses.

Voter's Name Above
Chosen Players' Names _____ _____ _____ _____

Feminine Player ..... _____ _____ _____ _____

Male Player ..... _____ _____ _____ _____

Theatre _____, Town _____

MAIL to EXHIBITORS HERALD-WORLD, "My Favorite Players" Contest, 407 So. Dearborn, Chicago, Ill.

Six reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE VANISHING PIONEER: Jack Holt—44%. December 8. Not much of a picture and no drawing power on a Saturday night. Not up to the usual Paramount Western.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE ROUGH RIDERS: Special cast—Very good picture. Intensely interesting. Good love plot—lots of action. The "boy who was afraid" led the charge up San Juan Hill—that was good. For some peculiar reason this failed to draw. Some thought it was a Western. Title killed it. Younger generation never heard of the "Rough Riders." Believe a tie-up with school is the proper way to exploit it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE RACKET: Thomas Meighan—December 7-8. Very good picture but it is Louis Wolheim that puts it over. Eight reels.—F. C. Stanley, Perkins theatre, Holton, Kan.—Small town patronage.

THE RACKET: Thomas Meighan—November 14. Although Meighan was starred, seemed to us the honors should go to Louis Wolheim. A picture like this holds them from start to finish. No mushy, overdone love scenes. Seven reels.—P. E. Doe, Electric theatre, Arcadia, Neb.—Small town patronage.

SPEEDY: Harold Lloyd—What is the name of that gentleman who always rises to speak at the salesmen convention and says—"Boys, Harold isn't trying to get rich, he wants to be known as a good fellow." I wish that gentleman and Harold and "little me" could have a conference—just one would do! Every exhibitor knows that Harold is an awful Shylock, and as for being a good fellow—it just can't be done. This play is good, but why do we play this and give all the money to Harold? Nothing doing here again unless price is reduced by one half. So goodbye, Harold, old top! We have done all we can for you and may you enjoy the money we wrung from a long suffering public by raising prices to the breaking point and turned it over to your itching fingers.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE FIRST KISS: Cooper-Wray—Here is an inconspicuous picture that never was intended to be anything big at the box office, but it's a very good offering. Cooper and Miss Wray are very good. I'd like to see these two get a good story and have money spent in making it out a special.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

GENTLEMEN PREFER BLONDES: Special cast—80%. December 9. Did not please all or nearly all. Didn't see it myself, so won't pass an opinion, However, it drew a good house, so it must not have been so very bad.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

TAKE ME HOME: Bebe Daniels—60%. December 3-4. A good smart clean picture that everybody liked. Bebe is one of our best bets. Seven reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alberta, Canada.—Small town patronage.

THE FLEET'S IN: Clara Bow—December 3-4. Nobody got excited over this one.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

THE FLEET'S IN: Clara Bow—She never fails to click and that's what we are in business for, to fill the cash box. Nothing wonderful but lots of sex appeal.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE FLEET'S IN: Clara Bow—December 4-5. What could be better than to have Clara's pictures. She sure knocks them dead here. "The Fleet's In" went over big. Give us more like this one. The age we're living in now wants ones like it. Why not give it to them?—C. M. Albrecht, Rialto theatre, Bushnell, Ill.—General patronage.

WINGS: Special cast—December 3-4-5. A wonderful picture. Paramount spent money on this one and it goes over big. Business bad. We can't get 50 cent admission prices. Maybe producers will wake up to the small town situation on high admission prices some day. Fifteen reels.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

WINGS: Special cast—December 10-11-12. This is a wonderful picture. Drew good business even on the third day. Fifteen reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

WINGS: Special cast—December 9-10-11. The best picture we have shown for a long time but we took an awful flop on it. Our patrons seem to be fed up on war pictures and it is impossible to get them in when our advertising shows any war scenes. We took in at the box office only a little more than film rental. Fifteen reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Small town patronage.

LOVE AND LEARN: Esther Ralston—Nothing big, but has an unordinary story and a nice cast, and is adequately directed. Didn't draw but pleased. Might not suit some towns as Sunday picture because of bedroom farce angle.—George Gould, Jr., Majestic theatre, Dallas, Ore.—General patronage.

SHOOTIN' IRONS: Jack Luden—35%. December 8. Pleased our Saturday-nighters. Five reels.—E. C. Arehart, Auditorium theatre, Laurel, Nebraska.—General patronage.

FORGOTTEN FACES: Clive Brook—November 21-22. Failed to draw but satisfied.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

THE VANISHING PIONEER: Jack Holt—November 28-29. Very dull affair.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

DOCKS OF NEW YORK: Special cast—December 5-6. Your screen will need washing after you show this. If you are in a town that is inclined to be critical, you would be better off without it, We like underworld stories, such as "Dragnet," "Showdown," "The Racket," etc., but when they go even deeper and drag out the dregs of the redlight districts and parade them, that's a little too strong for us.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

EASY COME, EASY GO: Richard Dix—December 14-15. Good comedy drama that pleased. Seven reels.—F. C. Stanley, Perkins theatre, Holton, Kan.—Small town patronage.

THE LAST COMMAND: Emil Jannings—December 11-12. Mr. Jannings is a wonderful actor, but this picture is not nearly as fine a picture as "The Way of All Flesh." Poor business on this one and but a few expressed themselves as pleased. Eight reels.—Arch E. McCord, Rex theatre, Maysville, Mo.—Small town patronage.

THE FIFTY-FIFTY GIRL: Bebe Daniels—November 30. Pleasing.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

SPORTING GOODS: Richard Dix—25%. December 1. Good program picture. The featherweight stories Dix is geting will not fill seats. Six reels.—O. A. Fosse, Community theatre, Ridgeway, Ia.—Small town patronage.

MORAN OF THE MARINES: Richard Dix—Pleased everyone. Enough said. Seven reels.—Walt Bradley, Moon theatre, Neligh, Nebraska.—General patronage.

HULA: Clara Bow—Why did they do it? Now give us a play with Vilma Banky as hostess in a nigger dive and get the worst over with as soon as possible. This play is a good enough play. It drew, but why spoil the charm of the most appealing young girl we have on the stage today by making her do this Hawaiian wiggle? Bad taste, bad judgment! Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

LOVE AND LEARN: Esther Ralston—December 1. Esther Ralston is always good and in this picture she is very pleasing. Esther is growing in favor with the fans all the time. Six reels.—Arch E. McCord, Rex theatre, Maysville, Mo.—Small town patronage.

OPEN RANGE: Special cast—Once upon a time Paramount put a popular man, Jack Holt, and a popular girl, Betty Bronson, in a popular Zane Grey novel and everybody was happy. Then the villain came by the name of Greed and killed off the hero and the heroine and made so many changes that the people forgot all about Zane Grey and finally forgot all about the theatre. Romance died and Greed lived on, and Paramount is wondering "what's wrong in the movies." "Open Range" is a good, very good Saturday program picture only. As a special it is not there.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

BEAU GESTE: Special cast—A very fine play. Wonderful story. Fine cast. Well acted and finely directed. One of the best of the year. Don't fail to show it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

SHE'S A SHEIK: Bebe Daniels—39%. December 8. Comment deleted before mailed. Wotta life! Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

FORGOTTEN FACES: Clive Brook—Very good show but no box office. Seems that the only thing that draws them in is a few nationals.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

THE DRAGNET: George Bancroft—December 13. Many compliments on this picture, especially on acting of Bancroft. However, would call this an all-star cast as it seemed each one was perfect in his respective role. This is the kind of picture that is appreciated by our patrons. Eight reels.—P. E. Doe, Electric theatre, Arcadia, Neb.—Small town patronage.

THE SUNSET LEGION: Fred Thomson—87%. November 17. A good Western picture which pleased our Saturday night crowd. However did not draw as well as expected, as Thomson is a big favorite

NO LOSSES in the BOX OFFICE
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here. Seven reels.—Chas. Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

BEAU GESTE: Ronald Colman—68%. December 1. A real melodrama. Had many comments on this one from the dyed-in-the-wool patrons which is going some for Paramount melodramas. Scenes clear. Good print. Seven reels.—Chas. Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

Tiffany-Stahl

STREETS OF SHANGHAI: Special cast—Nice action picture. Margaret Livingston has more "It" than Clara Bow. Business fair but many good comments.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

WILD GEESE: Special cast—Here is a real picture. Very, very good. Good business and many good comments.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

Universal

UNCLE TOM'S CABIN: Special cast—December 6-7-8. O. K.—Vernon Baker, Wilson Opera House, Wilson, Kan.—Small town patronage.

UNCLE TOM'S CABIN: Special cast—November 14-15. This picture brought us more compliments than any picture we ever showed. Advise any exhibitor to play it. We paid twice as much as any of our other pictures and it made us more money. Eleven reels.—Harry Schroeder, LeeRoy theatre, Wallace, Neb.—General patronage.

UNCLE TOM'S CABIN: Special cast—November 28-29-30-December 1. One of the best pictures ever made by Universal or any other producer. Perfectly produced and acted, although most of the cast are strangers. All are suited to and portray their roles perfectly. We would have done a big business on this if we hadn't bave been hit by a foot of snow the first day of the run. Eleven reels.—Harold M. Schoonover, Mazda Theatre Company, Aurora, Neb.—Small town patronage.

THE FLAMING FRONTIER: Special cast—62%. November 3. Nothing to rave about. About three reels in the whole picture worth anything. Dark photography, bad print. Ran it too old. Nine reels.—Chas. Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

THE MICHIGAN KID: Conrad Nagel—November 23-24. Drew fair. Was favorably received but was oversold as special. Would rank it is an extra-good Jewel.—Vernon Baker, Wilson Opera House, Wilson, Kan.—Small town patronage.

GRIP OF THE YUKON: Special cast—Just another picture. Business not so good and would like to tell why, but the less said the better. I think I have learned a lesson.—L. E. Palmer, Postville theatre, Postville, Ia.—General patronage.

RIDING FOR FAME: Hoot Gibson—December 1. This pleased 100 per cent. Slim Summerville furnishes the comedy and plenty of it.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

JAZZ MAD: Special cast—50%. December 7. A fine entertainment. Gave good satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE SMALL BACHELOR: Special cast—November 23. As near nothing as you will ever find.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

THE FOREIGN LEGION: Special cast—60%. December 7-8. All coments on this picture were good, and I would have thought it was good too if it had cost me about half as much. I paid more than three times the program price for this picture, which was about double what I should have paid. Eight reels.—O. A. Halstead, Cozy theatre, Duchesne, Utah.—General patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—48%. December 2. The silliest picture I have ever witnessed. Comment from patrons satisfactory as a picture, aside from its silliness in entertaining. Far from being a farce-comedy, though. Good print, photography clearest yet. Six reels.—Chas. Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—Frankly, we don't understand why Universal with as good a star, or potential star, as Tryon is, persists in handicapping him with such stories. Tryon's features for Roach were refreshing and well done, as was his first for Universal, but we have seen "Lonesome" and cannot help but notice that his pictures have steadily declined. "How to Handle Women" sags decidedly in the middle, and patrons' praise was noticeably absent.—George Gould, Jr., Majestic theatre, Dallas, Ore.—General patronage.

WON IN THE CLOUDS: Al Wilson—38%. December 8. Not so good. Everyone stood around and three airplane stunts were the only activities. Five reels.—Mrs Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

TRICK OF HEARTS: Hoot Gibson—20%. December 7-8. Straight from the shoulder, this is one darn poor Western. In fact, it is an insult to one's intelligence and I am surprised at Universal putting such a thing out. One sure thing it did not enhance Mr. Gibson's standing any and he sure needs some boosting, as he has had a poor year, indeed. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

FREEDOM OF THE PRESS: Lewis Stone—25%. December 11-12. Very good little program feature. Would rather have these than all of "The Foreign Legions" that Universal can grind out. Not as blatantly melodramatic as we expected, nor as much underworld stuff and satisfied very well. Cast includes Henry B. Walthall, Marceline Day, Malcolm McGregor and all very good. Print pretty good, but photography too dark and fuzzy for real results with our Mazdas. Receipts barely paid expenses. We can't get them in except on Saturday and Sunday, even by giving premiums. Hope Hoover doesn't fool us on that long-heralded prosperity! Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

Warner Bros.

THE FIRST AUTO: Patsy Ruth Miller—10%. December 11. A good program picture sold to a fool manager as a special. Grossed 50 per cent of film rental, and there you are.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

JAWS OF STEEL: Rin Tin Tin—60%. December 8. A good picture. Pleased our Saturday patrons.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE JAZZ SINGER: Al Jolson—Silent Version—It's a pleasing picture, is full of life. Some scenes of joy and some of sadness. May McAvoy is a great support in this picture, as Al claims she puts the great ambition in his life that is making him climb the ladder to fame.—Walter Odom and Sons, Dixie theatre, Durant, Miss.—Small town patronage.

THE BUSH LEAGUER: Monte Blue—40%. December 10-11. A nice program picture that pleased all who saw it. Seven reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alberta, Canada.—Small town patronage.

State Rights

THE PAINTED TRAIL: Buddy Roosevelt—Good Western, good star and action plus. Five reels.—H. C. Mauler, Liberty theatre, Pleasanton, Neb.—Small town aptronage.

KICK FOR CINDERELLA: Mutt and Jeff—These new Mutt and Jeff cartoons are absolute knockouts. More laughs than most two-reel comedies. One-half reel.—H. C. Mauler, Liberty theatre, Pleasanton, Neb.—Small town patronage.

PRINCE OF THE PLAINS: Tex Maynard—A pleasing Western with action enough to entertain. Rive reels.—H. C. Mauler, Liberty theatre, Pleasanton, Neb.—Small town patronage.

Serials

KING OF THE JUNGLE: Elmo Lincoln—The king of serials. You'll make no mistake in booking it. Have had a good many comments on this and has sure helped business. If you remember "The Lost City" of a few years ago, you'll know what it is like. Very good photography. I got this from Security Pictures, Omaha, Neb. Am on the sixth episode now. Ten episodes.—H. C. Mauler, Liberty theatre, Pleasanton, Neb.—Small town patronage.

HAWK OF THE HILLS: Ray-Miller—On fourth chapter and not holding up so well. However, I heard 'em swear when the caption said: "Next chapter to follow," etc., and that's a pretty good sign. Ten episodes.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

THE MAN WITHOUT A FACE: (Patbe) Special cast—Have just completed the five chapters and consider this very good.—Arch E. McCord, Rex theatre, Maysville, Mo.—Small town patronage.

TARZAN, THE MIGHTY: (Universal) Special cast—We made a poor start on this but interest is on the increase and believe it will be a stimulus to business if our people can possibly scratch up the price of admission. The only real drawing card we've yet had on Complete Service. Fifteen chapters.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

TARZAN, THE MIGHTY (Universal) Frank Merril—Best serial yet. Patrons enthusiastic in praise. Has continuously showed increased attendance from beginning. Now on seventh chapter.—Chas. Cassinelli, Star theatre, Bulan, Ky.—Small town patronage.

Phil Likes Marion—And Says It With Verse

Call it what you like. Maybe "To Marion" is a good title. Anyway, it shows just what Phil Rand (yes, he of Salmon, Idaho) thinks of Marion Davies. The inspiration was "The Patsy." Here's his tribute:

Come in the evening, or come in the morning,
Come when you're looked for, or come without warning;
Kisses and welcome you'll find here before you,
And the oftener you come here, the more I'll adore you!

Now, there! That's what we call a pome—though we're always open to correction if anybody's got some real literary criticism to offer. Brother Rand tries some poetry-in-prose, too, but you'll have to see his report for that.

Short Features

EDUCATIONAL

MAKING WHOOPEE, KITCHEN TALENT, CALL YOUR SHOTS:—Three mighty good ones of Educational's new comedies. All of their comedies are hard to equal. Two reels.—P. G. Vaugban, Sun theatre, Kansas City, Mo.—Neigbborhood patronage.

ROAMING ROMEO: Lupino Lane—This boy, Lane, is sure good and the comedy is a riot. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

GOOFY GOBBLERS: Neal Burns—No kick if all comedies were as good.—E. C. Arehart, Auditorium tbeatre, Laurel, Neb.—General patronage.

BUMPING ALONG:—This is a pretty fair single reel.—S. B. Kennedy, Central tbeatre, Selkirk, Man., Canada.—General patronage.

NO FARE:—Good comedy.—Bert Silver, Silver Family tbeatre, Greenville, Micb.—General patronage.

F B O

SHY KNEES: Al Cooke—Another good Wisecracker comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

M G M

CHASING HUSBANDS:—Good and funny.—Bert Silver,, Silver Family theatre, Greenville, Mich.—General patronage.

EARLY TO BED: Laurel-Hardy—Not so good as the usual Laurel-Hardy. Perhaps because it was so dark—dark—DARK! Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

THE LIGHTER THAT FAILED: Charley Chase—Fairly funny comedy about a cigarette lighter.—O. A. Fosse, Community theatre, Ridgeway, Iowa.—Small town patronage.

YALE VS. HARVARD: Our Gang—Our crowd didn't think this funny or up to Gang standard.—O. A. Fosse, Community tbeatre, Ridgeway, Iowa.—Small town patronage.

IS EVERYBODY HAPPY: Charley Chase—Good.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

OLD GRAY HORSE: Our Gang—Our Gang is slipping for us.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

EARLY TO BED: Max Davidson—Good.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

IMAGINE MY EMBARRASSMENT: Charley Chase—Charley crashes society in this one and delivers an excellent comedy. The little girl is good also. Play it. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man., Canada.—General patronage.

HABEAS CORPUS: Laurel-Hardy—A knockout. This saved the show for me. Had them doubled up with laughter. How do these boys keep it up? Two reels.—S. B. Kennedy, Central tbeatre, Selkirk, Man., Canada.—General patronage.

PARAMOUNT

FANTASY:—Well, well, at last we got the much discussed Paramount novelty which has mystified our brothers. We got a lot of fun (?) out of this from listening to the squawks of our patrons. Any-

one who likes these is welcome to our share of them. Awful print. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

FRENZY: Mary Carr—Another of the Paramount novelties and we didn't like this. "Toddles" was the best so far of this series. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

PICTURE MY ASTONISHMENT:—It will pass if you have nothing better.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

CALL AGAIN: Horton—And Horton delivers a comedy that is good. What do you know about that? —J. S. Walker, Texas theatre, Grand Prairie, Texas. —Small town patronage.

DIZZY DIVERS: Billy Dooley—A good "nutty" comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

PATHE

FLYING ELEPHANTS:—Fair comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

PATHE REVIEW:—The new Review is the best novelty reel in existence. I think. One reel.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

BROKE IN CHINA: Ben Turpin—A good one. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

UNIVERSAL

WAX FIGURES:—A Laemmle Novelty. Since it is only one reel, it naturally couldn't be more than half as bad as a Paramount Novelty. We had one of these once that was pretty good, but mostly they're not so much. Would respectfully suggest to Mr. Laemmle, Jr., that the average citizen does not easily follow the story. Or so we judge from comments. One reel.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

BUSTIN' BUSTER: Buster Brown—I have waited two years to hear a laugh at a Brown comedy and I finally heard it on this one.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

SHE'S MY GIRL:—At last, a "George" comedy that got laughs!—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

DEAD GAME: Art Acord—Supposed to be a thriller, I guess, but we had no kids at either performance for some reason, so nobody was thrilled. Who'd have thunk that Esther Ralston ever looked like this? Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

At the New York Theatres

NEW FILMS

PARAMOUNT—"What a Night," a Paramount picture with Bebe Daniels, Neil Hamilton and William Austin, directed by Edward Sutherland.
GAIETY—"The River," a Fox special production with Charles Farrell and Mary Duncan, directed by Frank Borzage.
CAPITOL—"Dream of Love," a Metro-Goldwyn-Mayer picture with Joan Crawford and Nils Asther, supported by Aileen Pringle and Carmel Myers, directed by Fred Niblo.
ROXY—"Prep and Pep," a Fox picture with Nancy Drexel and David Rollins, directed by David Butler.
STRAND—"Captain Swagger," a Pathe production with Rod La Rocque and Sue Carol, directed by Edward H. Griffith.
FIFTH AVENUE PLAYHOUSE—"Gow the Head Hunter,"—all about cannibals, directed and produced by Capt. Salisbury.
FIFTY-FIFTH ST. PLAYHOUSE—"The Love Commandment," a U F A film of comedy-drama.
CAMEO—"Mother O'Mine," a Zakoro picture.
LITTLE CARNEGIE PLAYHOUSE—"Lucrezia Borgia," a U F A film with Conrad Veidt.
COLONY—"Give and Take," a Universal picture with Jean Hersholt and Sharon Lynn.
RIVOLI—"The Awakening," a United Artists' picture with Vilma Banky and Louis Wolheim, directed by Victor Fleming.

HELD OVER AND REVIVED

WNTER GARDEN—"The Singing Fool," Warner Bros., opened September 19.
ASTOR—"Alias Jimmie Valentine," Metro-Goldwyn-Mayer, opened November 15.
CRITERION—"Interference," Paramount, opened November 16.
EMBASSY—"The Viking," Metro-Goldwyn-Mayer, opened November 28.
CENTRAL—"The Barker," First National, opened December 5.
WARNER—"My Man," Warner Bros., opened December 21.
RIALTO—"Abie's Irish Rose," Paramount, revived for another week.
HIPPODROME—"Three Week Ends," Paramount, revived for another week.

Scary Drama Made More Scary

"Help! Murder! Etc.!"

SOUND effects are just naturally adapted to the business of mystery pictures, and as a result, "The Last Warning," is likely to out-thrill Universal's earlier chill drama, "The Cat and the Canary." Like the latter, "The Last Warning" stars Laura LaPlante. Universal adapted the story from Wadsworth Camp's novel, and Paul Fejos directed under Carl Laemmle, Jr.'s supervision.

"Gosh, what a place!"

"Who cut that rope? Who? Who? Who?"

"Curtain! Curtain! There's dastardly work afoot!"

CHICAGO PERSONALITIES

By J. F.

ACCORDING to the latest available information, these are the last few days of 1928, for we have it on reliable authority (the calendar, if you must know) that New Year's day, which falls this year on January 1, will usher in 1929. This is generally considered to be of the utmost importance to the film industry and it is not expected that even Chicago can evade the consequences.

The new situation follows events of the past few days, the most important of which were the visit of Santa Claus, the *Tribune* tree (according to the *Tribune*), the F B O party, Jack Miller's party and other parties too numerous to mention.

However—or nevertheless, according to the way you feel about it—it is thought that once New Year's Eve is over, the Row will resume thinking about the film business. In the meantime, "Happy New Year" is the chief conversational material, so this department can only throw up its hands and say "Happy New Year" too.

The Chicago preview of Metro-Goldwyn-Mayer's gold rush picture, "The Trail of '98," was held at the Chicago theatre at midnight December 18. More than 2,000 attended. The show opened with a short sound act with Van and Schenck. They were followed with the famous Capitolians orchestra playing "On the Road to Mandaley." Then George Dewey Washington, the colored dramatic singer, made a big hit with "Chloe." His next offering was "Just Like a Melody Out of the Sky."

After Washington's songs, a Charlie Chase comedy called "The Booster" was presented. The comedy was also in sound and contained several good gags. After this "The Trail of '98" was flashed on the screen.

The picture pertains to the gold rush days, when California seethed with gold-mad adventurers, and though it was 1 o'clock in the morning, no one was seen sleeping. The snow scenes were remarkable, as was the scene in which the gold seekers made their last lap over death river.

Clarence Brown is the director, and Delores Del Rio, Ralph Forbes and Harry Carey are among the principal players.

* * *

This Christmas was a sad one for Ray Nolan, salesman for Pathe—and also one he will remember for time to come. Nolan's son Thomas passed away last week Wednesday. He was seven years old. Funeral services were held December 22.

* * *

Grad Sears, manager at First National received a telegram from Ned Depinet, general sales manager of F N, that all branch managers were to receive for a Christmas present, two weeks' salary. Grad says that he has changed his mind and now believes there is a Santa Claus. (Sears also received another Christmas present but Tom Gilliam will tell you about that one.)

* * *

Jerry Abrams' dog comes into print again, this time because he chased this HERALD-WORLD news hound out of the office of Biophone last week. When asked why, Jerry replied that the dog has a habit of chasing all tramps who enter. It was a little too deep for us.

* * *

Pathe Sound News has been booked by Balaban & Katz and Great States. B & K began showing it in all their theatres, starting December 23.

* * *

Aesop's Fables are also going to be issued in sound, according to Tom North, special representive for these shorts.

* * *

Julius Stern of Stern Brothers was in Chicago on his way to the Coast last week. Stern was suffering from a slight attack of influenza.

* * *

J. N. Hawland, suburban salesman for First National, is confined to the North Shore Health Resort.

* * *

M G M exchange decided that smoking in the office was not in style, so last week the ban was put on. Then Felix Mendelsohn received a handsome cigar lighter from one of his friends. Wotta life, wotta life!

* * *

Frank Ishmael was out nearly all day last week Friday playing Santa Claus to the poor. A good fellow, this Ishmael.

* * *

J. Robins has opened his Wicker theatre at Milwaukee and North Avenues.

* * *

When Lou Blum, manager of the Frances theatre, entered the M G M office last week he had a brand new wrist watch on. Lou says that the college boys have to step on the gas to keep up with him.

* * *

Sam Gorelick, handsome salesman for F B O, completed the biggest deal of the year. He bought his wife a Christmas present.

* * *

When asked what he thought about audien pictures Fred Windermere, husband of Belle Bennett, told us that "They're all right if you get just so much, but if you overdo them, they're not." In other words, too much is plenty of anything. Windermere and Miss Bennett were in town Saturday on their way East.

Belle Bennett, Tiffany-Stahl star, as she arrived in Chicago on her way to New York for Sound sequences. Miss Bennett's latest is Tiffany-Stahl's "Powers of Silence." Accompanying her was Frederich Windermere, director—and her husband.

Jar of Jelly Admits Children to His Show

(Special to the Herald-World)

PORTLAND, Dec. 26.—Successful Thanksgivings Idea was successfully put over by the Peoples theatre when they gave a "tin can" matinee. Admission of the children was gained by presenting at the box office one can or glass of jelly. The entire receipts were given to poor families.

Device Said to Send Radio-Moving Picture Without Size Iimitation

(Special to the Herald-World)

PARIS, Dec. 26.—A device for the transmission of moving pictures by radio has been developed by a Luxembourg scientist. The device will transmit pictures of which the images will not be limited to size, it is claimed.

Ask Aid of Police to Arrest "Bomb" Thrower

(Special to the Herald-World)

KOKOMO, IND., Dec. 26.—Authorities here have asked the aid of police in many of the large cities of the country to assist in the arresting of Fred C. Blacker, business agent of the local motion picture machine operators' union. He is wanted in connection with the placing of "stench bombs" in local theatres, which for several months have been at war with the union.

Quillan Featured in Pathe's "Listen, Baby"

(Special to the Herald-World)

HOLLYWOOD, Dec. 26.—"Listen, Baby" will be Pathe's second all-audien. Eddie Quillan will be featured and tests are now being made for a feminine lead.

To Install Bristolphone

(Special to the Herald-World)

SAN FRANCISCO, Dec. 26.—Installation engineers for Bristolphone are expected at any time and the first local installation is expected to be in use before the end of the year. This will be in the Verdi theatre in the North Beach District.

Callaway Back in N. Y.

(Special to the Herald-World)

NEW YORK, Dec. 26.—W. E. Callaway, southern sales manager for First National, has returned from a two weeks' trip in Cincinnati, Memphis, Dallas and New Orleans.

LRB Ja'30

And, History Will Repeat—

The original motion picture film ... workable long rolls... colored film base.. duplicating film..panchromatic negative....the history of the important developments in American motion picture materials is a factful story of this Company's cooperation with the cinematographic industry.

Obviously an association that has borne such fruits in the past can be expected to repeat in the future. For 1929 the Eastman resources and Eastman cooperation are pledged anew to the further advancement of the motion picture art.

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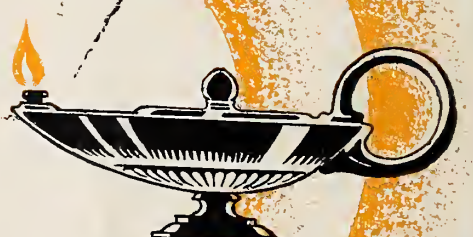
extend their greeting to the exhibitor and to the industry at large.



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